

Player Handbook



Harry Potter & The Role Playing Game

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Introduction & Core Mechanic

Harry Potter & The Role Playing Game is a freeform role playing game, where you take control of a character living in the world of Harry Potter. All you need to play this game is a pen, some paper, and a handful of dice – the rest is up to your imagination. If it is reasonable for your character to do something, then you may direct them to do that – to run towards evil head on and fight injustices, to run away and save yourself, or even to become the malevolent evil itself; the world really is your oyster.

Of course, in order to separate this from the games we all played as children, where actions were completed simply by claiming that it is so, this rulebook provides a framework for resolving the success and subsequent effects of the actions that you wish your character to undertake, as well as keeping track of the various abilities and attributes that your character possesses.

To this end, whenever the result of an action is uncertain, be it an attack, an attempt to persuade someone, or checking for clues, your character must rely on a **CHECK**. This takes into account the abilities, skills, afflictions and bonuses that your character has accumulated over their lifetime: all of which determines the number of dice that you roll.

You then let loose with the dice, and roll away. You then compare each dice with a the **DIFFICULTY VALUE (DV)** assigned to the task - each dice which meets or exceeds the DV counts as a **SUCCESS**. The more successes you have, the more powerful the action is. The outcome of an action is therefore decided by the balance between the difficulty of the action, and the number of dice you are rolling.

But how is the DV of an action determined? This is where the **GAME MASTER (GM)** comes into play. The GM is one of the players who has agreed to act as a referee for the story that the players wish to tell. The GM is the overseer of the narrative: they are responsible for describing the encounters, adventures and environments that the other players are taking part in. Though the GM controls the characters who oppose the players, the GM does not 'win' if these enemy characters prevail – the purpose of the GM is not to defeat the **PLAYER CHARACTERS (PCs)**, but to drive the story and present interesting and challenging scenarios for them to overcome.

As a corollary to this, there are only completely two unassailable rules in this book:

1. There are no unassailable rules (besides these two)
2. The Game Master's judgments are always correct and final

The GM has complete freedom to override the rules in this booklet, in the name of an interesting yet challenging story. Of course, if they have simply misread or misremembered a rule, they might self-correct when this is pointed out to them – however, in a true conflict between what the rules say and what the GM says, the GM wins every time.

Of course, this is not to say that the GM should always use this power in opposition to the players. These rules are only the basic framework upon which the GM and PCs weave their narrative – if a PC wishes to do something that is not covered in this manual, then the GM can use their power ('GM fiat') to work with the PCs to determine how best to resolve this, whilst having fun.

With this basic set of rules in mind, the flow of the game is rather simple:

1. **The GM describes the environment**, they may describe the sights, sounds and smells that your PCs would experience in the situation that they find themselves in. The GM should give the basic lay of the land – the things that every person in that situation would be able to spot.
2. **The players decide what they would like to do**, they might decide that they'd like to investigate a certain aspect of the room more carefully, or they might decide to cast a spell, or hit somebody with a big stick. They then inform the GM of their final decisions
3. **The players and GM work together to resolve these actions**, some resolutions are simple ('you walk through the door', 'you drink the potion'), others may require checks and the GM thinking carefully about the success of such an action. In some 'modes of play' (i.e. combat), this resolution needs to be done in a structured fashion. Other times, it may be more fluid and conversational.
4. **The GM narrates the result of this action**, telling the players what happened and how the success (or failure) of their actions impacted the world around them. This cycle then continues, as you build up your narrative.

Using these Rules

For the most part, these rules sections provide nothing more than a list of when and where to roll dice, and how many dice you can roll at any given moment – of course – there's rather more to it than that!

Part I of this guide details with the important act of character creation: the various routes that one takes to build and then grow a character, including the playable races, character Archetypes key statistics such as Health. Part II focusses in more detail on Actions, and the outcomes of those actions, as well as a more in-depth look at the 8 character attributes. Part III focuses on Items - physical objects that you can acquire, create and use throughout your adventure. The final part, Part IV, deals with the mystical arts of magic, spellcasting and the arcane powers that reside in this world.

After the bulk of this rulebook, you will also find a large number of lists, tables and appendices. These contain a wide variety of important information that you may need along your journey, such as the exact details of the myriad spells and potions in this world, detailed descriptions of the professions and Archetypes that your character may fall into, and many other such important statistics. It is advised that you pick these parts up as you go along, rather than try and absorb all the knowledge at once.

The GM also has their own rulebook, the Game Master's Guide, which contains some rules, instructions and a compendium of information which might want to be kept secret from the players so that they can discover it along with their characters, and to prevent 'metagaming'. Players should only view this document with the GM's consent.

Part I

Characters

1: Creating A Character

The first step in playing the game is to create your own character. Your character can be whatever or whoever you want it to be – this is your story after all.

Your character is manifest in the game through your imagination, but in order to quantify the events occurring in the story, a character is formed from a mixture of several ingredients, from which we can generate statistics and determine how proficient a character is at various actions.

Before you begin, it is helpful if you have an idea of the kind of character you wish to create – your GM should tell you the rough outlines of the setting, which should help guide the type of character that will work well in the story. Do you want to play a powerfully destructive mage bent on crushing their enemies; or an investigator, pursuing the truth behind a mystery?

You should also think about the backstory of your character – what has led them to this point in their lives? Why are they going on this adventure?

Once you have a good idea of the kind of character you wish to create, follow these steps to generate you character, and record the results on the Character Sheet.

1) Choose a (sub)Species

Every character belongs to one of the Sapient races present in this world – be they a human, a goblin, or a centaur. Some of the species (notably the humans) have several "sub-species" which take into account variation within the species.

Belonging to a species confers your most basic characteristics: what do you look like? What magics – if any – do you have access to?

Some species will also find themselves having a natural aptitude for certain skills, so it can be useful to think about how best to pair up your species and archetypes. The species available, and the abilities that they possess are discussed in Chapter 2

You should also take into account your setting whilst making this decision: Wizarding society is, unfortunately, not the most accepting of other sapient races, so a game which takes primarily in Hogwarts would necessitate all characters being as close to fully-human as possible.

2) Choose your Personality

Every character has a unique personality, the combination of qualities that defines them as a social being. You must decide on what kind of person your character will be, and what actions they must take in order to soothe their soul.

This is also the point where, if you are a Hogwarts student, you will decide which House you will be sorted into, based on the personality you have chosen. More information about personalities can be found in chapter 3, starting on page 8.

3) Choose an Archetype

An archetype broadly defines what your character does for a living – but it is also much more than that. The archetype defines

what role your character plays in the story, how they perceive and interact with others and (perhaps more importantly) what skills they can develop as they progress.

Your character receives new skills and abilities by virtue of their archetype, so look ahead and see which skills you think will be the most useful (or, the most fun!) to develop along with your character. Archetypes are discussed in detail in Chapter 4, starting on page 13.

4) Allocate Capabilities

Every character is either strong or weak, on a varying scale, across a number of fields governing potential actions:

1. **ASPECTS**, fundamental skills which form the basis of every action,
2. **ABILITIES**, cultivated and learned talents which give them a proficiency in a more narrow field
3. **AFFINITIES**, their ability to cast certain types of spells.

Every action is assigned a number of die, usually represented as **DOTS**, or simply as numbers. These dots/numbers encode how many dice are rolled when a check is required. A character's class and archetype will provide a base level of abilities in these areas, but all characters then get a choice of how to allocate some additional points:

1. **ASPECTS**, start with 1 in each field, allocate an additional 8 dots freely (max 4)
2. **ABILITIES**, choose 5 major skills in each category. Then rank the categories in order, distributing 10 / 5 / 3 dots to each (max 4)
3. **AFFINITIES**, choose 2 disciplines to get 2 dot rating in, then 5 further to get 1 dot rating

A low score in a given attribute will have a long-term effects on your character's abilities (though they can develop with time), so think carefully about how your abilities mesh with your character's personality and archetype. A particularly shy character, you might decide, will not be very brave, and thus will have a low Willpower.

Attributes are discussed in more detail in Chapter 5, starting on page 21.

5) Gather Your Equipment

Your character will probably gain some supplies by virtue of their archetype, but you will also acquire some cash, as well as perhaps the most important item in your inventory: your wand. The item system is presented in Part III.

6) Go adventuring!

At this point, you will hopefully have a fully formed character, possibly working within a party of other characters.

You will now be ready to set off on your adventure!

2: Family

Although the fate of a being is never set in stone, and is ultimately decided by free will, hard work and personal achievement, there is no denying that the heritage and familial origins of a magic wielder has a deep impact on how they initially view and interact with the world.

The **FAMILY** of a character determines these initial genetic and cultural impressions, and how they impact a character.

Since your family is rather set in stone, it is generally impossible to switch once a character has been created, except where it makes sense within the story (i.e. a human transitioning to a Vampire after being bitten).

Humans

Humans are perhaps the most common of the magic-wielding species, their population outweighing those of the other magical species by almost a factor of 10 by the time of the 21st century. Those who cannot wield magic ('muggles') outnumber the wizards by an even larger factor.

Despite this numerical dominance, wizardkind came into their magic relatively late - unlike the other elder species, their magic is relatively weak until it is harnessed and focussed through the use of spells and magical wands.

Muggles

Muggles (also known as 'no-mags' in the USA, and a variety of other names worldwide and formally known as 'Humans of Limited Magic Capabilities') are those humans who cannot access or control the magical forces which permeate the fabric of reality. Even pre-enchanted magical items and magical potions, when wielded by a muggle, malfunction and misbehave in unreliable ways.

Due to the INTERNATIONAL STATUTE OF SECRECY, most muggles are totally unaware that magic even exists, considering it a fairy tale or a myth. A notable exception to this are the **Squibs**, who are the rare muggles born to magical parents - though they are born into the magical world, they cannot participate fully.

Coming from a Muggle heritage gives you the following additional bonuses and feats:

- **Magic deficient:** You are unable to cast magic, or use magical items. Unless you have a direct connection to the magical world, you are unaware of its existence and therefore must take a zero-dot rating in the ARCANES knowledge skill.
- **Physically Reliant:** Without the crutch of magic to rely on, you are better skilled with your hands - get a one-dot bonus to either your FITNESS or PRECISION scores, and one dot in either SPEED or STRENGTH
- **Muggle Education:** Gain an additional 5-dots to spread between the MUGGLE, SCIENCE, TECHNOLOGY and WORLD fields. You cannot use this to exceed a 3-dot rating.

Muggleborns

Muggleborns (sometimes referred to by the derogatory term 'mudbloods') are witches or wizards who are born to totally non-magical parents. Whether their magic arises spontaneously, or because of some long-distant magical relative is unknown. Muggleborns are relatively uncommon, making up perhaps 10% of the student body at Hogwarts.

Muggleborns are usually told about their magical power at a relatively young age, though they typically remain raised in their muggle household. Muggleborns therefore often feel that they are strung between two worlds - that of magic, and that of their original family. Because of their upbringing, muggleborns find it easiest out of all the witches and wizards to interact with the muggle world.

Coming from a Muggleborn heritage gives you the following additional bonuses and feats:

- **Muggle Education:** Gain an additional 3-dots to spread between the MUGGLE, SCIENCE, TECHNOLOGY and WORLD fields. You cannot use this to exceed a 3-dot rating.
- **Physically Reliant:** Growing up without the crutch of magic to rely on, you learned to be better skilled with your hands - get a one-dot bonus to either your FITNESS or PRECISION scores, and one dot in either SPEED or STRENGTH

Halfbloods

Halfbloods are by far the most common kind of witch or wizard - they are those who have a non-trivial amount of muggle DNA, the cutoff is typically considered having at least one muggle grandparent. The unpleasant obsession with 'blood purity' which plagued the 20th century led to many Halfbloods claiming to be 'purebloods', despite all evidence to the contrary.

Halfbloods are typically raised in a magical household - even if only one of their parents is magical. They are therefore used to magic occurring in everyday life, and are much more comfortable with using magic for trivial or mundane tasks.

Coming from a Halfblood heritage gives you the following additional bonuses and feats:

- **Magical Household:** Being raised in a magical household, you have seen magic being used from a very young age, and are therefore very familiar with most forms of magic. Whenever making a knowledge check to identify a spell or magical effect, gain +1d
- **Parenting Style:** The way in which a half-blood is raised depends on the views of their parents. Some ignore the muggle side of things entirely, others emphasise the dual heritage. You may choose a style from the list below:
 - **Magic-Only:** You are almost totally out of touch with your muggle heritage, perhaps even unaware it exists. Gain a two-dot rating in ARCANES
 - **Mixed:** You received a mixed upbringing, in touch with both sides of your heritage. Gain one-dot rating in each of ARCANES and MUGGLE

- **Muggle-only:** Your parents raised you as a muggle, in the hope it would give you a more balanced outlook on life. Gain one dot in CHARM and one in MUGGLE.

Purebloods

A true-pureblood is a genuinely rare witch or wizard, able to trace their ancestry back generations through entirely magical folk. The names of a pureblood are typically well-known by those in the wizarding communities, as being essentially magical nobility – the most famous purebloods are the so-called ‘Sacred 28’, 28 families of renowned magical heritage including the Blacks, the Lestranges, the Longbottoms, the Malfoys, the Potters and the Weasleys.

The high status of many purebloods in wizarding society comes an unpleasant air of elitism and entitlement, though individual purebloods are often perfectly pleasant people.

As with Halfbloods, Purebloods are raised in a magical household, though unlike many halfbloods, they do so without any muggle influences whatsoever. The muggle world absolutely baffles almost all purebloods - even those who adore muggles (such as Arthur Weasley) simply cannot wrap their heads around their way of living.

Coming from a Pureblood heritage gives you the following additional bonuses and feats:

- **Arcane Brain:** Your entire upbringing has centred around magic, to the exclusion of all else. You gain a two-dot rating in ARCANE, but can take no points in MUGGLE at character creation.
- **High Society:** Most pureblood families are well connected, and so you have grown up meeting and interacting with important people - gain a one dot rating in ELOQUENCE.
- **Magical Household:** Being raised in a magical household, you have seen magic being used from a very young age, and are therefore very familiar with most forms of magic. Whenever making a knowledge check to identify a spell or magical effect, gain +1d

Unfinished Heritages:

- Imp
 - Leprechaun
 - House-Elf
- Goblin
 - Tribes?
- Veela
- Werewolf
- Vampire
- Half-Giant
- Centaur

3: Personalities

A character's personality is the very core of their being: it determines who they truly are, what they view as important and nourishing and how they approach a problem. It also defines any key strengths or weaknesses that a character has, which can be used as interesting jumping-off points for role-playing within the game.

Most importantly, the Personality that you have defines what actions and conditions you need in order to rid yourself of unwanted stress and anguish, and hence to recover *Fortitude*. Each Personality also provides two additional capability dots to assign.

For those characters who find themselves at Hogwarts School of Witchcraft and Wizardry, they are *Sorted* into houses based on these shared key personality traits, and so many of the core Personality types can be found in one of those houses. Under all but the most exceptional circumstances, possessing one of these personality types will cause the Sorting Hat to place you into the associated House when you arrive at Hogwarts.

Gryffindor House

*You might belong in Gryffindor,
Where dwell the brave at heart,
Their daring, nerve, and chivalry
Set Gryffindors apart*

Gryffindor House honours the ideals laid down by their Founder, Godric Gryffindor: Valour, Cameraderie, Bravery, and the willingness to do what is right, no matter the personal cost. They are also typically associated with those who rebel against authority.

Every Personality associated with Gryffindor provides an additional dot to the **BRAVERY** Ability, representing their unrelenting will.

CHAMPION

As a Champion, you have a strong vision of Right and Wrong, and are willing to go out of your way to defend those values. You defend the weak from violence, the virtuous from corruption, and the innocent from injustice.

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| Bonuses | Gain one dot in BRAVERY , and one dot in CONVICTION |
| Assets & Flaws | You draw strength from your SACRIFICES , giving others a chance to succeed whilst risking yourself, though your INFLEXIBILITY often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you give up an opportunity, or risk yourself, in order to help another. |

REBEL

A rebel hates being told what to do. As a rebel you attempt to forge your own path, ignoring and defying those who would attempt to control you. You prize chaos not just for its own sake, but because you believe that destroying the Old Ways is the only way to move on.

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| Bonuses | Gain one dot in BRAVERY , and one in WILLPOWER |
| Assets & Flaws | You draw strength from your DISTINCTIVENESS and Individuality, knowing that you are your own person, though your LACK OF RESPECT often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you defy authority in some meaningful fashion. |

SPORTSMAN

You prize physical achievement, the testing of the limits of your capabilities against others, but also against what you know you are capable of. You love the fellowship of working with a team, and the thrill of victory.

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| Bonuses | Gain one dot in BRAVERY , and one in FITNESS |
| Assets & Flaws | You draw strength from your TEAMWORK , working with others to exceed your individual strength, though your OVERCONFIDENCE often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you work with your allies to push yourself beyond your normal limits. |

TRICKSTER

A trickster takes a simple joy in subverting expectations and doing what is not expected. You have the ability to find joy and inspire chuckles in every aspect of life, even when in the most dire of situations - it is a rare individual who can genuinely laugh in the face of certain doom, but you somehow manage it

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| Bonuses | Gain one dot in BRAVERY and on in COVERT |
| Assets & Flaws | You draw strength from your JOY in everyday life and ability to find inspiration in the mundane, though your EXCESSION , not knowing when enough is enough, often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you perform a prank, or elicit a laugh from one of your allies. |

Hufflepuff House

*You might belong in Hufflepuff,
Where they are just and loyal,
Those patient Hufflepuffs are true,
And unafraid of toil.*

Though often seen as the laughing stock of the Hogwarts Houses, Helga Hufflepuff founded this house to forward the ideas of Kindness, Loyalty, Friendship and Diligence. Though not always the most powerful mages, or the highest academic achievers, a Hufflepuff student is a valued ally, and a more valued friend.

All personalities associated with Hufflepuff provides an additional dot in **KINDNESS**, representing their warm hearts.

ADJUDICATOR

You often find yourself at the confluence of arguments and discussions, being asked to make a decision, or cast a deciding vote. Your allies, and sometimes even your enemies, trust you in your judgments, and value your advice.

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| Bonuses | Gain one dot in KINDNESS and one in LOGIC |
| Assets & Flaws | You draw strength from your HONESTY when it comes to making a decision, you weigh arguments based on their own merits, and will tell your friends when they are wrong, though your STUBBORNNESS often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you resolve a dispute or disagreement without things getting out of hand. |

CAREGIVER

You are dedicated to the welfare of others, and devote your efforts to helping your allies in any way you can. You are always there to lend a hand and provide a shoulder to cry on.

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| Bonuses | Gain one dot in KINDNESS and one in INSIGHT |
| Assets & Flaws | You draw strength from your COMPASSION and willingness to share, though your tendency to become OVERPROTECTIVE often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you protect another, or nurture them and help them through life. |

IDEALIST

You have a vision of a better world, and you are dedicated to bringing it about. You know that your ideas might be unrealistic, but you also know that a journey of a thousand miles begins with a single step: there is no excuse to not at least *try* and build a better world.

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| Bonuses | Gain one dot in KINDNESS and one in WILLPOWER |
| Assets & Flaws | You draw strength from your IMAGINATION , unbound by what the world <i>is</i> , you see it as it <i>could be</i> , though your NAIVETY often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you live out your ideal in some significant way, or convince another to do the same. |

LABOURER

You are not the smartest, the fastest, or the most charming - yet you are by far the most hard working. What comes easily to others, you must work long hours to achieve, and yet you do not complain, working with a single minded stamina and endurance that would break all others. When you set your mind on a task, you will work yourself to the bone in order to achieve your goal.

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| Bonuses | Gain one dot in KINDNESS and one in VITALITY |
| Assets & Flaws | You draw strength from PERSEVERANCE , the willingness to just keep on going, no matter what, though your INFLEXIBILITY , and inability to see when enough is enough often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you complete a difficult task through perseverance and force of will. |

Ravenclaw House

*Or yet in wise old Ravenclaw,
If you've a ready mind,
Where those of wit and learning,
Will always find their kind.*

Ravenclaw is the house that prizes knowledge and an inquisitive mind above all other traits, following the lead of the studious Rowena Ravenclaw. Members of this house prize learning and academic achievement above all others, though this can also lead them to be seen as suck-ups to those in power.

All Personalities associated with Ravenclaw House gain an additional point in **INTELLIGENCE**, representing their studious nature.

EDUCATOR

You take joy from helping others to learn and understand what you know, walking them through difficult steps and helping them achieve their goals. You enjoy spreading wisdom and ensuring that others are well informed, not to show off, but because you wish others to experience the same joy of knowing as you do.

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| Bonuses | Gain one dot in INTELLIGENCE and another in ELOQUENCE |
| Assets & Flaws | You draw strength from your PATIENCE in helping even the most difficult students to achieve their goals, though your tendency to come across as PATRONISING often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you see someone benefit in some discernable way from the knowledge or skills you have imparted to them. |

GEEK

You love to learn, plain and simple. You absorb knowledge like there is no tomorrow, even beyond a typical Ravenclaw. You have a deep, burning passion for certain topics and you can get lost for days attempting to learn all there is to know. A fountain of knowledge in every respect.

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| Bonuses | Gain one dot in INTELLIGENCE and one dot in a KNOWLEDGE field of your choice |
| Assets & Flaws | You draw strength from your PASSION for certain topics, and a desire to know all their is to know, though your occasional OBSESSION can take this too far and often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you learn something new about one of your areas of interest. |

PERFECTIONIST

Great is never quite good enough for you - you always need things to be *exactly* right. You accept nothing less than absolute perfection in everything you do, working on a project until it is exactly, perfectly the way you want it.

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| Bonuses | Gain one point in INTELLIGENCE and one in PRECISION |
| Assets & Flaws | You draw strength from ATTENTION TO DETAIL , knowing that everything you did is perfect, though your FEAR OF FAILURE often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you complete a significant accomplishment without a single flaw. |

PRODIGY

You are a singularly gifted individual in a certain extremely narrow field of study, with natural abilities surpassing even those of trained experts. You have built a life around these abilities and dedicate much of your time to becoming even better.

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|---------------------------|--|
| Bonuses | Gain one point in INTELLIGENCE and one in a field related to your prodigy field, such as LOGIC (chess, maths), PERFORMANCE (music) or CRAFT (art) |
| Assets & Flaws | You draw strength from EXCELLENCE , being the best, even in a narrow field, gives you something to work for, though your DISDAIN for those less skilled than you often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you are able to display your prodigious abilities to an admiring audience. |

Slytherin House

*Or perhaps in Slytherin,
You'll make your real friends,
Those cunning folk use any means,
To achieve their ends.*

Slytherin as a house has had an unfortunate past, not helped by Salazar Slytherin's obsession with blood-purity, and the ascendancy of the Slytherin-obsessed Lord Voldemort. However, evil and racism are not the ideals presented by Slytherin house: rather, they prize and cultivate people with ambition, charm and with lofty goals, those driven make a name for themselves and achieve greatness.

Every personality associated with Slytherin House gains an additional point in **ELOQUENCE**, representing their charismatic nature.

ASPIRANT

You are a highly driven and motivated person, who knows exactly what they want to achieve in life: make a name for yourself. You want to be revered as the greatest in your field, and for your name to live on throughout history.

| | |
|---------------------------|---|
| Bonuses | Gain one point in ELOQUENCE and one in a field associated with your end goal, such as IMBUE (Master Craftsman), PILOT (Professional Quidditch player) and so on |
| Assets & Flaws | You draw strength from your single-minded PURPOSE , which drives every action you take, though your HUBRIS and inability to see when you are hurting others often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you are able to do, create or display something which will last the test of time, and make a name for yourself.. |

LEADER

You are a natural born leader, desiring order and cohesion in your social groups - especially that directed by yourself. You ooze natural charisma and charm, and can convince even the most stubborn of your allies (and even enemits) that you are correct.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in ELOQUENCE and one in CHARM |
| Assets & Flaws | You draw strength from your CONFIDENCE and ability to inspire, though your INTOLERANCE of those who do not listen to your ideas often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you when you guide a group to follow a plan to complete a task. |

PEACOCK

You believe that the greatest act of appreciation is to be *noticed*, so you do everything you can to break the mold and become a person of note. You are flamboyant, expressive and artistic in every way breaking down the boundaries of what is acceptable.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in ELOQUENCE and one in CRAFT |
| Assets & Flaws | You draw strength from your ARTISTRY , both in the things you create and the way you live your life, though your your HEDONISM and lust for attention often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you become the centre of attention through some great or outrageous action.. |

SCHEMER

You are always planning something, a scheme or side hustle. You have plans upon plans, and contingencies upon that. Your ambition in life is to never be caught by surprise - you know all kinds of people who can help you get exactly what you need, even if that's sometimes on the shady side. You are always looking out for the next big score - or anything that could disrupt your plans.

| | |
|---------------------------|--|
| Bonuses | Gain one dot in ELOQUENCE and one in ALERTNESS |
| Assets & Flaws | You draw strength from your FORSIGHT and ability to plan for even the most unexpected event, though your SELFISHNESS often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you hatch and execute a plan, scheme or con. |

Other Personalities

There are many other people in the world, and not all of them fit into the 4-House scheme set at Hogwarts, some of these are listed below.

ATROCITY

You are a corrupted, evil soul who takes delight in spreading chaos and inflicting pain. You view kindness as a weakness and honour as a fools crutch. Sensible people run from you, and those who don't stay soon learn the error of their ways.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in WILLPOWER and CONVICTION |
| Assets & Flaws | You draw strength from your POWER , craving more of it to fuel your atrocities, though your LACK OF RESTRAINT often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you inflict some unspeakably terrible act on a victim. |

ACOLYTE

You follow a higher power, dedicating your entire life into their service. Perhaps you devote yourself to a god or gods, a demonic or angelic presence or even simply a supremely powerful human, their will is your command.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in CONVICTION and another dot in a field associated with the being you have dedicated yourself to serve. |
| Assets & Flaws | You draw strength from your DEDICATION to a greater cause, though your single minded FANATACISM often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you perform a significant act in service of your master. |

INNOCENT

You are unaware of the cruelty of the world, either because of your young age, or because of a lack of experience. You take a naive view of the world, not completely understanding what is going on, though often your lack of experience and prior misconceptions paves the way for startling insight.

Bonuses

You gain one dot in **KINDNESS** and **INSIGHT**

Assets & Flaws

You draw strength from your **PURITY** of spirit, uncorrupted by the evil forces of the world, you are a beacon of innocence, though your **IMMATURITY** often leads you into trouble.

Nourishment

You regain Fortitude whenever you feel loved, cared for and protected.

LONER

You don't relate well to other people, preferring to isolate yourself and work alone. You're most comfortable sitting in silence, and find dealing with others a difficult job. You have survived this far without the help of others, why start now?

Bonuses

Gain one dot in **WILLPOWER** and one in **ALERTNESS**

Assets & Flaws

You draw strength from your **SELF-RELIANCE** and ability to survive, though your **SOCIAL INEPTITUDE** often leads you into trouble.

Nourishment

You regain Fortitude whenever you solve a problem or complete a difficult action without the help of others..

PRESERVER

You believe that the old ways of doing things exist for a reason, and that they should be protected. You are wary of sudden changes and view them with scepticism. You are not against all change, but you think that the traditional methods deserve respect and change should only be implemented for a good reason.

Bonuses

Gain one dot in **CONVICTION** and one in **HISTORY**

Assets & Flaws

You draw strength from your **CONNECTION TO THE PAST**, though your **INFLEXIBILITY** often leads you into trouble.

Nourishment

You regain Fortitude whenever you preserve the status quo by using traditional methods, or convincing others to do the same..

4: Character Archetype

Whilst your character is a unique individual, an adventuring soul destined for greatness, most questers find themselves falling into one of **ARCHETYPES** which helps define their abilities and goals— are they the academic who's quest for knowledge has led to unforeseen consequences, or the plucky underdog trying to quit their life of crime?

The **ARCHETYPE** (also known as the *class*) of your character is a way of formalising these character types. The role of your character is more than simply the job they perform, it is the prism through which they see the world. Along with their personality, it guides their very essence, how they perceive themselves and others. The **ARCHETYPE** of a character therefore has a drastic impact on the roleplaying aspect of the game.

As well as helping to inform what kind of person your character is, the **ARCHETYPE** serves to provide them with some unique skills (*Features*) that they acquire and improve as they grow in power, as well as some unique special actions.

Each **ARCHETYPE** is elaborated on in more detail on their own pages. A summary is found below:

| ARCHETYPE | Description |
|------------------|--|
| ARTIFICER | A person trained in the delicate arts of creating and producing new items, both magical and mundane. |
| AUROR | A dedicated warrior-investigator, who seeks out evil and brings it to justice. |
| DRUID | A person dedicated to some primal aspect of nature, earning nature-related powers and gifts. |
| NOBLE | Someone who moves in high society, excelling in using their social graces to achieve their aims. |
| OUTLAW | Someone who works outside the law, employing subterfuge and deception to achieve their aims |
| SCHOLAR | Someone dedicated to knowledge, delving deep into the inner mysteries of the universe. |
| WARRIOR | A powerful fighter, trained in all forms of combat. They excel in kicking ass, and taking names. |

ARCHETYPE Abilities

Each **ARCHETYPE** provides an three additional **ABILITIES**, one in each of **INNATE**, **PRACTICAL** and **KNOWLEDGE** which a character can use as normal.

Often these abilities could be duplicated by a sufficiently high roll in another field - the **PICKPOCKET** ability associated with the **OUTLAW**, for example, could be achieved through a **PRECISION (COVERT)** check. However, these skills are highly tailored and even a low dice roll represents a high degree of training in this particular skill - the same as the difference between the ugly brute-force strength required to **BRAWL** and the weapon skills required to **SKIRMISH**.

A character using **PICKPOCKET** would therefore find the same action much easier than using **COVERT**.

Assigning ARCHETYPE Abilities

When creating a character, you automatically gain 1 dot in each of the three **ARCHETYPE** abilities, and gain another 5 dots to assign freely between them. You cannot go above a 4-dot rating in any **ABILITY** at this stage.

ARCHETYPE Feats

As well as granting dice-pool **ABILITIES**, an **ARCHETYPE** also grants you the choice of a number of **FEATS**, which are powerful unique skills that a character unlocks as they progress.

You generally do not start with any **FEATS** (unless your GM allows it).

Changing Archetype

Since an **ARCHETYPE** represents some fundamental aspect of a character's view of themselves and their role within the world it takes something truly monumental to alter their **ARCHETYPE**.

However, there are narrative scenarios where it makes sense for a character to switch roles as a result of events within the story - perhaps an **AUROR** character has been wrongly framed for a crime, and after being on the run for months they have picked up aspects of an **OUTLAW**'s skills.

Such an event is rare, and should only happen if driven by a compelling narrative. When this happens, you should work with your GM to determine the nature of the change.

Perhaps you gradually shift your abilities over a period of time - the **AUROR** loses his **INTERROGATE** ability but gains the **PICKPOCKET** ability, and after another few weeks gains knowledge of the **UNDERWORLD**, until eventually they are fully an **OUTLAW**. Perhaps after they clear their name, they must go on a redemption arc to recover their old abilities and emerge from their life of crime.

Alternatively, the nature of the change could be dramatic and sudden - a Captain America-esque transformation turns a weedy **SCHOLAR** into a mighty **WARRIOR** overnight, the player simply transferring the character onto a new playsheet with their new abilities and moving on from their old life.

This is a rare and momentous undertaking, and should not be treated lightly!

Artificer

None

MASTER MECHANIST

Whenever you undertake a tinkering or mechanical manufacturing effort, you gain one automatic success, as if you had expended a FORTITUDE point.

ARTIFICER Capabilities

An ARTIFICER gets the following bonuses to their ASPECTS, ABILITIES and AFFINITIES. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|------------|--------------|
|------------|--------------|

Artificer Experience

An ARTIFICER gains additional experience when they:

- Do something

Artificer Special ABILITIES

A character following the path of the ARTIFICER can use the following special abilities: **COMPLEXITY**, **HACK** and **ANALYSE**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: COMPLEXITY

None

PRACTICAL ABILITY: HACK

None

KNOWLEDGE ABILITY: ANALYSE

None

ARTIFICER Feats

An ARTIFICER choose to take some of the following feats as they increase their abilities:

ADEPT ALCHEMIST

Whenever you undertake a potion mixing effort, you gain one automatic success, as if you had expended a FORTITUDE point.

EXPERT ENCHANTER

Whenever you undertake an enchanting effort, you gain one automatic success, as if you had expended a FORTITUDE point.

Auror

As a profession, the AURORS are a group of highly-trained law enforcement officials working for the MINISTRY OF MAGIC, as well as a catchall term for those dedicated to catching bad guys and making them pay.

AURORS (or even those who merely wish to emulate them) seek out their target with a single minded zeal, dedicated to the cause of finding the truth and bringing villains to justice. They adore solving mysteries and puzzles, and abhor those who would bring harm to others.

Their pursuit of justice often puts them in harm's way, and so the budding AUROR is encouraged to focus on magic which allows them to protect themselves from harm, as well as incapacitate their foes.

However, the defining trait of an AUROR is not their combat abilities but instead their ability to discover clues, intuit motives and hunt down their foes.

Auror Capabilities

An AUROR gets the following bonuses to their ASPECTS, ABILITIES and AFFINITIES. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|---------------|--------------|
| INSIGHT | ◆◆◆◆◆◆ |
| INVESTIGATION | ◆◆◆◆◆◆ |
| PERCEPTION | ◆◆◆◆◆◆ |
| BRAWL | ◆◆◆◆◆◆ |
| SURVIVAL | ◆◆◆◆◆◆ |

Auror Experience

An AUROR gains additional experience when they:

- Track down or hunt an elusive target
- Solve a significant mystery
- Prevent a crime or other unethical act from occurring

Auror Special ABILITIES

A character following the path of the AUROR can use the following special abilities: **INTUITION**, **INTERROGATE** and **TRACKING**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: INTUITION

INTUITION is the inherent, instinctive understanding of the minds of others possessed by an insightful and trained mind. Bypassing all LOGIC and conscious reasoning, INTUITION allows an Auror to make great strides in their understanding of people and their actions by getting inside their heads and understanding the way that they think. Though not useful for solving traditional intellectual puzzles, INTUITION can allow an AUROR to suddenly have a flash of insight into the motives, aims or drive of another being.

If you wish to know why someone would behave in a given way, why a certain shop was robbed and not another, or where a target might head next - an Auror's INTUITION is surely the best tool

PRACTICAL ABILITY: INTERROGATE

The art of extracting information out of a target, either unwilling to divulge or unaware they're being questioned, is a key skill for an AUROR to master. Whilst the untrained would have to rely on raw CHARM, ELOQUENCE, DECEPTION or even INTIMIDATION to try and convince them to give up their information, the skill of INTERROGATION allows you to dance delicately between all of these skills, executing known psychological tricks and even shrouding your true questions behind layers of misdirection so your target does not even know when they're giving up valuable information.

KNOWLEDGE ABILITY: TRACKING

Hunting down a foe is a key part of being an AUROR, and part of that is being able to survey a scene and see where they were, what they did, and where they're going next.

Whilst INTUITION relies on a general understanding of the target's thought pattern, when you TRACK a target you look for the trail that they have left - scuffs in the dirt, broken twigs in the forest and even more abstract trails such as an online presence or a paper trail. Whatever evidence you need to find your target, TRACKING can help you out.

Auror Feats

An AUROR choose to take some of the following feats as they increase their abilities:

AMBUSH

When you attack from hiding, spring a trap or successfully orchestrate an ambush, you gain one automatic success on your first attack roll, as if you had expended a FORTITUDE point.

COLD CASES

When performing a KNOWLEDGE check, if you can relate the information you seek to a historical or past case you reduce the DV by 2.

FAMILIAR TERRAIN

Choose a favoured terrain such as GRASSLANDS, FORESTS, URBAN AREAS, CAVERNS, or name a specific region, such as HOGWARTS. Whilst in your favoured terrain you gain an additional dice on every action which utilises the surroundings such as a TRACKING or COVERT check.

LIE DETECTOR

You can automatically detect when someone is lying to you by telling you deliberate falsehoods.

RAPID REFLEXES

When performing a REFLEX roll, you may roll the dice twice and take the largest value.

UNWAVERING FOCUS

Once per day you may expend a FORTITUDE point to reroll all CATASTROPHE dice you rolled, declaring this action after the roll has been performed.

Druid

A **DRUID** is a witch or wizard who has dedicated their life to the understanding, protection and preservation of the natural order of things.

From the smallest fungus, to the most vicious of dragons, as well as the very bones of the Earth, and the stars in the sky – all **DRUID** s feel a deep connection to them all. From this connection to nature, the **DRUID** s draw their powers their understanding of all forms of magic is shaped into how it affects and relates to nature.

In the popular mythology of **DRUID** s, even in the Wizarding world, they are seen as eccentric pacifists, a pushover afraid to even hurt a fly. However, a true **DRUID** understands that death and destruction are a part of the every day cycle of nature. If an old tree must burn so that a dozen new flowers may blossom, a **DRUID** is often more than happy to oblige.

Druid Capabilities

A **DRUID** gets the following bonuses to their **ASPECTS**, **ABILITIES** and **AFFINITIES**. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|------------|--------------|
| WILLPOWER | ◆◆◆◆◆◆ |
| KINSHIP | ◆◆◆◆◆◆ |
| NATURE | ◆◆◆◆◆◆ |
| INSIGHT | ◆◆◆◆◆◆ |

Druid Experience

A **DRUID** gains additional experience when they:

- Solve a problem by using their connection to nature
- Protect some aspect of nature from significant harm

Druid Special ABILITIES

A character following the path of the **DRUID** can use the following special abilities: **BELONGING**, **NURTURE** and **COMMUNE**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: BELONGING

A **DRUID** with a high innate sense of **BELONGING** has an intuitive, almost supernatural ability to determine when the natural, organic, order of things has been disrupted or influenced.

By looking at a lone tree in an underground cave, such a character may attempt to discover if it **BELONGS** here, simply growing naturally, or if it was placed there and forced to grow by other means, or if a pack of dogs attacked out of natural instinct, or trained instructions.

The sense of **BELONGING** is not an exact art, but merely gives a **DRUID** an additional insight into disruptions and alterations of nature.

PRACTICAL ABILITY: NURTURE

The ability to nurture life, in all its forms, is critical to the role of a **DRUID**.

A high **NUTURE** score allows a **DRUID** to care for plants, animals and nature in general, providing them with the support, nutrition and guidance they need.

Less useful on humans (**KINDNESS** is probably more useful), a successful **NURTURE** check ensures that life will continue and thrive where you set your mind to it. Those that you successfully **NURTURE** will owe you gratitude and become positive towards you.

KNOWLEDGE ABILITY: COMMUNE

It is said that, in ages past, the **DRUID** s could speak to the winds, the trees, the beasts and even the stars themselves to seek answers.

Such abilities are beyond all but the most powerful **DRUID** s nowadays, but the ability to **COMMUNE** remains important.

A **COMMUNE** check allows you to communicate – in a very rough fashion – with the natural world. You may attempt to commune with a wounded Hippogriff to learn what happened to it, or with a scorched tree to learn how the forest fire started.

The way in which nature responds is often esoteric and open to interpretation, but a high **COMMUNE** skill represents an ability to interpret these vague signs.

Druid Feats

A **DRUID** choose to take some of the following feats as they increase their abilities:

ASTERIA'S EYES

The stars above see all, and as you attune yourself to the vastness of nature, you tap into this. Whilst under an open sky, you have perfect night vision and +1d to all sight-related checks.

DRYAD'S EMBRACE

You channel the nurturing energy of the spirits of ancient trees. Once per day you may attempt a DV 8 **NURTURE** check on a plant, causing it to magically grow up to 30cm per success.

NATURE'S CLOAK

Whilst in a natural space, you may use your familiarity with nature to reduce the DV of any **COVERT** action by 2

NYMPH'S FURY

Channeling the power of primal, elemental spirits grants you additional power. When casting an **ELEMENTAL** spell, your spells deal an additional level of damage.

ORGANIC REPOSE

Once per day, you may expend a **FORTITUDE** point to recover 3 levels of Health.

SATYR SPIRIT

When casting a spell on an animal you are not in combat with, you gain one automatic success, as if you had spent a **FORTITUDE** point

Outlaw

An **OUTLAW** is someone who sits outside the normal constraints of the law (or , at Hogwarts, the rules laid down by teachers). Eternally at conflict between their own desires and those of society, many **OUTLAW** s end up starting into a life of crime, putting their skills to more nefarious use.

Others turn this defiance of law and order to become perennial tricksters, revelling in chaos and uncertainty.

An **OUTLAW** , whichever path they take in life, lives and dies by their preparedness and ability to surprise those would ensnare and imprison them. Those who would catch an **OUTLAW** should prepare to have every trick in the book thrown at them.

OUTLAW Capabilities

An **OUTLAW** gets the following bonuses to their **ASPECTS**, **ABILITIES** and **AFFINITIES**. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|-------------------------|--------------|
| COVERT | ◆◆◆◆◆◆◆◆ |
| PRECISION | ◆◆◆◆◆◆◆◆ |
| PERCEPTION OR DECEPTION | ◆◆◆◆◆◆◆◆ |
| ACROBATICS OR SKIRMISH | ◆◆◆◆◆◆◆◆ |

Outlaw Experience

An **OUTLAW** gains additional experience when they:

- Do something

Outlaw Special ABILITIES

A character following the path of the **OUTLAW** can use the following special abilities: **SAVVY**, **PICKPOCKET** and **UNDERWORLD**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: SAVVY

You don't get far in life as an **OUTLAW** if you don't develop a sixth sense when something is awry – is this a trap? Were those footsteps I heard?

SAVVY is this inherent level of constant awareness (some would call it paranoia), which allows an **OUTLAW** to stay one step ahead of their enemies.

A high Savvy check can be used to evade and detect problems based on a pure gut instinct that something is amiss. Whilst rarely perfect, **SAVVY** is an invaluable tool.

PRACTICAL ABILITY: PICKPOCKET

Rifling through the pockets of an unsuspecting mark is a highly specialised skill, moreso than a simple **COVERT** action can normally achieve.

As an **OUTLAW** , you have some experience in this field however. On a successful **PICKPOCKET** check you may use some stealthy method to

distract a target whilst you quickly nab something from their very person.

You must take care that you do this unnoticed, as people tend to get a bit antsy about theft...

KNOWLEDGE ABILITY: UNDERWORLD

The local **OUTLAW** always knows a few secrets – where to get your hands on a certain black market item, and the location of secret passages and escape routes.

As an adult, they are probably familiar with the workings of the penal system (and how to exploit it), whilst in Hogwarts, this knowledge can be used when questions about Detention come up.

OUTLAW Feats

An **OUTLAW** choose to take some of the following feats as they increase their abilities:

ARCANE TRICKSTER

You can cast spells from the **KINESIS** up to **PRIMUS** level as Silent and Wandless actions for the purposes of chicanery, pranks, tricks and other such shenanigans.

HIDDEN WEAPON

Up to three times a day, you can draw a previously unknown small blade from a fold in your robes, or a hidden pocket, and then use it. This is an instantaneous action.

MOVE IN SHADOWS

Whilst outside of bright light, all attempts to percieve you have a **DV 2** higher than normal.

NATURALLY SHIFTY

Doing unscrupulous deeds comes as naturally to you as breathing – gain one additional success on any **COVERT** action as if you had spent a **FORTITUDE** point.

SLY ACTION

At the end of a turn cycle, if you have not been directly targeted for an attack and not attacked anyone else, you may take an additional action at the end of the cycle to move, use an item, or otherwise attempt to hide

SURPRISE ATTACK

Whenever you attack a target from a position where they cannot see you, you deal an additional level of harm.

Scholar

A **SCHOLAR** seeks to discover new knowledge, solve ancient mysteries and otherwise absorb as much information as possible, in order to further the totality of knowledge about all facets of the universe.

Whilst the conventional **SCHOLAR** is most at home with a chalkboard covered in symbols, or ensconced in a dusty library, most scholars these days appreciate that information, both new and old, requires stepping outside your traditional comfort zones. You can't exactly study the behaviour of dragons without going and poking a few dragons, after all.

Whilst they prefer to term their adventures 'field work', there is no doubt that scholarship can sometimes be a dangerous experience. Most **SCHOLAR**s will stop at nothing, however, to help further their research.

A **SCHOLAR** is typically a hyper-specialist, rather than a generalist, and so chooses one area of knowledge to focus specifically on, which informs much of their remaining knowledge.

SCHOLAR Capabilities

A **SCHOLAR** gets the following bonuses to their **ASPECTS**, **ABILITIES** and **AFFINITIES**. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|-----------------------|--------------|
| INVESTIGATION | ◆◆◆◆◆◆ |
| INTELLIGENCE | ◆◆◆◆◆◆ |
| ANY KNOWLEDGE ABILITY | ◆◆◆◆◆◆ |
| WILLPOWER | ◆◆◆◆◆◆ |

Scholar Experience

A **SCHOLAR** gains additional experience when they:

- Use intelligence and knowledge to overcome a significant obstacle
- Discover something new or undiscovered relating to your field of expertise.

Scholar Special ABILITIES

A character following the path of the **SCHOLAR** can use the following special abilities: **STUBBORNNESS**, **COLLABORATION** and **SPECULATION**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: STUBBORNNESS

It is often said that **INTELLIGENCE** is the most important characteristic for a **SCHOLAR** to have. However, those who have spent any time banging their head against a seemingly unknowable, unsolvable problem will tell you that **STUBBORNNESS** is the only true requirement.

Whenever repeated failures, constant letdowns and deadends would cause most others to give up and move on, a **SCHOLAR** can use their innate desire to *know* to make just a few more attempts.

At the GM's discretion, a DV 8 **STUBBORNNESS** check can allow a **SCHOLAR** to make additional checks after the first has failed – the more successes, the more lenient they will be.

PRACTICAL ABILITY: COLLABORATION

The work of a **SCHOLAR** is often considered to be solitary, but a wise muggle once said that scholarship is 'built on the shoulders of giants' – those who wish to see further must rely on the work of others.

A **COLLABORATION** check allows you to work effectively with others, and boost the efficiency of the group as a whole, and as such can be substituted in a group or combined check for most other skills.

KNOWLEDGE ABILITY: SPECULATION

A **SCHOLAR**, by their very nature, spends most of their day confronted with problems to which no one knows the solution.

When there is no actual knowledge to be found, the only thing left to do is **SPECULATE**.

Speculation allows you to draw disparate threads of knowledge, in order to make conclusions about things you otherwise have no knowledge of. The risk is, of course, that you get things completely and utterly incorrect – but a scholar knows the limits of this guesswork, and with a high **SPECULATION** can draw remarkable conclusions with only limited knowledge.

SCHOLAR Feats

A **SCHOLAR** choose to take some of the following feats as they increase their abilities:

EXPERTISE

Choose a spell discipline, or a viable target of a spell, which is associated with your area of research. When casting a spell of this school, or a spell on your chosen target, you gain an additional success, as if you had expended a **FORTITUDE** point.

HEALER

Whenever you restore a Health to a being, restore one additional point.

MASTER OF THE MIND

When an action would interrupt you casting a spell requiring continuing concentration, the DV to remain focussed is 2 lower than normal.

NOVEL TECHNIQUE

Whenever you use a spell in a new and novel fashion, you gain +2d for the spellcasting effort.

QUICK LEARNER

You need to spend half the usual time in order to learn a new spell or potion recipe.

Sophisticate

A **SOPHISTICATE** is a refined person, proficient in using their wits, forming gossip and rumours, and weaponising the force of their personality to get their way in this world – the renown of their family, or the weight of coin in their pocket is entirely incidental, of course.

Many people believe that Sophistificates are born into their suave, charm and connections to those in the upper echelons of society, but there are of those who have struggled up the ranks of class and affluence to attain the status of **SOPHISTICATE**. Though these people may be privately regarded as interlopers by the old-guard, they are every bit as affluent and influential.

There are still others who are simply bluffing their way through, running the long-con and hoping nobody catches on...

SOPHISTICATE Capabilities

A **SOPHISTICATE** gets the following bonuses to their **ASPECTS**, **ABILITIES** and **AFFINITIES**. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|--------------------|--------------|
| ELOQUENCE | ◆◆◆◆◆◆ |
| CHARM OR DECEPTION | ◆◆◆◆◆◆ |
| DECEPTION OR CHARM | ◆◆◆◆◆◆ |

Sophisticate Experience

A **SOPHISTICATE** gains additional experience when they:

- Use rumours and gossip to your own advantage
- Turn an enemy into a friend, or otherwise significantly manipulate someone

Sophisticate Special ABILITIES

A character following the path of the **SOPHISTICATE** can use the following special abilities: **WEALTH**, **BAMBOOZLE** and **SOCIETY**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: WEALTH

WEALTH is not merely a measure of how much money you have, it is how you project an aura of wealth, confidence and belonging in high places.

A character with a high **WEALTH** lives a charmed life in society – they can cruise past security in clubs and political institutions, they can gain a favour and otherwise bend those around them to their will by flashing some cash (imaginary or not). Money opens many doors, and **WEALTH** allows you access to that world, even without actually having to spend the coins.

PRACTICAL ABILITY: BAMBOOZLE

Whilst **ELOQUENCE**, **CHARM** and **INTIMIDATION** are undoubtedly useful skills, a **SOPHISTICATE** often values simply overcoming their targets with sheer force of personality.

Whether it is through fast-talking jargon, or simply through a formidable force of will, a character with a high **BAMBOOZLE** score cuts a swathe of confusion through a crowd. Taking and doing what they want not because they've earned it, but because everyone else is too shocked to really try to stop them.

KNOWLEDGE ABILITY: SOCIETY

Sometimes, knowing the right people is knowing everything.

A high **SOCIETY** knowledge means that you know everyone who is anyone. You are up on all the gossip and know who is talking to who. You are aware of the feuds and alliances, as well as some of the more sordid rumours....

SOPHISTICATE Feats

A **SOPHISTICATE** choose to take some of the following feats as they increase their abilities:

BURN BOOK

When using your skills to spread rumours, misinformation or gossip, or when trying to discredit an individual, gain +2 dice

MESMERISING PRESENCE

Once per day, you may use your alluring charm to slightly hypnotise a person. They remember talking to you, but are slightly starstruck and overpowered by your personality, such that they cannot recall what you talked about.

ONE FOR YOU, TWO FOR ME

Whenever you or your allies gain an amount of **GALLEONS**, you gain one additional coin.

UNBREAKABLE VOW

When you willingly shake on a deal or contract with another sapient being both you and your partner are bound together by a magical oath. If either of you breaks the contract, the offending party takes the maximum amount of **HARM** and falls into a **CRITICAL CONDITION**, alerting the other.

Warrior

A **WARRIOR** is someone who is dedicated to the martial arts, trained in the use of both physical and magical combat to defeat your foes.

Warriors range from delicate and refined duelists, to axe-wielding maniacs. Being a warrior is more than just being handy with a weapon, however. A great warrior never goes into battle unprepared, and study and knowledge of tactics, history and the weaknesses of your foes is vital in achieving victory.

No matter what weapons they wield, a warrior carefully balances their combat skills, their tactical knowledge and a deep-seated rage against those who would defy them.

WARRIOR Capabilities

A **WARRIOR** gets the following bonuses to their **ASPECTS**, **ABILITIES** and **AFFINITIES**. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|---------------------------------|--------------|
| BRAWL, SKIRMISH OR MARKSMANSHIP | ◆◆◆◆◆◆◆◆ |
| FITNESS | ◆◆◆◆◆◆◆◆ |
| PERCEPTION | ◆◆◆◆◆◆◆◆ |
| SKIRMISH, MARKSMANSHIP OR BRAWL | ◆◆◆◆◆◆◆◆ |
| INTIMIDATION | ◆◆◆◆◆◆◆◆ |

Warrior Experience

A **WARRIOR** gains additional experience when they:

- Defeat a worthy opponent in battle
- Execute a novel or interesting stratagem

Warrior Special ABILITIES

A character following the path of the **WARRIOR** can use the following special abilities: **RAGE**, **COMMAND** and **TACTICS**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: RAGE

RAGE is the deep seated anger that lies within the hearts of most people, even the most benevolent of us. A **WARRIOR**, however, has learned to weaponise their rage, either by letting it out in an unbridled fury, or harnessing it, fuelling their cold, calculated actions. **RAGE** allows a warrior to perform almost impossible feats, but they risk their own safety whilst doing so.

Whilst in combat, **RAGE** can be substituted for almost any physical act, and often requires far fewer successes to achieve – weapon attacks fuelled by rage deal 2 points of damage per success, for example. However, on any turn in which you use a **RAGE** check, you get a 1-dice penalty on any Resist checks. This penalty is cumulative until you spend a turn without using **RAGE**.

PRACTICAL ABILITY: COMMAND

A **WARRIOR** is trained not only in their own combat, but in the leadership of others. Using a **COMMAND** allows a **WARRIOR** to influence

the tide of battle on a large scale, giving advice, issuing orders and otherwise taking control of the situation.

A **WARRIOR** with a high **COMMAND** is respected as a warrior, and others will leap to follow your orders. Those who follow the issued command will find that the action is easier than expected, being buoyed and inspired by the **COMMAND**.

KNOWLEDGE ABILITY: TACTICS

A **WARRIOR** lives and dies by their knowledge of tactics. Whether it is trying to discern a viable approach to defeating a seemingly implacable foe, or recognising a strategy employed by the enemy, a **TACTICS** check can help reveal how an opponent functions, and what the best way to defeat them is.

WARRIOR Feats

A **WARRIOR** choose to take some of the following feats as they increase their abilities:

BLIND RAGE

When using a **RAGE** action to attack, you take only half the dice penalty due to injuries.

BLOODLUST

On any turn in which you successfully incapacitate (lethally or not) a foe, you may take an additional free action to perform another attack, with a 2-dice penalty on the check.

DUELIST

When fighting one-on-one with another target, you automatically gain one automatic success on any attack rolls.

FURIOUS SPELLCASTER

Up to three times a day, you may elect to use a **RAGE** check, rather than the associated **AFFINITY** to perform a spellcasting check. The maximum spell level is still determined by your **AFFINITY**.

HOLISTIC TACTICS

Whenever a **TACTICS** check is successful in determining the tactics of a foe, you may use this knowledge to infer any Resistances, Immunities or Susceptibilities the target has.

STUDENT OF WAR

If you study, read up on and otherwise prepare for a target before engaging them in combat, the DV of all attacks you make against them is reduced by 1.

SAVAGE ATTACKER

Your attacks, both physical and magical, gain a bonus point of damage.

5: Capabilities

A character's ability to function in the world is defined by their capabilities across a wide number of areas. These capabilities are split into 3 categories: **ASPECTS**, **ABILITIES** and **AFFINITIES**.

The full description of the **AFFINITIES** is left for the Magic section starting on page 48, the discussion on **AFFINITIES** here is limited to their assignment at character creation.

Capability Dots

Each one of the 9 Aspects and myriad Abilities and Affinities represents a way for a character to interact with the world. How *well* they can do so depends on their competence in that field.

To this end, each and every one of the Aspects and Affinities is represented by between 0 and 7 'dots'. Each dot represents a 12-sided dice that can be rolled when that capability is used.

Zero dots means that you are absolutely useless in the field, totally untrained and with no idea what you are doing. Five dots, on the other hand, represents the peak of human achievement: perhaps a dozen people in the entire world have 7 dots in a given area. Almost everyone finds themselves somewhere in the region of 1-4.

A character can never gain more than 5 dots as part of their normal life, however magic is a crazy and fickle thing: once in a blue moon you may temporarily find yourself with more than 7 dice allocated to a given capability as the result of a spell. This is a rare and wondrous event. Maybe you should sing a song.

You have already been granted dots in certain fields by your species and your Archetype: you also get to allocate a larger number of additional points, as described in this chapter.

Do not fret if there are gaps in your abilities, as your character will continue to grow and improve as the game progresses.

Aspects

Aspects are the fundamental characteristics of a character: every action that is performed finds one of the 9 Aspects at its root.

Aspects Classification

There are nine core Aspects: Fitness, Precision, Vitality, Charm, Deception, Insight, Intelligence, Willpower and Perception. Each of these aspects is classified in two ways, once by the Aspect's **TYPE** and then by the Aspect's **METHOD**.

The Type determines which of three key attributes of a character is being used:

- **PHYSICAL**: The capacity to use your body to interact with the material world.
- **SOCIAL**: The capacity to interact and understand others.
- **MENTAL**: The capacity to use your mind and process information.

The Method determines how that ability is used:

- **PROJECT**: The capacity to use the Type to its maximum possible level, pushing and striving for great effects.
- **MANIPULATE**: The capacity to use the Type in a careful and refined fashion, to maintain control of the situation.
- **ABSORB**: The capacity to resist or take in the Type.

The 9 aspects therefore lie on a 3x3 grid:

| | PHYSICAL | SOCIAL | MENTAL |
|------------|-----------|-----------|--------------|
| PROJECT | FITNESS | CHARM | INTELLIGENCE |
| MANIPULATE | PRECISION | DECEPTION | WILLPOWER |
| ABSORB | VITALITY | INSIGHT | PERCEPTION |

A full description of the Attributes, and the situations in which they are used, can be found on page 32.

Assigning Aspects

Every character starts off with a baseline of a 1-dot rating in each of the 9 Aspects (though some **FAMILY** heritages can impose penalties which reduce this to zero), as well as gaining a few bonuses

On top of this baseline, you may then allocate an additional number of points in order to represent a character's natural abilities.

Each character gains 8 free dots which they can allocate to any of the 9 **ASPECTS**, with the only limitation being that during this stage, you may not increase an **ATTRIBUTE**'s rating to more than four dots.

Abilities

Although your **ASPECTS** inform the broad approach used to complete an action, it is your **ABILITIES** which determine exactly how you will go about doing so, narrowing down the specific kind of skills you will be using.

Each of the 30 aspects is classified as either being **INNATE**, **PRACTICAL** or **LEARNED**. These differ in how the skills are acquired and used, with the primary mechanical difference being how a 'zero-dot' rating is treated in each field.

For an Innate ability, having no experience is no barrier to attempting an action as the actions represent natural extensions of your Aspects. Practical abilities, however, you may still attempt an action without training, but the action is much more

difficult as you lack any proper training into how to undertake the action. For an action relying on a knowledge ability, having no training makes using the action impossible in all but the rarest of circumstances.

The sections below elaborate on each of these skills, along with a brief summary of each ability. A full description of each ability can be found in Part II.

Innate

An **INNATE** ability is one which represents some aspect of a character's intrinsic social, mental or physical abilities. Though many people are born being particularly good in one or more of these areas (hence 'innate'), they are still areas that can be worked on and improved.

| Ability | Description |
|--------------|--|
| ALERTNESS | Rapidly detect and identify threats and miniscule clues. |
| BRAVERY | Defy worry and terror and stare down foes much stronger than yourself |
| CONVICTION | Understand your own reality, and the moral and intellectual positions you hold dear. |
| ELOQUENCE | Express yourself appropriately for the situation at hand |
| INTIMIDATION | Inflict terror into the hearts of your foes, assert authority and command people to follow your directions |
| KINDNESS | Show your gentle side, making others feel loved and safe. |
| KINSHIP | Befriend and control animals |
| LOGIC | Solve puzzles, spot clever solutions and use reason to solve your problems. |
| SPEED | Get from A to B as quickly as possible |
| STRENGTH | Exert physical force to lift and move heavy objects and beings |

Practical

A **PRACTICAL** ability is one which you have learned through hands-on experience, laborious training and practice. Though they rely on an Aspect to direct the task, they are separate from your intrinsic abilities and often requires some special tool or equipment to complete.

Generally, anyone can attempt to perform a practical action, even if they have no training (0 dots), relying instead on their instinctive Aspects to get a lucky break. However, the DV of the associated action is increased by 2, to reflect the complete lack of training.

| Ability | Description |
|--------------|---|
| ACROBATICS | Leap, flip, tumble and contort yourself |
| BRAWL | Punch, kick, bite and otherwise wrestle your way to dominance |
| COVERT | Use stealth and slight of hand to move and act without being spotted |
| CRAFT | Tinker with devices, form armour and produce masterful artwork |
| IMBUE | Perform delicate acts of magical creation, mixing potions or enchanting items |
| MARKSMANSHIP | Hit your target, either throwing objects, or using firearms |
| PERFORMANCE | Embody another character, either as a disguise or for theatrical purposes |
| PILOT | Effectively handle and drive vehicles such as cars and broomsticks. |
| SKIRMISH | Use blades, axes and other close-combat weapons effectively |
| SURVIVAL | Survive in the hostile environment of the wild |

Knowledge

A **KNOWLEDGE** ability is one which has been learned through intensive study, attending classes and days spent in the library. A knowledge ability can be used either to recall information, or to weave that information into another action.

It is generally impossible to use a knowledge action in which a character has zero experience: if the knowledge is not there, it cannot be used. There may be cases where you can appeal to some lower-level knowledge to try an Aspect-Only roll, but this is entirely at the discretion of the GM.

| Ability | Description |
|---------------|--|
| ARCANE | Understand the effects and abilities of magic and other supernatural phenomena |
| GENERAL | Small amounts of aggregate knowledge on a variety of topics |
| HISTORY | Recall prominent names, places and events throughout history |
| INVESTIGATION | Meta-knowledge: you know how to learn and uncover new information, by closely inspecting both books and the physical world |
| MEDICINE | Understand the functioning of the humanoid body, and how to heal its ailments. |
| MUGGLE | Understand the Muggle world, and know what's going on in the world of media, TV and celebrity |
| NATURE | Familiarity with the behaviour and life cycle of plants and beasts, both magical and mundane. |
| SCIENCE | Understand the mundane science behind the natural world: physics, chemistry, biology and beyond |
| TECHNOLOGY | Comprehension of the goings-on in computers and other technological marvels |
| WORLD | Knowledge of the geography of the Earth, and the people in it on both a macro and a micro level |

Additional Abilities

In addition to the 3×10 standard ability array, characters can gain access to additional actions and abilities, personalised to them.

This will most commonly arise from the choice of Archetype and Race: each Archetype grants a number of "Special Actions", which are manifest through three additional Abilities, and some Races also gain additional abilities. These actions and the associated abilities are discussed in more detail in the relevant Archetypes and Races sections.

Custom Abilities

You may also work with the GM if you feel that a given character should have additional abilities because of their background and previous experiences. This is encouraged only within the limits that it keeps the game fun and interesting and is sufficiently differentiated from the existing abilities.

It would be perfectly acceptable to give a character from a circus a special "Juggle" or "Tightrope" ability, as this opens up alternative and interesting actions for them to take without drastically altering the balance of the game. A super-dedicated warrior asking for an insta-kill move, or a scholar claiming to have access to an infinite library, however, would drastically alter the flow of the game without necessarily making it more fun and interesting.

You are not required to come up with an additional ability, but if you have a fun idea, you should ask your GM if this is OK. As always, they have a veto, but may supply an alternative idea which works better in their world.

Major & Minor Abilities

Of course, not every person uses every possible ability - those raised in a Wizarding household would probably never even consider using the

SCIENCE, or TECHNOLOGY knowledge abilities, and a weedy scholar is unlikely to ever shoot a gun, rendering the MARKSMAN skill somewhat useless for them.

This distinction is made through the **MAJOR** and **MINOR ABILITIES**. The MAJOR abilities are those that you use all the time, and will form the vast majority of the skills you bring to the table. The MINOR abilities are those which you would only use in exceptional circumstances.

You have 5 MAJOR ABILITIES associated with each of INNATE, PRACTICAL and KNOWLEDGE. These are chosen at character creation, but can be swapped out later.

The character sheet contains 6 slots on the front for your 5 chosen major abilities in each category (plus the one from your Archetype), with a further five slots on the rear for you to record your minor abilities.

Assigning Abilities

As with the fundamental ATTRIBUTES, a character typically gets a base-level of abilities from a combination of their ABILITIES from their **FAMILY**, **PERSONALITY** and **ARCHETYPE**.

On top of this, each character may allocate 18 additional dots to their MAJOR ABILITIES. They do this by ranking the three categories (INNATE, PRACTICAL and KNOWLEDGE) in order of importance. The most important may allocate 10 dots, the second may allocate 5 dots, the least important gets allocated only 3.

These dots may be allocated freely amongst the MAJOR ABILITIES (or more rarely, extending into the MINOR ABILITIES) in the chosen category, with the exception that during this stage, you may not increase an ability's rating to more than 4 dots.

Affinities & The Wandchoosing

The individual descriptions of AFFINITIES are discussed more on page 48, for now it suffices to note that they function almost identically to ABILITIES, except they focus on a spellcaster's ability to understand and cast magical spells.

Some characters - muggles, mostly - as well as many beasts simply have no ability to knowingly use magic, and so have no AFFINITIES - their AFFINITY is less than ZERO, and they cannot even attempt a spellcasting action.

For those that can use magic, as usual, their ARCHETYPE gives a base level of ability in certain fields - WARRIORS gain abilities in combat magic, whilst a SOPHISTICATE has AFFINITIES in manipulation and deception magic, and so on.

The remainder of your affinities are determined by the most important coming-of-age ritual a young witch or wizard goes through: the **WANDCHOOSING**.

WANDLORE is a mysterious and poorly understood area of magic (see ?? for more information), but one of the few things that is well established is that a witch or wizard doesn't choose their wand: **the wand chooses them**. Why and how a mage forms a bond with their wand is of a mystery, but it is thought to indicate something fundamental about their wielder - and though there are many wildly varying theories about what this means, it is known that certain properties of the wand lend themselves to a deeper understanding of certain types of magic.

When creating a mage, the inherent AFFINITIES that they possess is therefore determined by the kind of wand that they wield.

Choosing a Wand

A wand has 7 principle components which define it - the **WOOD** that it is constructed from, the magical **CORE** that lies at the centre of it, the **LENGTH** as well as the overall **SHAPE**, **FLEXIBILITY**, **FINISH** and the presence of any **DECORATIONS**.

At character creation, you may choose a combination of these components, representing your natural affinity for magic.

The net result of this process is that each witch and wizard starts off with two disciplines with a two-dot rating, and 4 with a 1-dot rating.

Wood and CORE

The primary component of a wand is the **WOOD** from which it is fashioned, and the magical **CORE** which lies at its heart.

Each kind of wood, as well as different cores, resonate differently with magical energies from different disciplines. Hence, a wizard with a strong affinity for a given type of magic would have a **WOOD-CORE** pair which matched that.

As these represent the strongest natural affinities that a being possesses, you gain a two-dot rating (◆◆◇◇◇◇) in the discipline associated with your chosen wood and core.

| Discipline | Wood | Core |
|-------------|------------|---------------------|
| ALTERATION | Chestnut | Kelpie Mane |
| BEWITCHMENT | Larch | Veela Hair |
| CEREBRAL | Cedar | Kneazle Whiskers |
| CONJURATION | Ebony | Fiendfyre Ember |
| CURSES | Holly | Malaclaw Shard |
| ELEMENTAL | Sycamore | Thunderbird Feather |
| HEALING | Willow | Pheonix Feather |
| HEXES | Blackthorn | Dragon Heartstring |
| KINESIS | Walnut | Billywig Sting |
| NECROMANCY | Yew | Basilisk Horn |
| OCCULTISM | Maple | Thestral Tail |
| PSIONICS | Hazel | Banshee Hair |
| TEMPORAL | Redwood | Unicorn Hair |
| WARDING | Rowan | Fire Crab Jewel |

Minor Properties

Though the core and wood are the primary link between the wand and the AFFINITIES of the wielder, it cannot be ignored that there are many other properties of wands, such as their LENGTH, FLEXIBILITY and the overall SHAPE of the wand.

Each of these properties relates to a lesser AFFINITY of the mage - each choice relates to a one-dot advancement (◆◇◇◇◇◇) in the field of your choice.

In order to prevent chaotic interplanar resonance collapse (an incredibly bad thing...unless you enjoy your nostrils being upside down, that is) each choice must be unique - you cannot stack two disciplines of the same type to get a two-dot rating, and nor can you choose the same field as your WOOD or CORE in order to get a three dot rating.

| Discipline | Length | Flexibility | Shape |
|-------------|--------|-------------|--------------------------|
| ALTERATION | 11" | Supple | Undulating |
| BEWITCHMENT | 12" | Pliant | Spiralled |
| CEREBRAL | 14" | Soft | Tapered |
| CONJURATION | 13"5' | Rigid | Curved |
| CURSES | 10" | Unbending | Curved handle |
| ELEMENTAL | 10"5' | Firm | Organic, twig-like |
| HEALING | 14"5' | Whippy | Crooked |
| HEXES | 8"5' | Stiff | Bladelike |
| KINESIS | 9" | Swishy | Straight |
| NECROMANCY | 15" | Hard | Serpentine |
| OCCULTISM | 9"5' | Bendy | Asymmetric cross section |
| PSIONICS | 11"5' | Brittle | Needle-like point |
| TEMPORAL | 12"5' | Springy | Looping |
| WARDING | 13" | Unyielding | Flared hilt |

Other Properties

Although these are the main properties of a wand, it is not the only way in which a wand matches the personality and abilities of its owner.

Some wands have intricate carvings along their hilt, or have an elaborate metal handle and a glowing gem embedded in the hilt (or for the more extravagant witch or wizard - a glowing crystal on the tip of the wand!)

You may choose up to 2 additional customisations for your wand, each of which grants an additional one-dot rating in a new discipline of your choice. You should justify why this customisation relates to your field - perhaps the crystal has hypnotic properties - hence the advancement in BEWITCHMENT.

At the end of this process, you should have built your own unique wand, and your character should have the following affinity ratings:

| Rating | Amount |
|---------|--------|
| ◇◇◇◇◇◇◇ | 7 |
| ◆◇◇◇◇◇◇ | 5 |
| ◆◆◇◇◇◇◇ | 2 |

6: Other Attributes

Health

The **HEALTH** of a character is an abstracted representation of their physical wellbeing. As you suffer **HARM** and take **DAMAGE** (discussed more on page 42), you lose health and begin to suffer negative consequences.

These consequences increase in severity as you take more and more harm, until eventually you are left in a **CRITICAL CONDITION**, and either fall unconscious or approach death.

Most characters start with 8 levels of health, starting at **UNHARMED**, progressing through **INJURED** eventually to **CRITICAL CONDITION**. The higher levels of harm are associated with a decrease in your ability to function on both a mental and a physical level. This is enumerated by a dice-penalty to all checks, as enumerated in the table below:

| Rating | Health Rating |
|----------|--|
| ◇◇◇◇◇◇◇◇ | UNHARMED |
| ◆◇◇◇◇◇◇◇ | SORE |
| ◆◆◇◇◇◇◇◇ | BRUISED - take a 1d penalty |
| ◆◆◆◇◇◇◇◇ | HURT - take a 2d penalty |
| ◆◆◆◆◇◇◇◇ | INJURED - take a 3d penalty |
| ◆◆◆◆◆◇◇◇ | WOUNDED - take a 4d penalty |
| ◆◆◆◆◆◆◇◇ | MANGLED - take a 5d penalty |
| ◆◆◆◆◆◆◆◆ | CRITICAL CONDITION - you are unconscious, in a coma, or nearing death |

The character sheet provided on page 73 contains seven diamonds to mark off as you take harm.

Increasing or Decreasing Health

The character sheet also possesses space for additional health diamonds to be added. This is because magical effects can increase the vitality of a being, allowing it to soak up more damage before becoming impaired. Equally, the physical status of a character might require that they have additional health either from physical conditioning and training (see page 27), or from their innate resilience - a **HALF-GIANT** can take a lot more of a beating than a normal human, for example.

When an additional **HEALTH** point is gained, it is added to the **top** of the health-stack. These additional diamonds are therefore marked off first. If the effect granting additional health is only temporary, when the effect is removed, you simply remove any additional diamonds and leave the rest of the **HEALTH** untouched.

For example, if an unharmed character (health = ◇◇◇◇◇◇◇◇) gains an additional health point by drinking a potion, their new health is ◇ + ◇◇◇◇◇◇◇◇, with the additional dot at the front.

If the character then takes level three harm, they fill in the first three diamonds, giving a health rating of ◆ + ◆◆◆◆◆◆◇◇. When the potion wears off, the additional diamond is removed, leaving the character on a health rating of ◆◆◆◆◆◆◇◇. Drinking the health potion therefore allows the character to reduce their level of harm by one level¹.

If a character has their maximum health level reduced - say by a crippling **BLOOD CURSE** imposed upon them by a Dark Wizard, you remove the dots from the top (excluding **CRITICAL CONDITION**). A character suffering from a 2-point health drain would jump straight from **INJURED** to **CRITICAL CONDITION**. If this effect is removed, their health dots return, and they may take additional damage as normal.

¹Of course, you might wonder why this is different to just healing by 1 point after the damage was dealt. Note that if a character gained an additional 2 health dots, and then took level 7 **HARM**, this would leave them awake and **WOUNDED** when the effect wore off - however if they had not increased their health, they would have been knocked unconscious by taking the **CRITICAL CONDITION** status, at which point simple healing does not help.

Fortitude

The **FORTITUDE** of a character is a measure of their psychological fitness, their ability to push themselves and defy the odds as things go wrong around them. A character with lots of **FORTITUDE** remaining is vicious, awake and ready to take on the world, whilst when **FORTITUDE** reserves are running low, characters have run themselves ragged and have very little left to give before they collapse into exhaustion.

Fortitude can be expended willingly by a character in order to gain one of the following effects:

1. **Increase Odds:** Gain one automatic success on a check (equal to a roll of 12). This increases the odds of success in the check and, in most cases, rules out the possibility of rolling a **CATASTROPHIC FAILURE**. You must expend the **FORTITUDE** point before the check is made.
2. **Negate Catastrophe:** Turn a **CATASTROPHIC FAILURE** in a normal, more benign, failure. You may use this ability after the dice are rolled.
3. **Extra Action:** Gain an additional action in a combat, jumping back into the initiative order.
4. **Magic Surge:** Cast a magic spell one level higher than your current **AFFINITY** would normally allow. You must expend the **FORTITUDE** point before the check is made.
5. **Enhanced Endurance:** Negate the effects of your current **HARM** for one turn. You must expend the **FORTITUDE** point before the check is made.

Every time you expend **FORTITUDE**, shade in one of the 7 **FORTITUDE** dots on your character sheet. When all 7 are shaded in, you cannot expend any further Fortitude points. Additional levels of Fortitude can be added and removed following the same rules as those for **HEALTH** discussed above.

Losing Fortitude

Other effects can also decrease your fortitude - the **TORTURE SPELL** (*crucio*), for example, breaks the mind of an opponent without touching their physical form, thereby reducing their **FORTITUDE**.

Equally, if one acquires the **EXHAUSTED** status by failing to look after one's physical and mental health, you suffer penalties to your **FORTITUDE**.

Regaining Fortitude

Expending fortitude causes one become tired, irritable and run down - in order for a character recover their normal state, they must relax, rest or perform an activity which soothes their soul.

Every character has a number of actions that they can take to increase their fortitude. these actions are known as **NOURISHMENT ACTIONS**.

- **Proper Rest:** A proper night's rest of at least 7 hours sleep, accompanied by a hot meal is enough to restore 2 points of **FORTITUDE**
- **Personality Indulgences:** Every personality grants an action or a set of actions which you can indulge in. When the GM rules that you have met the conditions for this action, you may restore 1 **FORTITUDE POINT**. You can do this up to twice per day.

As the game progresses, you may also encounter some narrative points where it is clear that you are undertaking an action for no other reason than to relax and collect your thoughts - perhaps after emerging from the giant's lair, covered in filth, grime and other unspeakable fluids, you go for a swim in a nearby lake to clean the muck off you. Going out of the way to roleplay narratively interesting actions such as this can be rewarded with a fortitude point.

As you roleplay and inhabit your character, you may discover additional facets of your character's personality - what makes them tick, and how they would react and behave within the world you are exploring. If you so desire, you can work with the GM to expand and refine your **PERSONALITY INDULGENCES** to better reflect the character that you have built up.

Heroism & Villainy

The universe is a potent thing, and whilst it may seem at a first glance to be an infinite expanse of formless chaos, there is actually far more to it than that.

The twisting strands of fate interweave through space and time, forming a web of possibility, purpose and causality. Whilst most people find themselves passively pushed through life by the ebbing and flowing of the tides of fate, a few rare people have the ability to grab fate by the scruff of the neck, and take matters into their own hands.

As **PLAYER CHARACTERS**, you are all such people, and so you must learn that the most powerful laws which govern reality are not magical or physical in nature - they are *narrative*.

The universe *loves* a good story, which is why (in the words of the late muggle author Terry Pratchett): *1-in-a-million odds happen 9 times out of 10*, and why a heavily armed group of people should *never* fight against a single old man - especially if he is unarmed, and *especially* if he is smiling.

By positioning yourself in the way which turns yourself into an archetypal valiant hero, or the despicable villain to be defeated at all costs, you may find that reality itself caves to your will just a little bit easier than you might have expected.

As you perform heroic or villainous acts, the universe begins to bend around your will further and further, allowing you to achieve even more insane actions, and execute ridiculous plans - as long as you are continuing to further the cause of your narrative.

This ability to bend the strands of fate is determined by the dual statistic of **HEROISM & VILLAINY**. These two statistics are kept track on a single 7-dot line called the **MORAL TRACK**, with **HEROISM** being filled in from the left, and **VILLAINY** being filled in from the right.

Gaining Heroism & Villainy

Whenever you perform an act which is spectacular, ridiculous, and motivated by either pure **HEROISM** or **VILLAINY**, your GM may reward (or indeed, punish) you by increasing your rating in either of these fields.

Generally speaking, there has to be a level of escalation with each level granted - you must be attempting to do *more* than you have ever achieved, pushing the boundaries of what is possible and plausible in order to grab hold of more of the fabric of reality.

Utilising Heroism & Villainy

After have earned a point in either **HEROISM** or **VILLAINY**, you may attempt to utilise your newfound sway over the narrative course of reality to improve your odds of achieving an action.

Whenever you attempt in action, you may ask the GM if it qualifies as suitably noble (or indeed, depraved and evil enough). If they agree that, should it occur on film, this action would be accompanied by a rising crescendo in the score, a heartstopping moment within a scene, you may add your current score of **HEROISM** or **VILLAINY** (as appropriate) into your dice pool.

This gives you a greater chance of succeeding in the action, and whatever the result of the roll, the outcome will be suitably cinematic.

Limitations

Actions which dip into this bending and warping of fate should be done only rarely. You are, after all, attempting a monumental act of hubris

by attempting to wield this power - doing so too often could be catastrophic.

If the GM feels that you are attempting to abuse this power too often without it adding anything interesting to the game, they may invoke **NARRATIVE SLIP**. When a character undergoes **NARRATIVE SLIP**, the fabric of reality lashes out at the thing which has been distorting it. When the character next attempts to utilise their ability to warp reality, they will find that they are no longer a 'main character' in reality, and the action will fail.

In other words, though a character may be attempting to be the **LONE HERO TO DEFEAT THE VILLAIN**, they accidentally cast themselves as the **GUY WHO WAS MORTALLY WOUNDED SO THE VILLAIN COULD MAKE A POINT**.

When this happens, the character loses half of the dots present on their **MORAL TRACK** (at the GM's discretion) representing their demotion from the cast of the cosmic narrative. Over time, they may rebuild their abilities, but **NARRATIVE SLIP** is something to be avoided at all costs.

From an out-of-world perspective, this mechanic is present to allow you to have a better chance at doing truly insane and awesome actions - because those are the most *fun*. **NARRATIVE SLIP** is a sledgehammer, an approach of last resort if a player is attempting to use this ability to the point that the game is becoming less fun. A GM and the players should always try to resolve this out-of-character before it becomes an issue.

If the GM wishes to make a point (or just thinks it would be funny), they may invoke the first part of **NARRATIVE SLIP** (the comical fail of a supposedly legendary action), without imposing the permanent penalty of losing points along the **MORAL TRACK**.

Clashing Morals

Sentient beings are hugely complex social creatures, and Morality is rarely clear cut in all cases, so it is not surprising that many characters can have both **HEROISM** and **VILLAINY** points. At a certain point however, these conflicting roles causes them to enter into a **MORAL CRISIS**.

A **MORAL CRISIS** occurs when your two scores 'touch' each other on the combined track, leaving no unfilled dots. When this occurs, you must go on an introspective journey and lose a dot in either your **HEROISM** or **VILLAINY**, such that the two tracks are not touching. Usually you would lose the dot associated opposite to the one you just raised, though you may be able to roleplay a scenario through with your GM where the opposite occurs.

For example, Tara is hunting down a pack of witchhunters - a nominally valiant act that has earned her 5 **HERO** points. However, recently she has become especially vicious and uncompromising in her quest - after an unfortunate amount of collateral damage killed an innocent bystander, her GM awarded her a point of **VILLAINY**. Her **MORAL TRACK** would therefore be:

Hero ♦♦♦♦♦♦♦ Villain

A few days later, one of the witchhunters is using a group of muggles as a human shield - leading Tara to again kill a large number of them as she quested for vengeance. The GM tells Tara that she has increased her **VILLAINY** score again, leading to the ambiguous **MORAL TRACK**:

Hero ♦♦♦♦♦♦♦ Villain

This induces a **MORAL CRISIS**, as Tara can no longer reconcile her heroic urges with the evil acts that she has committed: she can no longer tell good from evil. The Players and the GM are encouraged to roleplay this scenario in whatever way is most interesting for them - perhaps Tara must seek out a mentor for advice, as she feels lost and unsure of herself.

As it was an act of **VILLAINY** that introduced this moral conflict, Tara will most likely realise the evil of her actions and so suffer a drop in her **HEROISM** as a result, resolving the **MORAL TRACK** to:

Hero ♦♦♦♦♦♦♦ Villain

Unless you are a **TRUE HERO**, or an **IRREDEEMABLE EVIL** (7 dots in either **HEROISM** or **VILLAINY** respectively), there must always be at least one unfilled dot on your **MORAL TRACK**.

7: Character Progression

As a character progresses through the world, they gain experience, knowledge and new skills. This allows them to develop their abilities and hence allow them to become more powerful. A WARRIOR hits harder, a SCHOLAR's brain is sharpened to a razor's edge, and the ARTIFICER learns new designs and techniques of their craft.

This character progression is enumerated through Experience Points (Exp).

Therefore if Simone has a rating of three in FITNESS, she would need $2 \times 4 = 8$ experience to increase it to a 4-rating ability. Since she has already gained 1 FEAT previously, she could also purchase a second for 8 EXPERIENCE points. However, given she has a rating of 2 in ELEMENTAL, she would need 9 points to increase this to a 3-level rating.

Earning Experience

You earn Exp by solving problems - overcoming obstacles, defeating foes, learning new things and otherwise growing as a character.

At the end of a long day, just before you head off to sleep, you should always think back and reflect upon what you have achieved during that time: Exp is awarded at the culmination of an adventure, in a pause in the frantic adventure, or when a character has a moment to breathe and reflect. If the GM has timed their session well, this will often occur at the end of a session - though if a natural point is reached in the middle of a session this should not be shyed away from.

When the GM decides it is time to distribute Exp, they will take into consideration the following:

- **How many serious obstacles did they overcome?:** Did the group face a problem and neutralise it? What issues did they face? Each significant task can be awarded 1Exp
- **Were these tasks new and challenging?:** Defeating a basilisk, or being chosen as prefect for the 5th time is probably less instructive than it was the 1st. If the task was especially new or novel, you may be granted an additional Exp
- **Did they use their abilities to solve them?:** Each ARCHETYPE states that they gain additional Exp whenever they use a certain ability or approach to solve a problem.
- **Did they grow as a character?:** This final question is used to reward good roleplaying - overcoming internal, personal challenges, as much as those imposed by the GM. If the GM feels that a player went out of their way to inhabit and develop a character, this may be rewarded with Exp.

You may negotiate with the GM and remind them of what you have accomplished and overcome since you last reflected on your achievements, but their ruling on this is final. After being awarded Exp you may store it in the EXP RAIL on your character sheet.

Expending Experience

During these moments of reflection and growth, you may also spend these experience points to increase your abilities as a character.

The available options, and the associated Exp cost for each of these is shown below:

| Ability | Exp Cost |
|--------------------------------------|---------------------------------------|
| Increase Aspect Rating | = $2 \times$ new attribute score |
| Increase Affinity Rating | = $3 \times$ new affinity score |
| Increase Major Ability Rating | = New ABILITY score |
| Increase Minor Ability Rating | = $1 +$ New ABILITY score |
| Swap Major and Minor Ability | = 1 Exp |
| Gain New Feat | = $7 +$ Current number of feats |
| Increase Health or Fortitude | = $10 + 4$ for each previous purchase |

Part II

Actions and their Consequences

8: Performing Checks

In general, when you want to perform an action, simply tell the GM what you wish to do.

If it is a simple action – for example, “I walk to the shop”, then the action is completed with no further involvement. More complex actions may require a ‘check’ to be performed, to determine their success: inform the GM of what you want to do, and how you want to achieve it. Working with the GM, you then decide what check to perform, and the GM will decide the condition of the success.

Forming a Dice Pool

An action’s success or failure is determined by rolling a **DICE POOL**, comparing each dice with a set value, and counting the number of ‘successes’.

Ratings

The number of dice which go into a Pool is determined by a character’s **RATING** in the required area. These ratings are associated with each of the **ASPECTS**, **ABILITIES** and **AFFINITIES** discussed on page 21, and are (generally) numbers between 0 and 7. These numbers indicate the number of dice that are allocated to the dice pool when that skill is used, and may be interpreted as a general measure of a character’s ability in that field:

| Rating | Summary |
|----------|---|
| ◇◇◇◇◇◇◇◇ | Usless, totally untrained |
| ◆◇◇◇◇◇◇◇ | Beginner, marginal training |
| ◆◆◇◇◇◇◇◇ | Novice, some training |
| ◆◆◆◇◇◇◇◇ | Average, fair training |
| ◆◆◆◆◇◇◇◇ | Adept, some high-level training, low level professional |
| ◆◆◆◆◆◇◇◇ | Expert, high-level training, trained professional |
| ◆◆◆◆◆◆◇◇ | Master, ultimate training, famous professional |
| ◆◆◆◆◆◆◆◆ | Ascendant, no known rivals |

A character with 3 dots in Intelligence therefore rolls 3d12 when an Intelligence check is called for.

Combining Skills

More often than not, you will not be using one of your base **ASPECTS** to complete a skill - you will also be utilising an **ABILITY** to complete the action. For spellcasting, this would instead be replaced by an **AFFINITY**.

For example, leaping over a cliff clearly uses the **FITNESS** Aspect, but if you take a run-up to increase your range, you may utilise your **SPEED** ability to increase your chances of success. This would therefore be termed a **FITNESS (SPEED)** check, and the dice pool would be formed from the sum of your dots in both the Fitness and Speed areas.

Hence, if performing a flying leap over a cavern, a character would perform the **FITNESS (SPEED)** check, and sum their dots in the **FITNESS** aspect (say, 3) and the **SPEED** ability (2), and hence have a pool of 5 12-sided dice to use to complete the action.

Bonuses and Penalties

You might sometimes have magical or mundane effects present which modify the number of dice you are allowed to allocate to a given pool. These modifiers cannot push the number below zero, but they may push them above 7, given you truly super-human abilities.

The GM may also decree that certain situations give you more or less dice than you would normally expect - if you are caught totally unawares, for example, they may dock one or two dice from your Pool, to represent your surprise and lack of care. Equally, if you have spent a few hours preparing an ambush, you may gain an additional die. These effects could also be represented through a modification of the DV - it is up to the GM to decide which approach is most appropriate.

Zero-Pools

Sometimes, either as a result of your own lack of ability, or because of some negative magical or mundane effect, a character may find themselves in a situation where there they have no dots to allocate to a dice pool.

Sometimes this precludes your ability to undertake the action entirely (a **KNOWLEDGE** ability, for example, often requires at least one dot for the information to be retained), but often does not. In such a situation, you roll two dice, and use the lowest value.

Determining the Checktype

The most important ingredient in performing a check is deciding how exactly you are achieving this goal. This is an exercise in roleplaying, more than a hard-and-fast rule: you must evaluate the situation and your character’s capabilities and decide how they would utilise their skills to best complete the action.

In certain situations, the GM may rule that all but a single attribute check would render an action impossible: when sitting a physics exam, nothing but an **INTELLIGENCE (SCIENCE)** check is going to help you. However, the GM is encouraged to generally avoid this hardline stance, and instead state an *ideal* check which would result in the most success for the stated action, and then allow the players to roleplay a potentially different route to completing the action.

For the players, the temptation is to use this as an opportunity to default to what a character is best at, in order to get the most amount of dice. However, trying to leap over a cavern using your knowledge of Biology from an **INTELLIGENCE (SCIENCE)** check is not going to be very successful, and will probably lead to you plummeting to your death no matter how many dice you roll!

However, a player *could* attempt to argue that such a check could still be relevant: perhaps your character has studied Newtonian Physics and so can calculate the correct angles and distances required. This might hold some sway with your GM, though you will probably have to defeat a much higher DV, or require more successes for the action to fully complete.

Developing an interesting narrative about a character and their backstory is more important than a strict adherence to logic and rules, so as long as you can weave and roleplay a convincing narrative as to how you are using a certain skill to complete the action at hand, the GM is encouraged to let you try. The tradeoff is that outlandish skill choices are often poorly suited and therefore make a task significantly more difficult and, even if they succeed, will bring you less success than if you had used a more straitforward approach.

The players and the GM should work together to decide upon the relevant mix of Aspects and Abilities which form the dice pool, using the combination which makes the most sense, or which provides the richest source of roleplaying material.

Difficulty

After deciding upon the ingredients which will go into making the dice pool, the next thing is for the GM to determine the **DIFFICULTY** of the task. This is a single number, between 2 and 12 which represents the likelihood of failure. A GM may also decide that an action is utterly impossible under the current circumstances (no matter the dice rolls, you cannot jump to the moon!).

An example of some common difficulties is shown below:

| Task Difficulty | Description | DV |
|------------------|--|----|
| VERY EASY | An everyday task that most people could be expected to carry out first time. | 4 |
| EASY | A simple task that has only a small chance of failure. | 6 |
| STANDARD | A task that a normal person might require a few tries to get right | 8 |
| HARD | A task that a normal person could not reliably carry out without specialist training | 10 |
| VERY HARD | A task that even a trained expert might struggle to complete. | 12 |

Intractable Difficulties

Of course, a DV of 12 is the maximum value that an action can require, as no dice roll can exceed 12. However, this cannot always represent the difficulty of some exquisitely difficult tasks.

For example, a DV 12 action has a 1-in-12 (8%) chance of succeeding for a character with a one-dot rating, and even 1-in-144 (0.7%) for a zero-dot rating. A character with 10 dots allocated to a DV 12 action has a 33% chance of success. However, there are clearly actions for which the chances need to be below that point.

For example, even Albus Dumbledore would be hard-pressed to even hit a Snitch moving at 3 times the speed of sound with a simple hex. Such an action is possible, but it's rarity is far below a simple DV12 action. Therefore the GM can invoke an *Intractable Difficulty*.

In this case, they simply state a minimum number of successes that must be achieved in order for the action to succeed. These successes are automatically absorbed into the action to even

make it into a possibility - this is done before cancelling the successes with the catastrophes, which can lead to an extraordinary amount of bad luck.

For example, if Dumbledore were to attempt to hit the aforementioned Snitch, the GM may rule that this extraordinary action requires a DV 12 action, with an intractability of 2. Albus goes ahead and rolls 14 dice (he was an extraordinary wizard!), gaining 1-1-4-5-5-6-7-7-8-10-11-12-12-12. Two of these 12s are absorbed by the intractability, leaving Albus with 1-1-12, which results in a Catastrophe - perhaps he accidentally hexes a student as collateral damage.

If the action had been DV 10, intractability of 2, then Albus would have scored a single success, and so would have skimmed the Snitch, but probably not done any serious damage.

Success & Failure

Every dice rolled from the pool which meets or exceeds the DV counts towards a success. You then report back to the GM the number of success you achieved, which determines how effective the action was:

| # Successes | Degree |
|-------------|---|
| 1 | MARGINAL: You just scrape by completing the action, perhaps incurring some side effects |
| 2 | OKAY: you complete the action with a small amount of leeway. You did it, but not elegantly and there may be side effects |
| 3 | GOOD: you did the action, and you did it well |
| 4 | COMPLETE: you did the action, and got more than you expected. |
| 5 | EXCELLENT: you did the action, and achieved significantly more than you set out to do |
| 6 | FLAWLESS: You did the action perfectly, and got lots more besides |
| 7+ | LEGENDARY: You completed the action so well people will be telling stories of it for years to come. |

Automatic Success

Rolling dozens of dice may be fun, but when Barry, the most prolific athlete of his generation, wants to hop across a small stream, rolling > 10d12 against a DV of 3 seems a little overkill.

As a general rule, if the number of dice in the pool exceeds the DV of an action your GM may simply decide that the action completes automatically. This rule does not generally apply in combat, or in situations where the consequences of failure are particularly dire.

Failure

If you fail to gain any successes, the action is a failure. You fall short of your leap, you bungle your attempt to charm a guard,

or you simply cannot remember the information you seek.

The exact outcome of a failed check are up to the GM to narrate, based on the current situation and the degree of failure. Generally speaking, the outcome of a failure is not overly severe, however: a failed CHARM (ELOQUENCE) to charm your way past a guard won't result in the guard arresting or impaling you, they would simply not allow you to pass. Of course, you may have roleplayed yourself into an all-or-nothing situation, in which case a failure can have some very serious negative consequences - you should be careful to try and mitigate situations like that!

Catastrophes

Some failures are much worse than others: **CATASTROPHES**.

Whilst a normal failure does not detract from your successes, a CATASTROPHE is a failure so severe that it eats away at your achievements, reducing their effectiveness.

A catastrophe is triggered when a dice rolls comes up at or below the **CATASTROPHE LIMIT** (CL). Usually, the CATASTROPHE LIMIT is equal to half the DV of the action (rounded down), though your GM may rule that certain circumstances alter the CL, without also altering the DV - perhaps attempting a very easy action but under heavy enemy fire, for example, as the action is likely to succeed, but the penalties for failure are much harsher than normally expected.

| DIFFICULTY | CATASTROPHE LIMIT |
|------------|-------------------|
| 2-3 | 1 |
| 4-5 | 2 |
| 6-7 | 3 |
| 8-9 | 4 |
| 10-11 | 5 |

Each rolled CATASTROPHE results in a fumble so serious that it absorbs one of your successes. Therefore every Catastrophe reduces the number of successes by 1, starting with the highest rolled number. For example, a roll of 1-3-5-7-8-8-10 against a DV of 8 would normally have 3 successes, however with a CL of $8/2 = 4$, the two catastrophes reduces this down to 1 successes.

If a check ever results in more CATASTROPHES than successes, then you suffer a **CATASTROPHIC FAILURE**. These are the worst possible failures, and can often really ruin your day. Rather than hijacking a broomstick, you find yourself plummeting towards the ground, or an attempt to hex your foe leads you to vomiting slugs all over the school field.

Some effects can also increase the **CATASTROPHE RANGE** for certain actions. This means that a Catastrophe is triggered even on higher numbers. For example, a *Broken Wand* raises the Catastrophe Range to 3 for spellcasting efforts, meaning that the dice rolls 1, 2 & 3 all trigger catastrophes. If the Catastrophe Range ever exceeds the nominal DV of an action, the DV is reset to be one more than the maximum catastrophe trigger - with a broken wand, no spellcasting DV can ever be below 4, for example.

Miracles

The opposite of a CATASTROPHE is, of course, a **MIRACLE**.

A miraculous success occurs whenever you roll a **12**. A miraculous success means that, even if the action fails, it does not do so catastrophically.

Contests

Many actions are not just one character doing something whilst the world holds its breath. Quite often the efforts of one character are being opposed by the other. For example, if Bruce is trying to shove a Death Eater off a ledge, they will contest their strengths to see who ends up the victor.

Each character performs an action with the DV set by the difficulty of the *instigator's* action. Hence if Bruce attempts a simple shove, with a DV 4 or 5, the standard DV for the Death Eater to Resist would be 4 or 5. Of course, the attacker might choose to make things harder for themselves - maybe Bruce attempts a flying leap (DV 7), or a roundhouse kick (DV 9). The opponent would then have to match the DV of the 'attack' in their attempt to Resist it.

The GM may also rule that the situations are different enough that the characters have different DVs: if Bruce is on firm, safe ground whilst the Death Eater is on loose terrain at the very edge of the cliff - pushing is incredibly easy, whilst Resisting is hard. Hence Bruce may be able to perform a simple DV 4 push, whilst the Death Eater must resist with a DV of 8 or higher.

When the DV is chosen, both characters perform the check and compare their number of successes. The 'success' of the contest is determined by how many more successful Instigations there were than Resists: if Bruce rolled 5 successes and the Death Eater rolled 3, then the push action has 2 successes, and the situation is resolved using this value - in this case an OKAY success: the Death Eater probably plummets off the ledge, but has time to shout out a warning to their allies as they do so.

If the opponent gets more successes than the instigator, the action fails. The Death Eater manages to hold their ground, and the action then proceeds.

In the case where the number of Instigations equals the number of Resists, the status quo is preserved. In the example above, the Death Eater was not plummeting off the ledge, so on an equal-contest, they remain that way. However, if Bruce was trying to save his ally from being dropped off a ledge by a Death Eater, the status quo is that the ally is going off the ledge.

Working Together

Occasionally two or more characters might decide that, together, they have a better chance of succeeding in a given task, and can work together. A character may only help if they could perform the action themselves (so you could only help pick a lock if you also had experience with lockpicking tools), or if you can provide a reasonable justification for how you are helping the action succeed (an untrained individual could help an engineer fix an engine by passing them tools, and holding a flashlight, for example).

If multiple parties are actively partaking in the action, they each roll a check, and sum their successes and catastrophes together. For example Bruce and Jane are both searching the dungeons for clues, a DV 6 action. Bruce rolls 1,1,3,10 and Jane rolls 3,7,10,10,11. Jane uses one of her successes to nullify Bruce's catastrophe - perhaps she spots a trap just moments

before he steps in it - giving the group a total of 2 successes for the search - an adequate but not great sweep of the room.

Alternatively, if a character is providing only incidental help - i.e. the engineer/assistant example given above, the GM may rule that this simply grants an additional dice to the person performing the bulk of the action.

Multiple Attempts

Sometimes, after an action fails, a character may want to try again immediately. This is generally to be discouraged - it makes the game less fun if everyone is just waiting for Mike to (finally) roll a 3 successes.

A general rule is that you can't repeat an action until there is a material change in circumstance that might alter the outcome. This doesn't usually apply in combat as you are sacrificing your other combat actions each turn cycle to try anew.

Outside of combat, however, the GM may make allowances for multiple attempts. This will most commonly occur if you have some finite resource that you are burning through. If you only have 3 fragile lockpicks, there's no particular harm in giving you 3 attempts at opening the door.

Extended Actions & Projects

For some actions, the GM may decide that a single roll does not quite encompass enough for the desired action to be completed.

This will most likely occur when a character wishes to begin a long-term project or investigation of some kind. For instance, if a character were attempting to create their own magical-robot construct, a huge magical and manufacturing undertaking, then a single all-or-nothing roll doesn't quite capture the magnitude of the task.

The GM may therefore ask for multiple checks to be performed over a period of time - every time the check is performed the number of successes is added into the current pool (and any net-failures are subtracted). For instance, the magical construct may require 30 successes overall to build, with one check being performed per day.

For story reasons and for mechanical flavour, the players and the GM may break the individual actions up into different components requiring different skills - perhaps on one day the successes allocated into the project-pool are for the forging of the outer shell, the next day the creation of the complex magical nexus which resides within the physical body, and then the 'programming' needed to imbue it with abilities, and so on.

Players may therefore suggest different skills and abilities that can contribute towards the completion of the project - the GM decides how relevant (if at all) this action would be towards the completion of the project, and use this to set the DV. Less useful contributions have a higher DV, whilst those which would be useful would have a lower DV.

If, at any point, the number of successes allocated towards the action goes negative, the project is scrapped and the extended action is terminated, following the normal rules.

In general, this is to be used only sparingly - rolls and checks are an abstraction after all, so the 'extended action' should only be invoked when it makes sense from a story or narrative perspective.

Using **ASPECTS** and **ABILITIES**

Unless it relies on pure chance, almost every task a character attempts will utilise one of their 9 **ASPECTS** in some way, forming the basis of their dice pool.

On top of this base level of competence, you may then add on your ability in a certain field, you **ABILITIES**, which are split into **INNATE**, **PRACTICAL** and **KNOWLEDGE**. The section below discusses the common circumstances and actions which would require each action, as well as common **ASPECT-ABILITY** pairings.

Aspect Descriptions

Fitness

FITNESS is the base aspect for any action which requires a character to exert themselves physically: to run and jump, or to lift heavy objects.

It is also used in combat whenever using a weapon which relies on speed or strength in order to do damage, paired with either **BRAWL** or **SKIRMISH** abilities.

Some more inventive uses of **FITNESS** could include pairing it with **INTIMIDATION**, if you are trying to physically intimidate somebody, or perhaps a **FITNESS (SURVIVAL)** or **FITNESS (WORLD)** could also be used to flee from a foe, using your knowledge of the local area to escape from their sight. An acrobat or a trickster could make great use of a **FITNESS (PERFORMANCE)** or **FITNESS (ACROBATICS)**, either to please an audience or to create a distraction.

Precision

PRECISION is the base aspect for any action in which accuracy and a steady hand is key: picking locks, painting a glorious fresco or assembling a delicate machine.

PRECISION is also important for its use in aiming ranged weapons such as firearms, when paired with **MARKSMANSHIP**. It could also be paired with a number of **AFFINITES** in order to carefully cast an intricate enchantment, and **PRECISION** would be absolutely vital in an **IMBUING** attempt such as enchanting an item with magical effects, or **CRAFTING** a mundane item.

Those who prefer not to be seen would use a **PRECISION (COVERT)** action to sneak around unseen, or to delicately pick a lock.

Vitality

VITALITY is the base aspect for any action taken whilst under physical stress, or in which the health of a character is called into question. As a measure of the character's general health levels, **Vitality** therefore represents their ability to stave off physical and medical impediments.

When under extreme physical duress, at the limits of your stamina, you can often substitute **VITALITY** for a number of other **ASPECTS**. This would probably have a lesser effect than usual, but when the chips are down, you don't have much of a choice.

Charm

Any social interaction which requires persuasion, charisma and vivacity to try and convince another to part with something will use **CHARM** as its base aspect.

For honest folk, it therefore forms the basis of most social interactions, frequently favouring a pairing with **ELOQUENCE**. Some situations may also call for you to pair it with a wide variety of **KNOWLEDGE** abilities - if you are trying to sweet talk a physicist a **CHARM** (**SCIENCE**) check would probably be very effective, for example.

Casting magic spells which require an appeal to some other, higher power will also find **CHARM** to be a valuable source of magical strength.

Deception

When subterfuge and trickery are called for, look no further than **DECEPTION**. Lies, half-truths, as well as the ability to convincingly embody another character fall into the domain of **DECEPTION**.

Like **CHARM** deception is often paired with **ELOQUENCE** as well as various fields of **KNOWLEDGE**, though **PERFORMANCE** also naturally falls into **DECEPTION**'s remit.

Some magic, such as illusions, require the caster to mislead their foes and so often use **DECEPTION** as their basis.

Insight

INSIGHT is called for as a base aspect whenever a character is trying to ascertain the true meaning behind another character's words or actions. It represents the emotional intelligence of a character, and their ability to peer beyond the facade being presented to the world.

A benevolent person would pair **INSIGHT** with **KINDNESS** or **ELOQUENCE**, allowing them to empathise and care for other creatures, though those of a more malevolent disposition could equally pair it with **INTIMIDATION**, using a being's own fears and weaknesses against them. Those on the lookout for clues, or interrogating a suspect could use an **INSIGHT** (**ALERTNESS**) check to spot a facial twitch or a statement which doesn't quite ring true.

Some healing magics rely heavily on the caster being able to understand what ails their patient, and **INSIGHT** can be used to great effect.

Intelligence

Whenever sheer mental processing power is needed, **INTELLIGENCE** is appropriate. Particularly complex tasks - including certain spells - are well suited to an Intelligence check.

INTELLIGENCE will almost always be used in conjunction with one of the **KNOWLEDGE** abilities or simply the innate **LOGIC**, allowing a character to recall and process information related to the task at hand.

In a pinch, a character can also use their **INTELLIGENCE** as a substitute for many other activities, but in doing so they are probably relying on theoretical knowledge, rather than practical experience, so the risk of failure can increase significantly.

Willpower

WILLPOWER is the ability to manipulate your own mind, as well as the ability to project change onto others.

Willpower works well with the **CONVICTION** ability, in order to resist and defy those who would alter your understanding and perception of reality, as well as with **BRAVERY**. It can also work as a substitute for many other abilities when suffering from mental distress - attempting to shut a door whilst a Banshee wails in your ear could use a **WILLPOWER** (**STRENGTH**) check to represent the combined mental and physical struggle.

Casting hexes and spells which have the intent to cause harm to others also requires you to have control over your reflexive tendency to hold back, and to project your will through a magical strike. Such spells often use **WILLPOWER** as a basis of their casting.

Whenever sheer force of will is needed, **WILLPOWER** will work as a great aspect.

Perception

The ability to absorb information, through all 5 senses is governed by **PERCEPTION**. Perception is vital in the race to defeat foes, else a character risks being ambushed. Perception can also be used whenever great attention to detail is needed, allowing the detection of even the tiniest flaw.

PERCEPTION's greatest ally is **ALERTNESS**, the combination of the two allowing a character to recognise threats from a distance. **PERCEPTION** (**INVESTIGATION**) checks are also a good combination when combing through a large pile of books, or searching for a hidden groove in the floor. A careful flier might also prefer a **PERCEPTION** (**PILOT**) check in order to fly their broomstick safely, avoiding potential dangers.

Ability Descriptions

Innate Abilities

An **INNATE** ability is one which represents some aspect of a character's intrinsic social, mental or physical abilities, differing from the fundamental Aspects by their specificity to a single task. Though many people are born being particularly good in one or more of these areas (hence 'innate'), they are still areas that can be worked on and improved.

As these mostly represent extensions of you fundamental aspects to individual fields, having 0 dots in an Innate ability is not a barrier to attempting the activity, though you must rely wholly on your base Aspect to complete the task.

Alertness

ALERTNESS is your ability to detect, process and notice external threats. It is their continual, total awareness of their external surroundings. A person with a high Alertness is very difficult to surprise or ambush, whilst conversely, those with a low **ALERTNESS** often find themselves falling into traps.

ALERTNESS is often paired with **PERCEPTION** in order to spot foes, but it can also commonly be paired with **PRECISION** - in order to spot the flaws you are straining to prevent. Whenever an

action would be improved by a heightened awareness of your surroundings, you can consider **ALTERNESS** as a viable ability.

| Rating | Summary |
|--------|---|
| ◇◇◇◇◇◇ | Utterly oblivious and easily duped |
| ◆◇◇◇◇◇ | An easy target |
| ◆◆◇◇◇◇ | A little slow, but you can eventually spot what you are looking for |
| ◆◆◆◇◇◇ | Competent - you can keep an eye out, but not notably so |
| ◆◆◆◆◇◇ | You can react quickly as soon as you spot something wrong |
| ◆◆◆◆◆◇ | Your senses are trained, able to hear an irregular or unexpected footstep from a large distance, or spot an off-kilter button tucked into a dress |
| ◆◆◆◆◆◇ | Your eyes pierce darkness, your ears can hear an argument through thick walls, and your nose has an excellent bouquet |
| ◆◆◆◆◆◆ | You are aware of everything around you: sensing the beating of a gnat's wing and the barest fluctuations in temperature and wind-speed. |

Passive Perception

Often the GM will want to know if your character can spot a hidden threat such as a foe sneaking up behind you. They may often wish to do so without alerting the players that something is afoot, as this would necessarily change how the characters were being played.

Therefore, if a character is attempting to remain hidden, the GM may use your *Passive Perception* value: the number of dice in your **PERCEPTION** (**ALERTNESS**) pool. This is a base-level of awareness that a character has of their surroundings, and sets the DV for any sneak actions against you. The DV of the sneak action is equal to the passive perception, and a character is revealed if they fail or suffer a catastrophe.

For example, Bruce, Jane and Simon are searching through the Forbidden Forest. Jane is the most alert, with 3 dots in Perception and 4 in Alertness, giving her a passive perception of 7. The GM then rolls for the Acromantula sneaking around in the canopy above them, getting 2-3-5-6-8-10, which scores two successes, an **OKAY** success. Jane would perhaps hear a small rustling, or get a feeling she is being watched but nothing else.

Bravery

The wizarding world is full of terrifying monsters and evil mages who would do you harm. **BRAVERY** is the ability to resist the urge to flee in terror, and instead stare down beings far more terrifying and powerful than yourself, without batting an eye.

BRAVERY is often paired with **WILLPOWER** to provide the raw force of will to look a monstrosity in the eyes, but also works well with **VITALITY**, when you have been beaten and bloodied, this combination can allow you to get back up and try all over again. If you are simply trying to bluff your way through a terrifying encounter, **DECEPTION** (**BRAVERY**) might also be of use.

| Rating | Summary |
|--------|---|
| ◇◇◇◇◇◇ | Total wuss, you jump at your own shadow |
| ◆◇◇◇◇◇ | Prone to bouts of terror |
| ◆◆◇◇◇◇ | You can stand your ground, but you really, really, really want to run away |
| ◆◆◆◇◇◇ | You can usually manage your fears |
| ◆◆◆◆◇◇ | You excel at managing even your most primal fears, it takes something quite powerful to make you turn and run |
| ◆◆◆◆◆◇ | Though very little makes you want to flee, your teeth can still be set on edge when faced with powerful and terrifying foes |
| ◆◆◆◆◆◇ | You are close to completely mastering your fear - you can stare death in the face and barely flinch |
| ◆◆◆◆◆◆ | You fear nothing. Monsters are the ones who fear <i>you</i> |

Conviction

Magic can often make you doubt your own reality, conjuring impossible images in your mind, or compelling you to take actions. Politicians and leaders throughout history have also used more mundane methods to achieve the same goals, using cunning words and rhetorical tricks to convince you to take immoral and illegal actions. **CONVICTION** allows you to resist all of these, by grounding and cementing your understanding of reality, and providing you with the moral strength to understand right from wrong.

Often paired with **WILLPOWER**, allowing you to resist the effects of mind-altering effects, it is also often paired with **INTELLIGENCE**, allowing you to deduce your way out of an illusory maze, or see through a logic-defying illusion.

| Rating | Summary |
|--------|--|
| ◇◇◇◇◇◇ | A total pushover, your mind is putty and can be molded and shaped. You don't really have any coherent ethical positions |
| ◆◇◇◇◇◇ | You can't really express your beliefs, and your reality is easily shaped |
| ◆◆◇◇◇◇ | You have some understanding of your own internal moral compass, and how you interact with the outside world |
| ◆◆◆◇◇◇ | You have a decent understanding of your own reality, and can express your moral and philosophical beliefs with a degree of eloquence |
| ◆◆◆◆◇◇ | You are rather strong willed, and hold to your fundamental tenets with great strength. You easily notice more clumsy efforts to sway you from those core tenets. |
| ◆◆◆◆◆◇ | You are fervent in your beliefs and understanding of your place in the world. It would require great power to sway you in this fashion. |
| ◆◆◆◆◆◇ | A masterful level of understanding of your own moral positions and contradictions, you can sense when someone is subtly trying to undermine them. |
| ◆◆◆◆◆◆ | Your conviction is iron, and your reality is concrete. You know your world, and your place within it - nothing can sway you from your beliefs |

Eloquence

ELOQUENCE allows you to choose the perfect choice of words for a situation, whether it is to **CHARM** or **DECIEVE** someone using their lingo, or to choose the right words to navigate a delicate emotional situation, using **INSIGHT** as your guide. You might also use **ELOQUENCE** when trying to find the correct words to describe to others a complex idea you have figured out using your phenomenal **INTELLIGENCE**.

| Rating | Summary |
|--------|--|
| ◇◇◇◇◇◇ | Your foot practically lives in your mouth |
| ◆◇◇◇◇◇ | You are a clumsy speaker, and rarely know what to say. Your explanations are weird and disjointed, making them hard to follow. |
| ◆◆◇◇◇◇ | You have a basic understanding of social mores, but you execute them without finesse. |
| ◆◆◆◇◇◇ | You are an average speaker, able to use an appropriate voice of talk to those in authority, for example, but you are not a great orator. You can explain relatively simple ideas to other people, but your analogies often leave much to be desired. |
| ◆◆◆◆◇◇ | Whilst certainly above average, your eloquence is not particularly noteworthy, though it does get results. You can get even the most stubborn student to understand moderately complex ideas. |
| ◆◆◆◆◆◇ | You are a skilled speaker, able to navigate difficult social situations and express complex ideas in simple language. |
| ◆◆◆◆◆◇ | You are a great orator, able to move people to tears with your delicate choice of words, or show just the right amount of deference in your tone. |
| ◆◆◆◆◆◆ | You always have the perfect words, and speak to everyone in their own language, giving them exactly what they need in order to understand your intent. Your words can alter the course of entire nations for decades to come. |

Intimidation

INTIMIDATION is called for whenever you want to exude authority, give commands, compel swift obedience and even imbue your foes with terror.

The skills combined with intimidation depend on how you are going about exerting your authority: **FITNESS** is often used if you are attempting to be physically imposing, whilst **WILLPOWER** can be used if you just want to seem officious through sheer force of will. **INTELLIGENCE** could be used if you are attempting to intimidate with your vast knowledge of a certain area, or even **DECEPTION** if you are merely pretending to be powerful.

| Rating | Summary |
|--------|---|
| ◇◇◇◇◇◇ | Fluffy little bunnies command more respect than you |
| ◆◇◇◇◇◇ | You can form the right words, but you're just not very scary |
| ◆◆◇◇◇◇ | Those weaker than you become mildly worried in your presence |
| ◆◆◆◇◇◇ | You can command the weak willed, and make people think twice about crossing you |
| ◆◆◆◆◇◇ | You have a commanding air, and your orders carry more weight than average |
| ◆◆◆◆◆◇ | People go out of their way to obey you and avoid annoying you |
| ◆◆◆◆◆◇ | Even the strongest willed people struggle to resist your terrible wrath |
| ◆◆◆◆◆◆ | You exude authority from every pore, and those around you snap into line as your very aura instils terror into their hearts |

Kindness

With **KINDNESS** you exude a calming aura, and have the ability to show affection. You use **KINDNESS** to interact with those you truly care about, using **CHARM** or **INSIGHT** to get them on your side. If you're merely pretending to be kind to get something, perhaps **DECEPTION** (**KINDNESS**) would be more appropriate.

| Rating | Summary |
|--------|---|
| ◇◇◇◇◇◇ | You are rough and coarse. You have very few friends because of how rude you are. |
| ◆◇◇◇◇◇ | You know what kindness looks like, but you struggle to put it into practice |
| ◆◆◇◇◇◇ | Coarse around the edges, but you can exhibit kindness to your friends. |
| ◆◆◆◇◇◇ | You are a pretty kind person, though you struggle to be kind to those you are not already familiar with |
| ◆◆◆◆◇◇ | You have a kind face, and people are automatically inclined to like you |
| ◆◆◆◆◆◇ | You are a truly great friend, a kind heart and a gentle soul |
| ◆◆◆◆◆◇ | You extend your true kindness to every living soul, and likewise, otherwise neutral people will go out of their way to please you, simply for being so kind |
| ◆◆◆◆◆◆ | The ultimate benevolent soul, you exude kindness and decency in an aura. People become happier just being in your presence. |

Kinship

A character with a high **KINSHIP** feels a close connection to animals and other living beings, able to gain their trust, train them, and with sufficient kindness and patience, get them to listen to you.

Most commonly paired with **CHARM**, though someone who has extensively studied animals may find that their **INTELLIGENCE** can come into play.

| Rating | Summary |
|--------|---|
| ◇◇◇◇◇◇ | Animals hate you, and will flee or attack you on sight. The best you can do is convince them to retract their claws before they take a swipe. |
| ◆◇◇◇◇◇ | Creatures remain wary of you, seeing you as different and alien. You find it difficult to convince them to hang around |
| ◆◆◇◇◇◇ | You can handle domesticated animals with relative ease, though they remain reluctant to follow your commands. |
| ◆◆◆◇◇◇ | Domesticated animals such as cats and dogs will enjoy your presence, and will even allow you to train and command them |
| ◆◆◆◆◇◇ | Domesticated animals will flock to you, preferring your presence to others around you. They will allow you to command and handle them in ways they would not let anyone else to |
| ◆◆◆◆◆◇ | Even wild animals begin to sense your kinship with them, with sufficient luck you can convince them to pass you by |
| ◆◆◆◆◆◇ | Ferocious beasts have to take a moment before they attack you, though you probably can't stop them if they're hungry. |
| ◆◆◆◆◆◆ | Newt Scamander would be proud: animals love you, even those normally considered utterly untrainable. |

Logic

LOGIC is a character's ability to exhibit inference and deduction - working out how ideas are linked and follow on from one another. It allows a character to solve puzzles or deduce motives based on a disparate set of clues. It is very often paired with raw **INTELLIGENCE**, though a **CHARM** (**LOGIC**) check could be used to convince somebody that a given course of action is the only logical choice.

| Rating | Summary |
|--------|--|
| ◇◇◇◇◇◇ | Dunce. You have no understanding of how things connect together. |
| ◆◇◇◇◇◇ | A bit stupid - you get easily stumped by sudokus |
| ◆◆◇◇◇◇ | Maths makes your head hurt, but you can get there in the end |
| ◆◆◆◇◇◇ | Average: you can follow simple trains of thoughts to their conclusion, but complicated paths hurt your brain |
| ◆◆◆◆◇◇ | Trained: you have practiced solving puzzles, and can do so in record time. |
| ◆◆◆◆◆◇ | Sophisticated: you can follow increasingly complex lines of thought, and solve complex riddles and puzzles. |
| ◆◆◆◆◆◇ | Logician - you can see the relevance of seemingly insignificant clues, even if you can't quite fit them into the big picture yet |
| ◆◆◆◆◆◆ | Sherlockian: you can assemble the bigger picture from the most fragmented and disparate of clues. Your powers of deduction are unrivalled. |

Speed

SPEED allows you to move rapidly, when coupled with **FITNESS** it allows you to outrun your foes and performing running leaps, and with **PRECISION** it allows you to dodge out of the way of attacks.

Each level of **SPEED** also allows you to move 1m further in each round of combat.

| Rating | Summary |
|--------|---|
| ◇◇◇◇◇◇ | Slowpoke: you can barely move above a walk. |
| ◆◇◇◇◇◇ | Lethargic: you can jog when needs be, but sprinting is out of the question |
| ◆◆◇◇◇◇ | Dawdler: you can jog for extended periods of time, and exhibit short bursts of speed |
| ◆◆◆◇◇◇ | Average: you can jog pretty well, and break into a sprint when needed, but you're winning no awards |
| ◆◆◆◇◇◇ | Brisk: you can outrun most average people, and your sprinting is pretty rapid |
| ◆◆◆◆◇◇ | Rapid: you can complete 10ks with ease, and over a short distance you're difficult to catch |
| ◆◆◆◆◆◇ | Breakneck: you can jog for long periods of time, and your sprinting is enough to turn heads |
| ◆◆◆◆◆◆ | Usain Bolt would be proud, you can sprint with the best of the best |

Strength

STRENGTH is needed whenever you must exert immense physical force: moving or lifting heavy objects, or performing physical acts which require explosive bursts of power, such as a standing leap.

| Rating | Summary |
|--------|--|
| ◇◇◇◇◇◇ | Pathetic: you can barely lift your own arm, let alone anything else. |
| ◆◇◇◇◇◇ | Limp: you struggle to carry anything particularly heavy |
| ◆◆◇◇◇◇ | Weak: can carry a reasonably heavy object for a short amount of time |
| ◆◆◆◇◇◇ | Average: you can support your own weight and carry heavy items for some time |
| ◆◆◆◆◇◇ | Tough: you work out, and can carry a large amount of weight, but not for particularly long |
| ◆◆◆◆◆◇ | Strong: You're significantly above average and can carry large amounts of weight for an extended period of time. |
| ◆◆◆◆◆◇ | Jacked: your muscles ripple beneath your shirt: you're strong, and you know how to utilise it. |
| ◆◆◆◆◆◆ | Powerlifter: you can shift entire trees and hunks of rock if you put your mind to it. People stop in awe as you exert your strength. |

Practical Abilities

A **PRACTICAL** ability is one which you have learned through hands-on experience, laborious training and practice. Though they rely on an Aspect to direct the task, they are separate from your intrinsic abilities and often requires some special tool or equipment to complete.

Acrobatics

Brawl

Covert

Craft

Imbue

Marksmanship

Performance

Pilot

Skirmish

Survival

Knowledge Abilities

A **KNOWLEDGE** ability is one which has been learned through intensive study, attending classes and days spent in the library. A knowledge ability can be used either to recall information, or to weave that information into another action.

Arcane

General

History

Investigation

Medicine

Muggle

Nature

Science

Technology

World

9: Everyday Actions

Within the framework of the game, there are broadly two classes of actions: *everyday* and *combat*. Everyday actions are things such as traveling between two cities, getting some sleep, talking to a friend, sitting in the library and so on. Combat, however, involves things trying to hurt you, and you trying to hurt them back.

This section is concerned with the everyday, and is by no means meant to be an exhaustive list of things you may do. Instead, it merely provides some guidelines as to how to perform some common actions, and the effects that they can have.

Movement

Out of combat, wandering around the environment is very natural – you simply tell the GM that you want to go over there, and you do - barring unforeseen circumstances such as traps. You needn't calculate the exact time taken for each individual movement (that would get dull), but it is generally presumed to occur on the scale of seconds to a few minutes.

However, sometimes you might wish to travel over distances which will take more than a handful of minutes. If you are travelling by foot more than 10 minutes, then you need to decide how rapidly and carefully you are moving.

| Pace | Speed | Duration | Effect |
|-----------|--------|----------|--|
| Slow | 2km/h | 8 hours | Can remain hidden, or draw a map |
| Normal | 4 km/h | 7 hours | Can draw a map |
| Rapid | 6 km/h | 5 hours | -5 penalty to all checks made whilst moving. Costs 5 FP per hour. |
| Breakneck | 10km/h | 1 hour | -10 penalty to all checks made whilst moving. Costs 2 FP per minute and 5 HP per hour. |

If you attempt to travel for longer than the 'duration' of the selected pace, you risk exhausting yourself. After the first additional kilometre travelled, all members of the party must succeed a DV 6 **VITALITY** check (you may modify the dice pool with relevant ABILITIES if the GM allows it). This check must be repeated after every subsequent kilometre travelled, with the DV increasing by 1 each time. After failing this check, you must halt, and take an additional level of exhaustion.

This timer resets after a rest of more than 8 hours, after which time you can take up your pace again.

Vehicles & Mounts

Of course, the discerning wizard rarely travels too far on foot - they may prefer to use a broomstick, tame and ride a griffin or simply apparate or portkey around.

Each of these modes of transport has their own limitations, specified by the relevant item, beast or spell effects.

Actions while moving

It is possible to perform other actions whilst on the move, though unless you are travelling in a luxury carriage, you may be somewhat restricted in what exactly you can achieve.

You may make checks to navigate, to track a foe keep or to keep an eye out for enemies (these all use variations on the Perception attribute), or you may leverage your knowledge of Flora & Fauna to forage for food and water. The faster you travel, the heavier a penalty you suffer for these checks.

Whilst travelling at a slow pace, you may make an effort to remain hidden, the rules for which are elaborated on more on page ??.

If the Slow or Normal pace is used, a member of your part may elect themselves as a map-maker, if they have at least one dot in the WORLD ability. Having a map makes it impossible to get lost (unless the scenery is magically altered, of course), and you can always retrace your steps.

Special Movement

Walking and running are not the only kinds of movement out there: navigating a dangerous environment often requires other ways of exploring the space.

Climbing

Slopes between 0 and 30 degrees are considered 'gentle', and you suffer no penalty for traversing them. Between 30 degrees and 50 degrees a slope is considered 'steep', and you must move at half speed, but can walk without aid.

Slopes above 50 degrees are considered 'sheer', and must use an explicit climbing action to navigate. Climbing requires use of both hands and feet, as well as the existence of solid hand/foot holds, and you move at one-quarter your usual speed. If you wish to use an item, or perform an action whilst climbing, you must halt, perform a DV 6 FITNESS (STRENGTH) (or similar) check to stabilise yourself, and then use one free hand.

Trying to navigate a sheer slope without the existence of material to hold on to requires the use of specialised tools or magic, or else you will surely fall and perish.

Swimming

When standing in water that is up to waist deep, your movement speed is reduced to one-half of its usual value, although the presence of strong currents may increase or decrease this.

If the water is deeper than this, you must start to swim. Swimming moves at one-quarter your usual speed and costs 1FP for every 30m travelled. If you stop moving whilst in water that is deeper than your height, you must tread water to keep your head above water. Every 5 minutes, you must perform a DV 8 FITNESS check (again, modified by an ability, if relevant), to ensure you are able to keep afloat. On a FAILURE, your head dips underwater for a moment, increasing the DV by 1. On a CATASTROPHIC FAILURE, you begin to drown.

If you wish to swim under water, you may do so, referring to the rules about air found on page ??.

Resting

You can't spend all day, everyday doing heroic deeds, lurking in the library, or performing mighty magic: sometimes, you need to get some rest.

Resting is an important action that can only occur when not in combat. Attempts to rest during combat are highly likely to get you killed on the spot.

When in safe territory, you may set up camp, and get a few hours shut-eye to recover from your ordeals (see the Asleep status effect for details). But be warned, the night is dark and full of terrors, and who knows what might sneak up on you whilst you are resting...

You may take rests whilst delving deep into unfriendly territory, but note that resting after every single encounter is generally frowned upon, and the GM might start throwing more and more unpleasant random encounters at you if you begin to take things to the extremes.

You should only rest in a place where it makes sense to rest – it does not make sense, for example, to take a quick nap in whilst delving through the dungeons of an evil warlord, even if you have cleared the immediate area of enemies. Of course, if you kill the Warlord and claim his castle as your own, then it is a different matter...

Long Rest

A **LONG REST** is an extended period of respite – upwards of 7 hours. The beginning of a **LONG REST** is a normal place for the GM to distribute EXP, as discussed on page 27.

If accompanied by a nutritious meal, a **LONG REST** is considered a **NOURISHING ACTION**, and so restores 2 points of **FORTITUDE**.

A **LONG REST** also allows you to recover from exhaustion: 7 hours sleep allows you to remove 1 level of exhaustion.

Social Actions

An adventure rarely happens in isolation, and there will be many times that your group will have to interact with other people. Characters that are part of the larger world are known as **NON-PLAYER CHARACTERS** (NPCs), and interacting with them will often be key.

Active vs. Descriptive Roleplaying

There are two key philosophies to RPGs, especially when it comes to social interactions. In the Dungeons and Dragons parlance, they are 'active' and 'descriptive'.

Descriptive roleplaying is when a player describes what their character does – “Gunter goes and talks to the man at the bar, and tries to convince him to help us”.

In contrast, an active roleplayer would act out the conversation – they may put on a voice, or echo the body language of the character, so an active roleplayer might decide that Gunter has

a deep voice and an Irish accent, and would say “hey, barkeep – have you heard any news about the griffin attacks recently?”.

Neither approach is right or wrong, or better or worse – the aim is for you to have as much fun as possible.

Of course, sometimes you may have to rely on descriptive roleplaying when your character is doing something that you cannot do. Your character might be thousands of times clever than you, or charismatic beyond all human reckoning. Your character doesn't have to be limited by your own experiences – if a shy player is unsure of what an extroverted, flamboyant character would do in this scenario, you may fall back on descriptive work, though your GM will should try to help you embellish.

Of course, the converse is also true, though somewhat harder: there are many things that the players know, but the characters don't – if a merchant tries to sell you a new item for twice the price its listed in this handbook, do your characters know they're being overcharged? You might immediately recognise the inscription as being in Ancient Greek, but does your zero-INTELLIGENCE character recognise the symbols? Try not to let such metagaming influence your character's actions.

Finding a healthy balance between these two playstyles is key to having fun in this game, and exploring your character – feel free to experiment!

Checks

Of course, roleplaying is not the only factor to take into account in social interactions: you will also need to use ability checks – after Gunter tries to convince the barkeep, the GM may ask for a Persuasion check to see how well you made your case to the him.

Keep an eye on your skill proficiencies, and let these guide your choices when interacting with an NPC, if you are especially good at lying, or particularly intimidating, you may elect to use those skills instead of a more honest approach. Of course, you must also consider that, like in real life, social interactions can often have consequences later on.

Downtime

In addition to performing non-combat actions in between individual conflicts, you may occasionally find yourself with a considerable amount of time to spare – in which you can devote entire days to activities that further your character, heal them from egregious injuries, or earn some spare cash.

Given that extended downtime will probably be taking place in population centres, you will need to find enough resources to live a normal life – particularly food and shelter. See page ?? for more details.

Working

Perhaps one of the most useful things you can do is try to bolster your finances with some hard work. You may find the kind of jobs available limited by the area you are in – a tiny village isn't going to have much call for a librarian, and a bustling city won't have much need for a thatcher. You will need to search out clients or an employer to practice your skills.

In general, the payment one can expect to receive varies depending on how skilled the job is you perform, though again,

the region you are in might have an economic boom in one area, or a financial collapse, which alters these wages:

| Skill | Examples | Wage (per day) |
|----------------|---------------------------|----------------|
| Unskilled | Manual labour, farmwork | £1 |
| Moderate | Shopwork, guard | £2 |
| Skilled | Teacher, performer, nurse | £5 |
| Highly skilled | Artificier, surgeon | £10 |

Crafting

Witches, wizards and many other sentient species in the world rely on the production of magic potions and enchanted items for their day-to-day life. Downtime is a perfect time to attempt to get in on this.

Enchanting an item usually takes around 24 hours to complete, and a potion around one hour to brew. See the rules for artificing on page ?? for more details.

In addition, you may also manufacture or assemble non-magical items during your downtime, if you have access to the necessary raw material, tools and machinery required. A general rule is that you can only manufacture goods up to a value of £1 per day. If you wish to exceed this value, you need to spend multiple days performing the task.

Recuperating

Although not a substitute for seeking genuine medical attention, a long period of rest may allow you to recover from even the most serious of injuries.

After at least 7 days of rest, you may perform a pure VITALITY check (DV 10), each success allows you to remove that amount of harm. If a character with LEVEL 5 HARM succeeds with 2 successes, they would reduce this to only LEVEL 3 HARM.

Researching

Downtime is also the perfect time to go searching for new knowledge, whether it is to find new information about mysteries that have been partially revealed to you, to find new and interesting types of magic, or to learn about weaknesses and habits of the magical and dangerous beasts that roam nearby. You may find libraries to comb through for fusty old tomes, or go out and speak to people and try to extract local knowledge from them.

Tell the GM what information you are looking for, and the route you will take to finding it. They will determine if the information is available, and then how long you have to spend before you hit the jackpot.

This might also include Persuasion checks, or Research checks, to determine how well your character performs their research.

The Combat Cycle

In real life, combat is a dangerous, messy and chaotic affair. This does not lend itself overly well to a game, as it will inevitably descend into a rush of people talking over each other as everyone attempts to defend and attack at the same time.

Therefore, when entering combat play enters into a more structured format, known as the **REACTION CYCLE**, or the **COMBAT CYCLE**. It is critical to note that, although this breaks the action down into a nice cycle of resolving actions one at a time, this is an abstraction from the chaos of combat: every action declared in a single REACTION CYCLE is occurring near-simultaneously.

Since every action occurs all at once, what matters is not necessarily who acts first, but what information you have before you are forced to act, and therefore what you are able to reasonably react to.

Upon entering combat, every character and being involved in the conflict rolls a single d12, and adds the result of this dice to the number of dice in their PERCEPTION pool. This is known as a **REFLEX ROLL**:

$$\text{REFLEX ROLL} = 1d12 + \text{PERCEPTION value}$$

The GM then orders the players and the antagonists in order of their REFLEX ROLL. Any ties are resolved by mutual agreement (if between players), by comparing PERCEPTION values (highest wins), and if necessary, a simple roll-off until a winner is decided.

The character at the top of the resulting **REFLEX ORDER** order may choose to be the initiator and voluntarily choose to act first – this in effect places them at the bottom of the REFLEX ORDER, but potentially allows them to put everyone else on the back foot by taking control of the situation. Alternatively, they may choose to use their magnificent reflexes to wait and see what happens.

Actions are then announced in **Reverse Order** - the characters who rolled a low REFLEX ROLL must announce their actions first, without knowing what those higher up in the order are up to. This allows characters with a better REFLEXES to react to actions going on around them, and potentially counter and negate actions made by those with worse reflexes than them.

Applying Effects

After all actions have been announced, the effects of all actions this round are applied.

Because the effects are explicitly not applied until after all actions are announced, it is perfectly possible for two characters to attack each other (and indeed, stun or even kill each other) on the same turn. The character's utter the spells simultaneously, with the spells crossing in midair.

Jumping Initiative

Of course, it could get a little tricky to keep track of all the 'pending' effects that have been announced, remembering the

effects of the seven spells cast this round, and how they have been modified by attempts to dodge or shield against them is obviously beyond even the most dedicated GM.

It is therefore encouraged that players should 'jump initiative' when they wish to modify the effects of a spell that is being cast by someone lower down the initiative than them. Consider for example a duel between John, his arch-rival Samantha and 3 others. Samantha is at the bottom of the reflex cycle, whilst John is at the top.

Samantha goes first and announces that she is casting a TRIA blast of fire, directed towards John. John is pretty hurt already, and knows that, no matter what, he needs to deflect this fire blast, so he tells the GM that he would like to 'jump initiative' and expend his action out of the usual reflex cycle to immediately cast a DUA shield spell.

John would, of course, be allowed to wait to see what the remaining three characters did before doing this – but for ease of keeping track of what is happening, it is encouraged that players jump up in initiative in order to allow all effects related to an individual to be resolved at once.

A benign GM may allow a player to 'undo' this action if it turns out to have been a catastrophic error (i.e. if one of Samantha's allies releases a much more powerful attack which would have obviously been the one they would have shielded against the most strongly), but this should not be used to escape from a bad dice roll - this should be used only when the additional information would genuinely have altered the course of action. The GM may choose to simply transfer the previous dice roll to the new attempt, or ask for an entirely new dice roll.

Time

Each combat cycle is assumed to have a duration of around 3 seconds.

Attempting to perform actions that last significantly longer than this requires spreading the action across multiple turns – though may choose to abort such an action if you feel your talents are better placed elsewhere.

If an effect or action has a specified duration, such as a spell which lasts for 10 seconds, this is measured from the end of a turn cycle.

If any part of the duration of an effect overlaps with a cycle, it is assumed to apply to all of it. The '10 second' effect, therefore, applies over the next 4 combat cycles after the effect is applied.

Taking Actions

During each Turn Cycle, you may decide how to allocate your character's time during this combat cycle. Every character may take the following actions:

- One normal Movement
- One major action, or two minor actions

The dedicated "movement" action can be allocated as any number of smaller sub-movements (within reason). You may therefore move half your minor-movement speed, stop to use a major

action, and then use your remaining movement. Alternatively you may use your movement entirely before, after and even during your other actions.

The list below gives some common mechanics for both major and minor actions. As usual, however, characters are free to be as inventive as they like. If it is not counted in the actions below, is up to the GM to determine if an action is major or minor in nature, and how to resolve it.

Major Actions

Major actions take virtually the entire turn to complete, and as such are considered the main way to engage in combat. Some skills and archetype abilities allow you to perform multiple iterations of a single major action per turn (i.e. 3 attacks as one major action), or may grant you multiple major actions to take, overriding the normal allocation.

Attacking

Casting a spell, swinging a sword, or loosing an arrow takes (usually) a full turn to complete, and so you may decide to use your entire turn to make an attack.

The rules for performing attacks are elaborated on page ??.

Negating

If an attack is on its way towards you (or you suspect it will be soon), you may attempt to negate the effects of it.

You may choose to **BLOCK**, **DODGE** or **ENDURE** an attack, rolling dice pools as appropriate. Every success reduces the POWER of the incoming attack by 1 point. Successes may be divided up between any attacks which are directed towards you this turn cycle.

See the section on Negation for more detail (INCLUDE LINK!)

Movement

When used as a major action, movement allows you to move on foot up to a distance given by your *running speed* statistic, which is calculated from your SPEED attribute:

$$\text{running speed} = (3 + \text{SPEED rating}) \text{ metres per round}$$

The rules discussed on page 37 concerning special movement, such as climbing, swimming or crawling, also apply in combat.

Whilst moving, you need to be careful that you do not collide with other beings - either your allies or your enemies. You cannot enter space that is currently being occupied by another solid being (ghosts, however, are fair game).

Using Items (sometimes)

Some 'uses' of items include using swords, wands and ranged weapons, which have already been covered by 'attacking'.

However, sometimes you might want to use an action to get something big done, outside of hitting somebody. Using a crowbar to pry open a door, changing your weapon, finding the right page of a book - all of these take enough time to be considered major actions.

Some uses might take multiple turns - for instance, climbing into a full suit of armour takes more than 3 seconds to complete, and will therefore require multiple, consecutive major actions.

In contrast, some actions (see below) are small enough to be considered minor actions. The GM has veto on which actions are major or minor.

Trading Items

If two characters are standing within touching distance, they may trade items between them.

Alternatively, you may attempt to throw an item to your ally, treating the item as an 'improvised weapon'. If the throwing check is successful, the catcher adds the item to their inventory.

Whichever method is chosen, giving items to other people takes the major actions of both the giver and the receiver.

Minor Actions

You may perform two minor actions in place of a single major action. Generally, these two actions happen simultaneously: if you drink a potion and make a minor movement, then you are drinking the potion whilst moving. This places a good guide on what can be considered a minor action: is it possible to do this at the same time as I'm walking/talking/dodging?

Minor Movements

Actions such as taking a single step, or peeking out from behind cover, do not take any time, and can be performed in the same turn as a major action.

However, there is a middle ground between the sprint of a full-turn movement, and the zero-time of a single step. This is called a *minor movement*.

During a minor movement, one moves only **half as far** as during a full-turn movement, but since you are not focussed solely on moving as far as possible, you can perform other minor actions.

Communication

Communicating vital information - such as the location of a hidden enemy or trap - to your comrades takes a minor action. Note that it is assumed that the enemy can hear you communicating, unless you make an effort to not be understood.

Using Items (sometimes)

Item use has already been discussed as a major action, but there are conceivably such actions that would fall into the minor action category. Consuming a potion, checking a rememberall, removing an item from your bag and so on would be considered 'minor actions'.

Any item use that can be completed in around 1 second, or which can be easily 'multitasked', is considered a minor action.

Bolstering Defenses

You may also choose to ready yourself against incoming attacks, by bolstering your ability to either *Dodge* or *Block*. This gives you a better chance of negating incoming effects.

See page ?? for more details on this mechanic.

Delaying Actions

A character with a particularly poor position in the REFLEX ORDER might decide to wait a bit to see what is happening before making an action.

In doing so, move into a special temporary REFLEX ORDER which occurs after the main cycle has completed. All characters in this REFLEX ORDER use their same rolls as before to determine who must act first.

However, because they hesitated to see what was happening, they have much less time to react than everyone else – all their actions occur at a dice penalty. To determine the magnitude of this penalty, roll a DV 8 PERCEPTION (ALERTNESS) check. The magnitude of the dice penalty is:

$$M = 5 - \text{successes (min 1)}$$

The players who delayed their action then announce their actions and resolve as normal.

Doing Damage

Damage Types

Many effects specify what kind of damage they do (for instance, a sword does 1d8 slashing damage). This helps the players and the GM work out how the damage is done, and also how it is affected by any weaknesses and resistances possessed by the target.

Some damage types do damage in unusual ways - draining Fortitude instead of Health, for example.

Acid: A corrosive spray of acid attacks the HP of a target, and weakens their armour.

Bludgeoning: The blunt-force of a hammer, or the force of falling on the ground deals bone-breaking bludgeoning HP damage.

Celestial: Celestial damage is dealt by pure-otherworldly energy, and damages the HP of Unliving and celestials, but does no harm to living beings.

Cold: Freezing temperatures seep at both your willpower and your health. Damages both the HP of a target, and half as much damage again to FP.

Concussive: A concussive blast from an explosion or a shock-wave causes deafening concussive HP damage.

Electric: Bolts of lightning, or simply touching a high-voltage wire, can lead to electrical HP damage. Electrical damage conducts through water and metal, harming all those in contact.

Fatigue: A magical will-sapping force damages only your FP.

Fire: Fire damage burns the flesh to reduce the HP of a target, and can often lead to long-lasting burns.

Force: A pure magical energy that directly damages HP.

Necrotic: The evil energies of the undead withers your soul as it damages your body – reducing HP and FP by equal amounts.

Piercing: Daggers, spears and teeth can puncture even the thickest armour to damage HP.

Poison: Venomous stings and poisoned weapons damage HP, and may lead to some other unpleasant side effects

Psychic: Damage that originates not from the body, but from the mind, to damage your HP. You often cannot block psychic damage, you must instead rely on Resisting it.

Slashing: Swinging blades and flashing claws damage the HP of unprotected targets.

Part III

Items

11: Item Basics

ITEM is a catchall term for any physical object that a character has in their possession. This encompasses their clothing, their wands, their money and anything else they might own.

Some items are important because they allow you to carry out basic tasks - writing a letter is going to be difficult without a pen or a quill to hand. If you do not have the relevant item (and you lack the necessary resources to improvise such an item), you will have to find another way around the task. This generally will be perfectly obvious to those involved, and so the rulebook does not provide rules detailing this.

On the other hand, some items provide benefits beyond their basic functionality - higher quality tools produce higher quality results, and armour protects your vital organs, as well as your modesty - in which case it is necessary to formulate a system for providing these effects. This chapter details the details and magnitudes of effects that can result from such items.

Of course, objects in the Wizarding World are also often not what they seem - items and potions imbued with magic can have vastly powerful and varied effects. The creation of such items is known as **ARTIFICING** and is detailed at the very end of this chapter.

Equipped, Carried Stored Items

An **ITEM** is classified as being either **EQUIPPED**, **CARRIED**, or **STORED**, in order to allow you to keep track of your possessions. All items which are currently on your person (i.e. not **STORED**) are said to be in your **INVENTORY**.

Equipped Item

An item is **EQUIPPED** if you are actively carrying it on your person - clothing is equipped when you are wearing it, and items such as wands and weapons are **EQUIPPED** if they are being held in your hand or holstered for quick access, smaller items are **EQUIPPED** if they are being held in a pocket.

Because these items are already on your person, they can be used easily and immediately: you can simply tell the GM that you have drawn your wand and wish to cast a spell. Most items must be **EQUIPPED** before they can be used; you can't whack someone with your magical sword, if your magical sword is in your bag, after all.

The character sheet on page 73 has a space for such important items as your wand, armour and so on on the first page. When an item is **EQUIPPED**, you are encouraged to shade in the dot associated with that item, so that you may easily determine what is currently accessible.

Carried Items

Items which are on your person, but that are not currently **EQUIPPED** are said to be **CARRIED**. The default assumption is that an item is being **CARRIED**, unless you have stated otherwise and explicitly **EQUIPPED** it.

For the most part, these items are assumed to be in a backpack or otherwise carried in some sensible fashion. You may remove

an item from your bag in order to use or **EQUIP** it, but this typically takes time, and so may not be appropriate in **COMBAT**, unless you have no other choice. You may also transfer items from one character to another, though again, this takes time and requires that characters be within passing distance of each other, unless magic is involved!

Over the course of your adventure, you are likely to pick up any number of interesting trinkets, magical or otherwise. Unless you are expecting to be using or **EQUIPPING** these items on a regular basis, you might find the **FULL INVENTORY** section on the reverse of the **CHARACTER SHEET** to be a useful place to store such items.

Stored Items

A **STORED** item is an item which you own, but are not carrying on your person - having either placed it in a secure area (every student at Hogwarts has a large, secured chest in their **COMMON ROOM**), or hidden away in a secret location.

You should keep track of these items on your character sheet, but note that retrieving these items is a non-trivial task, and is not something that can generally be done in a hurry.

Items which are **STORED** in an unsecure location are also at risk of theft - if you leave the priceless **STAFF OF MERLIN** in a rented room at the **LEAKY CAULDRON**, don't be surprised if it's not there when you come back for it in three weeks time.

Item Weight

Rather than keeping track of the exact weight of each individual item in your backpack, each item is instead categorised as either 'Light', 'Medium', 'Heavy' or 'Very Heavy'. A shorthand using '*' is used to easily mark these items:

- A 'Light item' (no * rating) can be picked up without thinking. They can typically easily fit into your pocket; a sheaf of paper, some candles and a wizard's wand are all 'light'.
- A 'medium' weight item (*) has a reasonable amount of heft to it, but can be held comfortably without strain; most weapons are categorised as 'medium', as are spellbooks.
- A 'heavy' item (**) requires two hands to carry without strain; a suit of armour, as well as cumbersome objects such as the bludger are classified as 'heavy'.
- A 'very heavy' item (***) cannot be carried by one person alone: multiple individuals are required. A chest full of gold and jewels would be 'very heavy'.

As a general rule, if the total weight of items being carried (measured in '*s') exceeds twice their combined **FITNESS** + **STRENGTH** score, you have gone way past what is reasonable.

That being said, this is a deliberately vague system, and players are to be given a certain amount of leniency in carrying items (faffing about with numbers is less fun than running around a magical castle). However at any point the GM may ask a player to justify how, for example, they were just able to execute a full sprint whilst carrying Hogwarts' entire supply of cauldrons on their person, and impose penalties and consequences as appropriate.

12: Currency & the Economy

The currency used by Wizarding Britain is managed by the Goblin Clans who run Gringotts bank. The currency is broken up into 3 coins: the bronze **KNUT** (x), the silver **SICKLE** (ʃ) and the golden **GALLEON** (£). Because the system was designed by goblins - who have a different intrinsic idea about mental arithmetic - the coinage has an unusual exchange rate, with 1 SICKLE being worth 29 KNUTS, and 1 GALLEON being worth 17 SICKLES, or 493 KNUTS.

Abstracted Wealth

Just as this game does not require the players to track the daily ablutions of their characters, it can become somewhat tiresome to have to keep track of the exact amount of coin that is being spent at any given moment – especially given the mind-melting unfamiliar multiplication tables you would need to become familiar with to function in this world.

Hence, it is assumed that characters have enough KNUTS and SICKLES on them to get by in daily life - and such transactions occur without needing to keep track of any exchange of currency. A character can merely note off-handedly that they visited a grocery store while passing through town, and stocked up on rations, and you may freely tip your waiter when visiting Diagon Alley, without having to worry about modifying your character sheet.

The players must only keep track of their assests on a larger scale – represented through a more abstracted wealth system, which is measured in **GALLEONS**. A GALLEON would be spent on a large, unusual purchase, something which goes far beyond everyday expenditure: purchasing unusual potion equipment, bribing your way past a guard, or gaining access to a portkey for long-distance travel.

Though this should not be taken as a strict exchange rate, you may imagine a GALLEON as being worth approximately £100.

Introducing Granularity

Should the story lead in that direction, the GM may also decide that your group has become particularly destitute, and resources are so tight that you are *forced* to keep track of currency at a very granular level. In this case, you may instead track sickles on every single purchase made.

This is an option that is always available, but should only be used for narrative reasons where the grim realism of poverty is relevant and interesting.

Abusing the System

With a system such as this, the temptation is, therefore, that the players could try and exploit this abstracted system. By splitting up a high-cost shopping trip into a number of small individual purchases you could avoid any individual transaction requiring more than a GALLEON, and hence it would cost you nothing to acquire.

This should be avoided as violating the spirit of the abstracted wealth system which, after all, is designed to make your life as

a player less complex and fiddly!

If such shenanigans are taking place, the GM may step in and decree that, cumulatively, an entire Galleon has been spent, rebalancing the scales.

Magical Currency

It should be noted that Wizarding coins are inherently magical in nature. The Goblin Clans which run Gringotts have staked their reputation – even their very acceptance within wizarding society – on the security of their transactions, and the validity of their coinage.

Wizarding currency cannot be altered, synthesised, duplicated or otherwise gained through simple magical means. Attempting to do so may draw dire consequences from the authorities. Forgery is a dangerous game within the wizarding world.

Carrying Money

GALLEONS are pretty hefty coins, and carrying too many of them on your person is just asking to be 'relieved' of them by some of the more nimble-fingered (or thuggish) members of society.

In general, a character can carry no more than £7 on their person during day-to-day life. These are represented by the 7 GALLEON dots present in the INVENTORY section of the CHARACTER SHEET. You may carry more than this amount for very short periods of time, but doing so on more than a rare occasion could be disastrous for your finances.

Vaults

Since every witch and wizard is entitled to a small vault at Gringotts, you may expand your wealth without incurring excess risk by using their services to store your excess GALLEONS.

A **VAULT** acts as a secure storage place for your GALLEONS. You can add or remove coins from your vault whenever you have access to one of the Gringotts' branches scattered across the magical world: in addition to the main site in Diagon Alley, they run small branches in wizard-heavy locations such as Godric's Hollow and Hogsmeade.

In addition, when making an exceptionally large purchase (a racing-quality broom, for example, can cost in excess of £100) it is clearly not feasible to walk around with that amount of money in your pocket. If the transaction is occurring with a large, reputable business, Gringotts has a system whereby you may spend the money directly from your VAULT.

Unless you are willing to invest in one of Gringott's more premium services, the reverse is not generally true: you cannot automatically deposit funds into your VAULT when making a transaction.

Note that if you are currently on the run from the law, you may find your accounts have been frozen and you do not have access to your normal VAULT. You may try to set up your own secure VAULT to store money in, in which case this takes over

most of the functionality of your previous vault, though you must manually attend it to remove or add money to the vault.

Purchasing, Selling & Prices

You may purchase items if you find a willing vendor - places like **DIAGON ALLEY** are of course filled with people willing to sell you things. Hogwarts, officially, has no need for money, but you may find that the students there have set up a viable black market, and trips to Hogsmeade also allow an opportunity for spending.

Prices

Many items in this guide are listed with an associated price. This is the 'standard purchase price', and is the price one could expect to pay for the item in a large population centre, during normal economic times, without excessive bartering.

However, this price may increase or decrease for certain items, depending on the location and the adventure you are undergoing.

If, for example, you had *accidentally* triggered a worldwide famine, then food items could become exceptionally expensive and you have to start spending **GALLEONS** to ensure you have food. Conversely, if you manage to rid a local lake of the hippocampus that had been terrorising it, you may find the bountiful fishing harvest reduces the price of fish for a few days.

Some items may also simply be unavailable - either because you are speaking to the wrong person (don't go to a bookstore for potions!), because of outside influences, or simply because the item is so rare that none of the available merchants possess it to sell to you. The item lists present in this section are *not* a shopping list, they are merely a guide.

Selling & Bartering

You may also sell your own found or manufactured items to amenable vendors. Items generally sell for 50% of their standard price, and no amount of bartering will raise it to 100%, unless you can demonstrate your wares are of a significantly higher quality, and hence not subject to the 'standard' price.

As with purchasing your items, your ability to sell is dependent on you finding a willing (even enthusiastic) buyer, as well as the surrounding economic circumstances.

Note that since 1692 it has been a crime in the wizarding world to allow magical items to fall into the hands of muggles - a crime which, in the most egregious of circumstances, has a punishment of death.

Part IV

Magic

13: Understanding Magic

Magic is an all-encompassing supernatural force within the universe, with the ability to alter reality at a most basic level. Incredibly powerful and difficult to control, magic is - at its heart - formless, chaotic and without boundaries.

However, over the centuries, some humans have been born with the ability to touch this immense reservoir of power: witches and wizards. These magic-users have attempted to tame and define magic, and to shepherd into easily understood forms.

The greatest discovery in wizarding history - comparable to the discovery of fire, or the wheel in the muggle world - was the discovery of the magical **SPELL**, followed by the discovery of the **WAND**.

Prior to this discovery, witches and wizards had attempted to harness the infinite force of magic through sheer mental effort. Of course, this meant that a single stray thought at an inopportune moment could lead to blowing up a city, rather than lighting a candle.

Magical spells however, combine a ritualistic element (usually in the form of an incantation and a physical movement) to condition and focus the mind into the correct shape. The discovery of wands to focus and channel magical energies helped popularise this new way of casting magic - and it is now the utterly dominant way for magical folk to use their skills.

Even with this focussing and harnessing, the theory of magic remains a field shrouded in mystery. The spell **INCENDIO** is well known to manipulate the primal, elemental force of fire and heat - however the effect is rarely the same between two people: a first-year student using all of their might could probably ignite a campfire. However, mere hours before his death, Albus Dumbledore used the exact same spell to bring about a fiery maelstrom capable of incinerating an entire army.

Clearly, merely speaking the words and waving your wand is not enough to cast magic - it still requires channeling through the mage's internal reserves of magical power and understanding in order to shape the resulting magic into the desired effect.

Schools, Disciplines & AFFINITIES

A witch or wizard's ability to wield immense magical powers is limited only by their ability to understand and shape their spells. A higher level of understanding of the mystical forces allows them to access more powerful magic and to wield their spells more effectively.

Of course, magic is not a cohesive whole, it is a far-reaching field, which encompasses many different areas and skills - some of which require vastly different skillsets to use. The human desire to categorise, quantify and codify has led to the popularity of a Taxonomy of magical spells, a way of categorising spells which require a similar level of understanding.

The current paradigm suggests that there are Seven distinct **SCHOOLS** of magic (which broadly affect reality in the same way), each of which contains two **DISCIPLINES**. Each DISCIPLINE describes some facet of magic which behave, more or less, in the same fashion.

The seven schools of magic are Charms, Divination, Illusion, Malediction, Recuperation, Transfiguration and the Dark Arts.

A description of each of the 7 schools and their contained disciplines is found below.

AFFINITIES

Because all **SPELLS** within a given **DISCIPLINE** require a similar kind of mystical knowledge, a person who is very good at a given **CONJURATION** spell is highly likely to excel at another spell from that discipline. This is known as having an **AFFINITY** with this discipline.

An **AFFINITY** functions similarly to an **ABILITY** for spellcasting efforts, and equally has a number of dots assigned to it at character creation, and subsequently improved as your character evolves.

When you wish to cast a spell belonging to a certain Discipline, you use the combined dice from your **ASPECT** and **AFFINITY** to form the dice pool.

The assignment of **AFFINITIES** at character creation is determined by the wand-choosing process discussed on page 23.

Discipline Descriptions

Charms

The Charms school of magic relies on manipulating the material world, harnessing the power of movement and speed, as well as manipulating the basic building blocks of reality: earth, air, wind and fire. Those who are proficient in Charms are known as *Sorcerers*.

The Charms School contains the Elemental and Kinetic disciplines.

| Discipline | Description |
|------------------|--|
| <i>Elemental</i> | Elemental magic studies the manipulation and invocation of very primal forces - heat, light, energy, matter, and the classical elements. |
| <i>Kinetic</i> | Kinetics is a discipline which relies on moving and manipulating physical objects, and often forms the basis of 'everyday' magic. |

Divination

The Divination school encompasses magic which taps into forces which exist beyond the physical world to discern knowledge that would have previously remained hidden - entering the domain of the senses, memory, and the spiritual realms. Those who are proficient in the field of Divination are known as *Clairvoyants*.

The Divination School contains the Cerebral and Temporal disciplines.

| Discipline | Description |
|-----------------|--|
| <i>Cerebral</i> | Cerebral magic is the study of peering into the human mind, extending the senses beyond their normal range and detecting the undetectable. |
| <i>Temporal</i> | One of the most mysterious disciplines, temporal magic allows one to see beyond concerns such as time and space, casting your vision across vast distances, peering into the distant past, and observe (and perhaps manipulate) the universe at an extraplanar level |

Illusion

The Illusion school of magic is, as the name might suggest, focussed on magic which produces false images, and tweaks the mind into seeing things which are not really there. Witches and Wizards who excel in Illusion magics are known as *Magicians*.

The Illusion School contains the Bewitchment and Psionic disciplines.

| Discipline | Description |
|--------------------|---|
| <i>Bewitchment</i> | This discipline focusses on the gentle persuasion of the mind and the manipulation and conjuring of images to convince the target of something which is not true. |
| <i>Psionic</i> | A darker side of illusion magics, psionics is the art of imposing your will over that of your target – forcing your way into their mind and altering it as you see fit. |

Malediction

The Malediction school of magic contains those spells which have the primary intent to hurt, inflict harm on and otherwise incapacitate others. Those who are experts in the field of Malediction are known as *Battlemages*.

The Malediction School contains the Hexes and Curses disciplines.

| Discipline | Description |
|---------------|--|
| <i>Hexes</i> | Hexes are a field which focusses on magic that directly harms the targeted person or object. |
| <i>Curses</i> | Unlike hexes, curses do not directly harm the target but instead incapacitates them, inhibits their capabilities, or otherwise reduces the threat they pose. |

Recuperation

The Recuperation school of magic is often considered unglamorous, but those who can look past that can see that the ability to heal and protect yourself and others from harm is utterly invaluable. Those who are proficient in the use of Recuperation magic are known as *Aegistes*.

The Recuperation School contains the Healing and Warding disciplines.

| Discipline | Description |
|----------------|---|
| <i>Healing</i> | Healing is, unsurprisingly, the study of magic used to heal the sick and wounded, break curses and project powerful positive energies. |
| <i>Warding</i> | Warding magic is almost entirely defensive in nature, allowing the caster to protect themselves and others from harm by casting powerful and long lasting shields and force-fields. |

Transfiguration

The Transfiguration school of magic is focused on the transformation of the natural order - either by altering and reshaping the form of existing objects, or by summoning entirely new matter from thin air. Those who excel in Transfiguration are known as *Thaumaturges*.

The Transfiguration School contains the Alteration and Conjuratation disciplines.

| Discipline | Description |
|----------------------|--|
| <i>Alteration</i> | The alteration discipline studies the ability to change things from one form into another. |
| <i>Conjuratation</i> | Conjuratation magic is concerned with the ability to summon new objects and beings out of thin air, or to banish objects from existence. |

Dark Arts

The Dark Arts school of magic encompasses magic which is frowned on in polite society, either because it involves truly evil spells - those which cannot be used without leaving scars on the soul, or those which tap into the dangerous and unfathomable energies of the dark and unspeakable things which lie just out of sight - under your bed and in the corner of your eye... Those who wield this forbidden magic are known as *Warlocks*.

The Dark Arts School contains the Necromancy and Occultism disciplines.

| Discipline | Description |
|-------------------|---|
| <i>Necromancy</i> | A taboo discipline which contains deeply unpleasant spells which can only be cast by beings corrupted by evil - torture, death and worse lie in the domain of necromancy. |
| <i>Occultism</i> | Occultism is a rarely studied discipline that accesses and manipulates otherworldly energies originating from the Eldritch domain – powerful, yet highly unpredictable. |

14: Casting Spells

Of course, knowing the theory of magic is one thing, it is quite another to summon an ethereal spirit from the end of your wand, or to blast a foe with a wall of energy. In order to truly understand magic, you must go about actually *casting* magic.

Spellcasting is the process by which a witch or wizard harnesses the infinite, chaotic and formless power of *magic*, shape it through their intellect or force of will, and project it into the world around them. For most wizards, this is achieved through the use of an incantation, a movement of the wand, and deep concentration, though some extremely powerful magic might require a ritual be conducted before the magic can be executed.

Some powerful wizards understand that these are simply crutches, guiding tools for the weaker mind - and can cast magic both silently, and without their wand to focus the magical energies. This, however, is an advanced feat and is not to be taken lightly.

Choosing the Spell

When a magic user wants to go about using magic, they must first decide what it is they would like to do - do they want to stun a foe, teleport across a nation, or simply turn out the lights?

After deciding the effect they would like, they must then select a spell that they have memorised, and decide how to use it to achieve their goals. There is often more than one way to achieve a given effect, though some may be more obvious than others - turning out the lights would probably fall under the domain of *LUMOS*, the illumination spell, though there is no doubt that using *REDUCTO* to reduce the light to dust would also be an effective solution.

That there are multiple ways around a given obstacle is not a problem - in fact, it is the very nature of magic that there are many ways to achieve a single goal. *GRETA THE ARSONIST* was a famous and powerful 15th-century witch who never learned a single spell beyond *INCENDIO*, but who wielded her fire magic with such variety and finesse she could overcome most anything in her path.

Of course, the problem lies in the aftermath of the spellcasting.

A locked door might pose no challenge to a wizard armed with *REDUCTO*, the disintegrating jinx. However, the presence of a blackened, smoking hole where there once was a door might indicate to anyone passing by that an intruder had been through here - not to mention the noise that would likely ensue! In this instance, the *Bypass* charm, *ALOHOMORA* might have been appropriate as a silent yet sneaky way past a lock, though even this is not foolproof, as it is easily blocked by magic.

When selecting a spell, you should therefore talk through with your teammates and the GM what the likely side-effects of the spell are. This phase should hopefully become less frequent as both the player and character become more experienced with individual spells, but you should never be afraid to ask! Equally, if a character is not likely to know the side-effects, the GM is perfectly allowed to refrain from the discussion (or ask for an Intelligence (Arcane) check to allow the characters to solve the problem).

Spell Level

The caster and the GM must then work together to determine how much magical energy must be dedicated towards the spell, in order to achieve the stated goals. For example, the water-manipulating spell *AGUAMENTE* can summon a small stream of drinking water, or raise a cataclysmic tsunami - the caster's description of their spellcasting should indicate where in this spectrum their intended spell lies.

Each spell is therefore split into a number of 'power levels', which determine how much change a spell can induce:

| Rating | Name | Summary |
|--------|---------|---|
| ◇◇◇◇◇◇ | NIHIL | The weakest possible manifestation of the spell, with truly miniscule effects |
| ◆◇◇◇◇◇ | PRIMUS | A weak manifestation, with limited control. Able to deal a small amount of damage. |
| ◆◆◇◇◇◇ | DUA | A spell which requires more control and finesse, though the effect and harm inflicted remains limited |
| ◆◆◆◇◇◇ | TRIA | Typically the limit of magic taught at Hogwarts, spells which can pack a bit of a punch |
| ◆◆◆◆◇◇ | QUARTUM | An adept level spell, requiring significant power and skill, but with increased effectiveness |
| ◆◆◆◆◆◇ | QUINTA | A powerful effect that would turn the heads of most wizards and deal significant damage or other powerful effects |
| ◆◆◆◆◆◆ | SEXTUS | Extremely powerful effect, requiring masterful levels of control and dealing life-threatening damage. |
| ◆◆◆◆◆◆ | SUMNUS | God-like levels of effectiveness. If you can imagine doing it with a spell, at SUMNUS you can. |

Conjuring a small stream of water from the tip of your wand would require *AGUMENTE PRIMUS*, whilst summoning a tidal wave would require *AGUAMENTE SEXTUS* or even *AGUAMENTE SUMNUS*. The description of a given magical spell gives examples of how various effects would be classified. As usual, it is up to the GM to determine what level a proposed spell effect would fall into.

The maximum 'spell level' that a caster can access is determined by their *AFFINITY* in the associated *DISCIPLINE*. Casting *AGUAMENTE SEXTUS* would therefore require a six-dot rating in the *ELEMENTAL* discipline.

A spellcaster with *AFFINITY* rating of three in *BEWITCHMENT*, for example, would therefore be able to cast a *BEWITCHMENT* spell anywhere between *NIHIL* and *TRIA* without significant effort. You can expend a *FORTITUDE* point in order to access a higher level spell, but beware doing this too often, as it can leave a wizard feeling weak and drained at a crucial moment.

A Note on Roleplaying

Deciding on the effect your spell has is a prime opportunity for roleplaying, as it is directly shaped by your character's own understanding of magic and their perception of reality. Equally, you may have as much fun as necessary deciding, for example, exactly where on your target and how the spell is going to strike.

The examples of effects given in the spell descriptions are intended as exactly that: examples. You should not feel bound by these descriptions, and be as inventive as you wish. After all, which leads to a more compelling story?

I use *INCENDIO TRIA* to blast the troll with fire

Or:

I summon a gigantic blast of flame, which erupts from the end of my wand in the shape of a unicorn to impale the troll through the eye with its fiery horn.

Mechanically speaking, these would have exactly the same effect and require the same dice rolls, but clearly one is much more fun! Of course, this comes with a warning: don't overdo it. Find a healthy balance between moving the game along and exploring the infinite potential that magic offers.

Casting Checks

After working with the GM to determine the magnitude of the spell, this determines the DV of the spellcasting action, using the following formula:

$$DV = 8 + \text{Spell Level} - \text{Affinity}$$

In practice, this means that the most powerful spells you have access to have a DV of 8, with the DV decreasing by one for every subsequent lower level of spell. Hence, casting a *DUA* spell in a discipline in which you have an *AFFINITY* of 4 would have a DV of 6, whilst (if you expended the *Fortitude* to allow you access to it), a *QINTA* spell would have a DV of 9.

You must then build a dice pool with which to perform the casting check: the relevant *AFFINITY* is always included, and cannot be changed. However, the *ASPECT* which is being used depends on how you described the spell as being cast.

For instance, the fiery-unicorn described above could probably benefit from a *PRECISION* aspect being used, as the spell was specifically mentioned to be targeting a specific part of the target. A hex or psionic attack would find *WILLPOWER* to be useful as you try to impose your will over that of your target. A particularly novel or clever use of a spell could use *INTELLIGENCE*. Though rare, if you were trying to fortify your own strength as you desperately tried to hold open a door, for example, a *FIRMNESS*-casting could be appropriate.

The aspect used should be informed by the spellcaster's description of the spell which they are trying to cast, though if no choice is made particularly obvious by the caster's description, you may use the following table to determine the baseline aspect:

| School | Discipline | Attribute |
|-----------------|-------------|--------------------|
| Charms | ELEMENTAL | WILLPOWER |
| | KINESIS | PRECISION |
| Divination | TELEPATHY | INSIGHT/PERCEPTION |
| | TEMPORAL | INTELLIGENCE |
| Illusion | BEWITCHMENT | CHARM/DECEPTION |
| | PSIONICS | WILLPOWER |
| Malediction | HEXES | WILLPOWER |
| | CURSES | INTELLIGENCE |
| Recuperation | HEALING | INSIGHT |
| | WARDING | INTELLIGENCE |
| Transfiguration | ALTERATION | PRECISION |
| | CONJURATION | INTELLIGENCE |
| Dark Arts | NECROMANCY | WILLPOWER |
| | OCCULTISM | CHARM |

You may also gain or lose extra dice depending on the situation you find yourself in - if you are a novice trying out the spell for the first time, you might gain an additional dice due to the presence of the teacher, or perhaps because you have the spellbook open in front of you the DV is reduced.

Equally, if you are currently under the effects of *Terror* or some other negative effect, your spellcasting efforts may be hindered, either through an increase in the DV, or the confiscation of a dice. If you are really pushing it with the capabilities of spell, you may also suffer an increased DV - using a shield made out of fire is clearly going to be more difficult than just using a *SHIELD* spell.

The GM rules on what bonuses or penalties are appropriate in a given moment.

After assigning the DV and the dice pool, you then perform a normal ability check, following the rules discussed on page 8

Casting Failure

If there are no successes on the casting check, then the magic effect fails to materialise, and you suffer a **CASTING FAILURE**. You shout the incantation and wave your wand, but nothing quite seems to happen beyond a few sparks. You suffer no negative consequences inherent to the failure of a spell, though you may suffer incidental misfortune such as having given away your position by speaking aloud.

If the cast was a **CATASTROPHE**, however, due to the rolled 1s outnumbering the rolled successes, something pretty bad is probably going to happen. As usual, it is up to the GM to decide what form this takes, though it would be fairly common for a damaging spell to be inflicted on you or your allies, and likewise for a beneficial spell to accidentally bounce onto an opponent.

Success

If your casting was a success, then you successfully summon the desired magical effect. However, the actual effectiveness of the spell must now be evaluated by accounting for the number of successes.

Inherent Effect

The inherent effectiveness of a spell is determined by the level used to cast it. Casting a **INCENDIO TRIA** spell is obviously going to be more intrinsically powerful than an **INCENDIO DUA** spell.

You may think of a spell has having a **POWER** rating, the inherent **POWER** of a spell is equal to the spell level used to cast it, but can be modified by additional successes.

For a damage-causing spell, for example, each point of Power deals 1 point of damage to the target, so a **PRIMUS** spell deals 1 level of harm, whilst a **SUMNUS** spell deals 7 levels, enough to instantly kill a normal person. Equally, Power can be used to calculate the duration of a given spell effect - a stunning spell cast at **TRIA** would be enough to knock a being out for 3 rounds.

Required Successes

Before the effects of a spell can be applied, however, you must first successfully ensure that the magic hits its target. Projecting magic out of yourself is a difficult task - even when you successfully cast the spell, there are certain feats that require a minimum degree of success before they actually work.

For example, casting a spell on another person requires not only that the spell is cast, but that you can successfully target them and *push* the effect out towards them. Targeting more individuals would equally require a larger number of successes, as there is also a difference between casting a spell on a target within wandreach and at the edge of your vision.

Use the following table to determine the minimum number of successes required for given spellcasting effects:

| Effect | Example | Successes |
|----------------|---|---------------|
| SELF | Casting a spell on yourself | 0 |
| WANDTIP | Casting a spell on a target you can place your wand or hands upon | +1 per target |
| RANGED | Cast a spell on a target at a distance | +2 per target |
| MASS | Cast a spell on a large area, affecting everyone in the region | +4 and up |

With **MASS** spells, the required successes is determined by the GM depending on the magnitude of the effect required, but generally such spells are rather difficult.

If you do not meet the minimum number of required successes for the effect the manifest, you may either reduce the number of targets selected (i.e. blast only 1 of your 2 targets) or reduce the targeted area you have chosen until you have enough successes, but you cannot materially alter the nature of the spell - i.e. you could not change a **MASS** spell to a **RANGED** spell.

Alternatively, you may simply abandon the casting, treating it as a **SPELLCASTING FAILURE**, or you may attempt to use **EXTENDED CASTING** (discussed below) in order to focus your mind and complete the casting after gathering your thoughts again.

Optional Successes

After meeting your required successes, the spell effect materialises. Your remaining successes may then be allocated to increase the effectiveness of the manifested spell by increasing

the magnitude, decreasing the possibility of a foe avoiding or negating the spell, or even making the spell effect last longer.

| Effect | Example | Successes |
|------------------|--|----------------------------------|
| OVERPOWER | Increase the Power of the spell, increasing the magnitude, damage or healing of a spell by one point | +1 per increase |
| DEFY | Increase the DV an opponent must defeat in order to negate the | +1 per increase |
| EXTEND | Increase the duration of the spell effect | + original duration per increase |

Note that the **EXTEND** option does not apply to spells where the duration is set by the **POWER** (i.e. stunning spells). Instead it could be used to increase the duration of a shield or ward which has an explicit duration.

The maximum number of additional dice that can be assigned to a given optional effect is equal to twice the spell's level (or 1, for **NIHIL** spells).

You may also choose to leave some successes unused - if you are attempting to subdue a wild beast, you may not want to risk killing it. Equally, some spells are all-or-nothing, and so as long as the minimum requirements are met, additional successes may not do anything beyond increasing the flavour of the GM's descriptions.

Example Spellcasting

Jane has gotten herself into a confrontation with the Whomping Willow and is trying to set it on fire to teach it a lesson. She has an **AFFINITY** of 3 in the **Elemental** discipline, so she decides to fire a bolt of flaming energy at her foe (a **TRIA** feat). This means that she must defeat a DV of 8, and must have at least 2 successes in order to fire the bolt at such a distance.

Jane's player reasons that since Jane is doing this out of anger, **WILLPOWER** seems like an appropriate **ASPECT** to use, and the GM agrees, building her dice pool up to a total of 7. There are no other bonuses relevant to this moment, so Jane performs the dice check.

With a roll of 1-4-5-8-8-9-11, Jane has three successes, two of which are used to form the blast of fire. Since Jane is angry, she uses her additional success to deal an additional point of damage. This spell therefore deals 4 points of fire damage to the Whomping Willow.

Meanwhile, Michael is busy practicing for duelling class. He casts **STUPEFY** to attempt to temporarily confound his opponent (a **PRIMUS** effect). Michael has an affinity of 3 in the **CURSES** discipline, and since he is training, an **INTELLIGENCE** (rating 3) check seems relevant. Michael therefore has 6 dice to roll against a DV of 6. Michael decides that to give himself the edge, he's going to try and get in close to his opponent and force the spell at a **WANDTIP** range.

After rolling 2-3-7-8-9-11, he has four successes, one of which is required for the spell to work. Since this spell is a very basic one, Michael knows that it is easy to Resist, so he expends two of his successes to **DEFY** and hence increase the Resist DV by 2, the maximum amount for a **PRIMUS** spell, and so uses the remaining point to **OVERPOWER**, and so increase the power of the spell.

Extended Casting

Sometimes spellcasting is not over and done with in a flash - there are often incidents where the spellcaster must continue to process and power the magic long after the incantation has been uttered.

Concentration

Many spells continue to have an effect after the spell is cast - the most basic such spell would be **LUMOS NIHIL**, which ignites the end of the spellcaster's wand until they dismiss the effect, though there are many other spell effects which would require a continual source of magic to support the continuation of the effect.

A basic effect such as the **LUMOS** example can continue, even without the spellcaster's full attention. In fact, with a spell this basic, the wand will probably remain illuminated even if the witch drops her wand! Simpl, self-sustaining effects such as this only mildly hinder the witch or wizard if they attempt to cast a second spell effect - you take a single dice penalty to a subsequent spellcasting check for every such effect which is active.

If Neha has **LUMOS PRIMUS** active to produce a glowing ball of light, as well as **AGUAMENTE TRIA** allowing her to walk on water, she would take a 2-die penalty to her next spellcasting check.

However, more complex feats of magic require continual input and focus from the spellcaster: holding back a tidal wave, or mind-controlling a troll requires constant attention and manipulation from the caster in order to maintain the effect. A spellcaster must devote almost all their energy to this effort and can usually take no other actions besides moving or talking. Your GM should inform you when a spell meets these conditions.

Generally, you may choose to end any continued magical effect as an instantaneous action, taking no additional penalty.

Catch-Casting

When casting a spell, if you successfully cast the spell, but fail to meet the minimum requirements of the spell on your first attempt you may choose to either abort the attempt, or choose to **CATCH-CAST**. You do so either on your next turn or, if you spend a **FORTITUDE** point to get an extra action, immediately afterwards.

A **CATCH-CAST** is an attempt to refocus your mind and *force* the incomplete spell to completion. To an outside observer, it appears as if you had to spend more time than usual focussing on the spell, maybe taking several attempts at the required wandwork.

When performing the **CATCH-CAST**, you re-perform the casting check with a one-die penalty. Any successes are added to those already achieved until you have enough to fully materialise the spell effect. You may **CATCH-CAST** multiple times, taking an additional 1-die penalty each time but continually adding to your number of successes. If at any point you fail to get any successes, or suffer a **CATASTROPHE**, the spellcasting effort fails and you cannot **CATCH-CAST** any further.

Rituals

Rituals are a form of deliberately-invoked extended casting. When doing a ritual you perform a long meditation, lay out a region of magic totems, or draw arcane symbols upon the floor. All this serves to help focus your mind and so perform more powerful feats of magic with ease. Some forms of magic (especially those belonging to **DIVINATION**, **OCCULT** and **CONJURATION** disciplines) find themselves well suited to ritual-casting.

One of the key aspects of magic is allowing your mind to enter into the correct state, which sometimes means that imagery and ritual is, though not inherently magical or powerful, necessary to complete the task. Reaching across the veil to question a deceased soul in an instant, whilst in broad daylight requires one to have great mastery of the art, whilst the same act would be much easier to do in a darkened room, surrounded by flickering candles and clutching an item belonging to the deceased individual - simply by virtue of it *feeling* like that is how you are supposed to summon the dead.

Performing a Ritual, especially a well-described ritual, can grant you a number of automatic successful dice rolls, as if you had expended **FORTITUDE**, at the behest of the GM.

15: Negating Spells

Of course, most beings do not simply wait for a spell to hit them - they will often try to take some action to mitigate the effect. This might take the form of **DODGING**, **BLOCKING** or **ENDURING** the spell effect, or if they have the ability, casting some other spell to shield them or deflect the attack.

The rules for Resisting are discussed in more detail in the Combat Actions section, so those discussed here are specific to spells.

The DV of the Resist is determined by your relative ability (i.e. the number of dots) in the chosen Resist action to those associated with the spell effect:

$$DV = 8 + \text{Incoming Spell level} + \text{Increased DV} - \text{Resist dots}$$

Each success rolled reduces the POWER of the spell by one. If the POWER reaches zero, then the spell effect is nullified.

Of course, some attempts at Resisting are not going to work - when an enormous meteor comes screaming out of the sky towards you, holding up a metal shield is not going to be much help. A Resist only reduces the power of a spell if the GM actually rules that it would help nullify the spell effects as described by the caster. If an inappropriate Resist attempt is made, the GM may limit its effectiveness, or rule it as totally inappropriate and therefore have no effect.

Example Negations

For example, in the example above, Michael cast a PRIMUS spell at close range. If his sparring partner (with a **DODGE** rating of 3) attempts to leap out of the way, his DV would be 6, as he has two more dots in dodge than the spell level. However, Michael used some of his successes to make the spell harder to dodge, so the DV is increased to 8.

The spell Michael cast has a POWER of 1, which he increased to 2 using a success. Hence, his partner needs two successes to evade the spell, using a FITNESS (DODGE) pool of 4 dice.

Rolling 3-5-6-10 gives only a single success. The POWER of the spell is reduced to one, and so Michael's spell takes hold, but only for a single round.

Conversely, Jane was attempting to attack the Whomping Willow, she had cast a TRIA fire blast towards it, and augmented it to have a POWER of 4. The Whomping Willow is coated a thick bark, and so has a BLOCK rating of 5, and will use its immense Vitality (rating of 6) to withstand the fiery blast. This gives it 11 dice to roll against a DV of 6. With 8 successes rolled and a single botch, the Whomping Willow is able to reduce the POWER of the spell to zero, and hence takes no damage.

16: Learning Spells

Learning more spells is key for a witch or wizard to expand their magical portfolio - though individual spells can be bent and shaped by the will of their caster, no amount of firebending will help you teleport through space, after all.

There are three ways for a witch to learn a new spell - some much more easy than others.

Throughout the learning process you will need to perform spell-casting checks for the relevant spell. As you are learning new information, the INTELLIGENCE base attribute is to be assumed as the default, unless a *very* convincing reason for any other attribute is given.

Teachers

Hogwarts is, after all, a school for Witches and Wizards. It wouldn't be a very good school if the teachers couldn't teach you spells, would it?

If you can find an expert in the spell you wish to learn, they may impart their knowledge to you, and walk you through the process of learning a new spell.

This typically takes a number of hours for you to truly understand the use of the spell - and you must dedicate the relevant time to completing your schoolwork and paying attention in classes for the knowledge to stick.

Once the GM is satisfied that you have gone through the relevant learning processes and dedicated enough time to absorbing your teacher's knowledge, they will reward you with a new memorised spell. If you are in downtime, they may also offer you a choice of a number of spells which are being taught over that period - you may choose to dedicate your practice time to learn one of this selection. This is encouraged because it allows your group to diversify the spells that they know as a group.

Books

Of course, teachers at Hogwarts teach their lessons according to a strict lesson plan - and even then, some of them are just not very good teachers.

What is a student to do when they wish to strike out on their own, and acquire knowledge without the help of a teacher? Luckily, over the centuries, wizardkind has transcribed much of their knowledge into **SPELLBOOKS**, arcane tomes which hold deep magical secrets.

Each spell contained in the list on page 17 can be found within a given spellbook - if you wish to learn a given spell, you must locate the book, and begin to study it.

Magical Aura

However, it is important to remember that SPELLBOOKS are not just normal books - over time, the magical secrets they hold inside them imbues them with a level of magic themselves.

When a student reads the book, they are able to tap into this magic and use it to gain a level of understanding of the spell,

beyond the simple words and descriptions on the page. Studying such a book for around 6 hours is enough for this magic to transfer into the student's brain, giving them enough of the relevant knowledge to consider the spell memorised.

After this process is completed, however, the book is drained of this magical ability, and is considered 'Depleted'.

Depleted Spellbooks

A depleted SPELLBOOK slowly regains its 'charge' over the course of about a year. Arcane libraries, such as the one found at Hogwarts, often have shelves which are specifically enchanted to speed up this process, reducing it to only a handful of days.

Of course, a depleted SPELLBOOK is still a SPELLBOOK, and contains at least some information on how to frame your mind, the words to utter and so on. Though it is much harder than when the SPELLBOOK actively helps you to learn, you may still attempt to learn the spell from the words on the page.

Attempting a magical spell from a spellbook which has had its magical 'teaching aura' depleted is difficult, but it is much easier than attempting to learn the spell through raw trial and error (see below), though the process is more or less the same.

Because you have at least some vague instructions from the pages of the book, you need to accumulate 14 successes on an studying extended-action with a DV of 7, performed once per day, before the spell is considered memorised.

Trial and Error

If you have no outside help - or you are attempting to 'learn' a spell which has not been discovered yet, then you must strike out on your own in order to uncover the arcane secrets, and to work out the correct ritualistic elements and frame of mind which allow you to manifest the desired effect.

Doing so, however, is an incredibly difficult and time-consuming effort, and can generally only be achieved by extraordinarily powerful or clever spellcasters.

In order to complete this process, you must attempt an long-term project action, as discussed on page 32.

You must first fully articulate (to the GM) what spell you are attempting to create. If the GM decides that this meets the criteria of one of the existing spells, or if it is an appropriate new spell to be bringing into the setting, they may allow you to continue with the process.

Every day where you dedicate at least 4 hours to the process of trial and error, you may perform a mock-spellcasting action for your desired spell. The DV of the spell is set by the GM, but the recommended DV takes the form $DV = 15 - \text{AFFINITY}$. A spellcaster capable of casting SUMNUS spells in the relevant discipline would therefore face a DV of 7 to complete this action.

Once you have accumulated 7 sets of 7 successes (i.e. a total of 49), then you have successfully learned the new spell. As this spell was designed by you, you may decide upon the relevant incantation and other ritualistic elements which accompany the spell.

Finalising the Learning

Once you have acquired the base level of knowledge through one of these three means you have the *theoretical* ability to cast the spell.

Before you can truly be able to say that you have memorised it, you must attempt a single spellcasting action, with a DV of 7. If you get a single success, you may transcribe the spell onto your character sheet, and use it freely in future.

If you fail, you must go back to your notes for a further bit of study, refine your method, and then try again. You may attempt another spellcasting action one hour later, with the DV increased by 1. If you fail a second time, you must take at least another hour to memorise the spell, and attempt again with the DV increased again. When the DV reaches 12, you realise that you completely misunderstood the theory, and must start the learning process again.

17: Spells

Magic is invoked through the casting of a magic spell.

Spell Summary

Below is a list of each spell, grouped by the Disciplines they belong to.

| DISCIPLINE | SPELLS |
|-------------|---|
| ALTERATION | ANIMATE, DEGRADE, REFINE, TRANSMUTE |
| BEWITCHMENT | CHARM, CONCEAL, DISTRACT, MIRAGE |
| CEREBRAL | COMMUNICATE, DREAM, INSPIRE, SENSE |
| CONJURATION | BANISH, BIND, FORGE, MANIFEST |
| CURSE | CORRUPT, DISABLE, DISARM, INFECT |
| ELEMENTAL | BURN, EXCAVATE, FREEZE, GUST, ILLUMINATE, SHOCK, SOAK |
| HEALING | HEAL, PURIFY, RESTORE, SUSTAIN |
| HEX | DISINTEGRATE, FORCE, JINX, STRIKE |
| KINESIS | HALT, MOVE, REPAIR, SEEK, TELEPORT |
| NECROMANCY | BLIGHT, DEFILE, DRAIN, KILL, RAISE |
| OCCULTISM | ATTUNE, CONSORT, ECLIPSE, SUPPLICATE |
| PSIONICS | COMPEL, DELUDE, RECALL, TORTURE |
| TEMPORAL | IDENTIFY, PROJECT, PROPHECY, SCRY, WARP |
| WARDING | ABJURE, BYPASS, RESIST, SHIELD, TRAP |

Alteration

ANIMATE (*Piertotum Locomotum*)

Breathe a modicum of life into a target and cause it to move and take actions as if were alive.

Animate spells typically last for only a few minutes, unless cast by an exceptionally powerful wizard.

This spell is found in the textbook THE SUBTLE NUANCES OF TRANSMOGRIFICATION, TRANSFORMATION AND TRANSFIGURATION.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Jumping Bean: Cause a tiny object, such as a grain of rice, to hop and jump around of its own accord. |
| ◆◆◆◆◆◆ | Army of Statues: Animate a large number of stone statues, trees of similar monolithic objects, causing them to come alive and fight for your cause. |

DEGRADE (*Abissio*)

Cheapen and deteriorate a target, without fundamentally altering its nature.

Physical objects become tarnished and pockmarked, losing their effectiveness, whilst living beings find their muscles temporarily weakened, and their mind clouded over.

This spell is found in the textbook TRANSMUTATION AND TRANSFORMATIVE TRICKS.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Dirty: Add a layer of dirt or grime to the target |
| ◆◇◇◇◇◇ | Blemish: Create small imperfections in the surface of an object. Minor Deteriorate: Suppress a foe's abilities, temporarily weakening their muscles or clouding their mind, making their next action just a bit harder. |
| ◆◆◆◆◆◆ | Make the target into the worst of its form; the worst, weakest and most ugly of its type. |

REFINE (*Meliorus*)

Improve and boost the quality of a target, without fundamentally altering its nature.

Physical objects regain their shine, dents reform and vanish. Living beings under the effect of this spell find themselves with a sudden burst of energy, able to do more than they were before.

This spell is found in the textbook THEORIES OF TRANSUBSTANTIAL TRANSFIGURATION.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Clean: Remove a thin layer of dirt or grime from the target. |
| ◆◇◇◇◇◇ | Embellish: Remove small imperfections in the surface of an object. Minor Fortify: Make a target quicker, stronger or more resilient, and hence more likely to succeed at a single action. |
| ◆◆◆◆◆◆ | Make the target into the ultimate of its form: the most beautiful or the strongest of its type. |

TRANSMUTE (*Mutatum*)

Change the nature of an object or being – turn one thing into another.

Transmutation spells typically last 1 hour when cast on inanimate objects, reduced to one minute when the being is trying to fight back against the enchantment.

This spell is found in the textbook A BEGINNER'S GUIDE TO TRANSFIGURATION.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Hue: Change the colour of an object |
| ◆◇◇◇◇◇ | Simple Object Transformation: Turn a simple object, such as a cup, into another object, such as a plate, or alter the material from which the object was created – turning the cup from iron to silver. |
| ◆◆◇◇◇◇ | Simple Animal Transformation: Turn a simple creature, such as a rat or a cat, into another creature, or turn them into a simple object. |
| ◆◆◆◆◇◇ | Humanoid Transfiguration: Turn a humanoid (willing or otherwise) into another form, forcing them to take on the characteristics (both physical and mental) of their chosen form. |

Bewitchment

CHARM (*Amicus*)

Cause a being to calm, become positive to you, or perceive you as a friend.

This spell is found in the textbook *ON THE MYSTERIES OF THE HUMAN MIND*.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Smile: Cause a target to experience a moment of happiness, maybe eliciting a smile. |

CONCEAL (*Inelatut Mascut*)

Hide, camouflage or otherwise cause an object to be much harder to detect.

This spell is found in the textbook *MERLIN'S TRICKS AND INCANTATIONS*.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Invisible Ink: Write a message which remains hidden until the spell is dispelled. |
| ◆◆◆◆◆◆ | Invisibility Dome: Shroud a large group of people, or an entire region in an invisibility field, rendering it impossible to detect. |

DISTRACT (*Confundo*)

Cause a being to lose focus, or fail to notice a critical detail

This spell is found in the textbook *JIGGERY POCKERY & HOCUS POCUS*.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Ventriloquism: Cause your voice to appear from somewhere other than its current location. |
| ◆◇◇◇◇◇ | Crash: Create a loud noise appear to come from some distance away. |

MIRAGE (*Allucianato*)

Bend and twist light to create an illusory image. These images appear to be real on a cursory glance, but are incorporeal and immaterial, passing through solid matter.

This spell is found in the textbook *LIGHT AND PERCEPTION: THE MAGICIAN'S MASTERY*.

| Ratings | Example Spells |
|---------|---|
| ◇◇◇◇◇◇ | Sparkle: Create a small sparkle, a momentary flicker. |
| ◆◇◇◇◇◇ | Simple Image: Create a small, static and temporary illusion, such as an illusory weapon in your hand. |
| ◆◆◆◆◆◆ | Illusory Terrain: Create an image which covers a region of the floor, making it appear different. Hide away tracks in dust, or make it appear as if a layer of water covers the floor. |
| ◆◆◆◆◆◆ | Moving Pictures: Create a larger illusion, up to the size of a normal human. You can cause this image to move and respond at your direction. |
| ◆◆◆◆◆◆ | Illusory World: Create a True Illusion, which covers a wide area, possesses sounds, smells and is populated by realistic individuals, controlled at the caster's command. |

Cerebral

COMMUNICATE (*Sermo Colloquius*)

Enhance your ability to communicate, either by allowing telepathic connection at a great distance, or allowing you to understand a being without a shared language.

This spell is found in the textbook *COMMUNING WITH OTHERS, AND WITH YOURSELF*.

| Ratings | Example Spells |
|---------|---|
| ◆◇◇◇◇◇ | Whispercast: You can whisper a message to a target you can see. They hear the message as if you were next to them. |
| ◆◆◆◆◆◆ | Tongues: You can speak and understand the language of a target living being. |

DREAM (*Somnus*)

Alter, enter and detect the dreams of a target.

This spell is found in the textbook *READING PEOPLE, READING MINDS*.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Dreamsense: Know when a nearby being is dreaming. |
| ◆◆◆◆◆◆ | Architecture of Nightmares: You conjure a terrifying nightmare scenario, trapping a vast number of people in a terrifying fictional world of your own design. All those trapped must find a way to wake themselves, or continually suffer psychic damage. |

INSPIRE (*Virtus Animus*)

Project positive energy into your targets, burning away negative thoughts and bolstering their ability to be brave and commit acts of heroism.

This spell is found in the textbook *MIND BEYOND BODY*.

| Ratings | Example Spells |
|---------|---|
| ◆◆◇◇◇◇ | Dissolve Terror: Make a target temporarily immune to TERROR, fortifying their bravery. |

SENSE (*Revelio*)

Heighten your senses with magic, allowing you to detect magic, traps and the presence of other beings.

This spell is found in the textbook *DETECTION IS THE BEST DEFENSE*.

| Ratings | Example Spells |
|---------|---|
| ◆◇◇◇◇◇ | Detect Magic: Sense the presence of active enchantments and magical spells. |
| ◆◆◇◇◇◇ | Detect Traps: Detect traps, pitfalls and other mechanisms placed with intent to harm, delay or alert. |
| ◆◆◆◆◆◆ | Detect Humanoids: Sense the presence of human life in your vicinity. |
| ◆◆◆◆◆◆ | Truesight: You see absolutely everything – you see simultaneously into the astral plane, as well as through all forms of invisibility, deception and other forms of concealment. |

Conjuration

BANISH (*Evanesco*)

Send an object or creature into nothingness, banishing it from this reality. For all but the most powerful wizards, this spell only works on beings which have been MANIFESTED – to banish a real object requires immense power.

This spell is found in the textbook MAKING AND UNMAKING: THE ART OF CONJURATION.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Self-Dismissal: Dismiss a summoned creature which remains under your control. |

BIND (*Impedimentia*)

Constrain a target in both a physical or metaphysical sense: summon ropes to ensnare them, or bind a summoned creature to this reality and to your will.

This spell is found in the textbook CONJURING AND SUMMONING FOR THE EXPERIENCED WITCH.

| Ratings | Example Spells |
|---------|--|
| ◆◇◇◇◇◇ | Slow: Summon impediments into the path of a target, slowing them to half speed. |
| ◆◆◇◇◇◇ | Hold: Summon ropes to hold a person in place, immobilising them. |
| ◆◆◆◆◆◆ | Dimensional Binding: Bind a summoned creature or object to this plane of existence – permanently tying them to your current plane of existence. This spell ends only when dispelled, or when the creature dies. |

FORGE (*Sortia*)

Create an entirely new object, either by assembling existing materials, or by simply willing it into existence.

Summoned objects are always lesser in quality than those that they attempt to mimic, and typically disintegrate into dust after mere minutes to hours.

This spell is found in the textbook SUMMONING YOUR DESIRES.

| Ratings | Example Spells |
|---------|---|
| ◆◇◇◇◇◇ | Simple Object: Summon small, simple, and crude objects – such as a cup or a quill. |
| ◆◆◇◇◇◇ | Larger objects: Summon larger objects, such as tables or chairs |
| ◆◆◆◇◇◇ | Summon Weapon: Summon an object with enough structural integrity to be used as a weapon. |
| ◆◆◆◆◇◇ | Dimensional Tether: Bind a MANIFESTED being to you for a longer period of time. |

MANIFEST (*Confabricor*)

Conjure a living being out of nothing, fabricating them from raw magic, or pulling an existing creature from some other plane of existence.

Summoned beings are generally created with a positive attitude towards you, and will obey your commands (to a limited extent), as if they were a trained animal or friendly person. Summonings generally disintegrate within a few minutes unless bolstered by a BIND.

This spell is found in the textbook THE DEMONS BEYOND THE VEIL.

Curse

CORRUPT (*Vitosus*)

Turn a target's own abilities against them: twist the magical effects of an enchanted item into something darker, cause a healing potion to become tainted with acid or cause a living being's hands to disobey them.

This spell is found in the textbook THE BUMPER BOOK OF CROOKED CURSES.

DISABLE (*Stupefy*)

Cause a target to be unable to function in any way, forcing a living being to become stunned or unconscious.

This spell is found in the textbook CURSES & COUNTER CURSES.

| Ratings | Example Spells |
|---------|--|
| ◆◇◇◇◇◇ | Stun: A target becomes dazed and confused for a short time (1 round), and takes a 2d penalty to any actions they take. |
| ◆◆◆◇◇◇ | Knockout: A living being up to the size of a human is knocked unconscious for a short period of time (2 rounds). During this time they can take no actions. |
| ◆◆◆◆◆◆ | Dragonsleep: Stun and immobilise even the largest and most powerful of magical creatures. |

DISARM (*Expelliarmus*)

De-fang a target by removing their means of attack: enemies will drop their wands, or a beast's claws would retract or become blunted.

This spell is found in the textbook A COMPENDIUM OF COMMON CURSES.

INFECT (*Ictus*)

Cause a target to suffer from a creeping disease, poison, contagion or illness which gradually impedes their abilities and their senses.

This spell is found in the textbook VODOO AND VOMITING: A STUDY IN CURSES.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Sting: A minor moment of discomfort, and a small amount of swelling, as might be expected from an insect sting. |

Elemental

BURN (*Incendio*)

Manipulate, create and extinguish the primal force of fire and heat. Attacks with BURN primarily deal FIRE damage, and occasionally CONCUSSIVE.

This spell is found in the textbook IGNITING THE SPARK: AN INTRODUCTION TO ELEMENTAL MAGIC.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Spark: Summon a tiny spark of flame, perhaps enough to catch dry tinder. Smother: Douse tiny embers and sparks. |
| ◆◇◇◇◇◇ | Flame: A small, continuous jet of flame extends from your wand, causing burns on contact. Sense Fire: Sense the presence of fires. Flicker: Cause mundane fires to flicker, dance or glow brighter. |
| ◆◆◇◇◇◇ | Far-Flung Flames: Ignite a stationary target from a distance. Minor Manipulation: Control and manipulate the shape of nearby fire, causing it to take on a chosen shape, or to direct it to slowly move in a certain direction. |
| ◆◆◆◇◇◇ | Firebolt: Fire a bolt of flame at a foe. Red-hot: Summon fire which is hot enough to ignite even resistant materials such as damp wood Extinguish: Suppress and extinguish a fire over a small region. |
| ◆◆◆◇◇◇ | Fireball: Launch a fireball which explodes on contact, hurting nearby foes with Firebending: Rapidly control an existing fire at great distance, causing it to float through space or lash out at a foe like a weapon. |
| ◆◆◆◆◇◇ | Firewall: Create an enormous wall of fire as a barrier across a defined space, incinerating those who would pass through it. |
| ◆◆◆◆◇◇ | White-hot: Summon and project fire hot enough to melt through metal and liquefy stone. |
| ◆◆◆◆◆◆ | Firestorm: Summon a fiery maelstrom to envelop a large area such as an entire building. |

EXCAVATE (*Gaius*)

Manipulate the everpresent Earth beneath your feet, digging mighty trenches or raising enormous walls, or simply causing nearby stones to pelt your foe in the face.

This spell is found in the textbook FURTHER ELEMENTAL STUDIES.

FREEZE (*Glacius*)

Create and manipulate icy temperatures, and use this to freeze liquids solid.

This spell is found in the textbook SECRETS OF ELEMENTAL SORcery.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Snowflake: Cause a small shower of snowflakes from your wand Cool: Cause a region to cool down slightly, like putting an ice cube in a drink. |

GUST (*Ventillio*)

Bend the winds to your command, generate mighty gusts of wind to hamper your foes, distract opponents and even mighty storms.

This spell is found in the textbook STORMS, SEAS AND SEISMIC SHOCKS.

| Ratings | Example Spells |
|---------|---|
| ◇◇◇◇◇◇ | Murmuration: Cause a small gust of wind to rush through an area from no apparent source. |

ILLUMINATE (*Lumos*)

Create and manipulate light, directing it to guide your way, or burn away the evil things which reside in the darkness.

This spell is found in the textbook LIGHT IN THE DARKNESS: THE FORGOTTEN ELEMENT.

| Ratings | Example Spells |
|---------|---|
| ◇◇◇◇◇◇ | Glowing Wand: Cause the tip of your wand to glow with light. |
| ◆◇◇◇◇◇ | Blinding Lance: Target a creature and send a bolt of bright light towards them. If it strikes, they are blinded for a short time (1 turn). |
| ◆◆◆◇◇◇ | Daylight: Summon a radiance from your wand or a nearby surface, which illuminates the room as if it were midday. Vampires and other creatures affected by sunlight treat it as real. |

SHOCK (*Baubilius*)

Generate and direct bolts of electrical energy.

This spell is found in the textbook THE FUNDAMENTAL POWER.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Jolt: Cause a harmless contact shock. |

SOAK (*Augamente*)

Manipulate and create water and other fluids or mixtures which contain large amounts of water and other similar substances, such as alcohol or acids.

This spell is found in the textbook LAUGHABLE LIQUIDATION.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Mist: Summon a fine mist from the tip of your wand. |

Healing

HEAL (*Enervate*)

Restore life to a target, causing their wounds to knit shut and repair broken bones.

A basic HEAL spell removes one level of harm for each point of POWER.

This spell is found in the textbook CURES, CANTRIPS AND COUGHS.

| Ratings | Example Spells |
|---------|--|
| ◆◆◆◇◇◇ | Knit Bones: Cause broken bones to repair themselves, healing larger amounts of harm. |
| ◆◆◆◆◆◆ | Regeneration: Regenerate lost limbs, regrow bones, and otherwise vastly accelerate the natural healing process. |

PURIFY (*Largitus*)

Banish rot and decay, cause evil magics to burn away and defy attempts to defile living beings with necromantic magic.

This spell is found in the textbook PURITY OF BODY.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Preserve: Prevent food from rotting. |
| ◆◆◇◇◇◇ | Basic Countercurse: Remove the effects of an active curse. |
| ◆◆◆◆◆◆ | Purify the Defiled: Target a large number of undead creatures and dismantle the foul magic holding them together. |

RESTORE (*Episkey*)

Fight off negative effects beyond simple cuts and bruises: cure poisons and diseases, remove the effects of magical terror and similar effects.

This spell is found in the textbook JOURNALS OF ST. MUNGO, THE MASTER HEALER.

| Ratings | Example Spells |
|----------|---|
| ◆◆◆◆◆◆ | Minor Restoration: Remove minor status effects such as weak poison, weak burns etc. |
| ◆◆◆◆◆◆◆◆ | Master Reset: Remove all ailments from a target, restoring their body to perfect health in every possible way – even down to correcting vision, straightening spines. The target is left as perfect as possible. |

SUSTAIN (*Omnium*)

Provide nourishing energy to a target, allowing it to grow and continue its existence, protected and provided for.

This spell is found in the textbook LIFE, AND HOW TO PRESERVE IT.

| Ratings | Example Spells |
|----------|--|
| ◆◆◆◆◆◆ | Thermoregulate: Allow a being to exist in exceedingly hot or cold environments without becoming unduly uncomfortable. |
| ◆◆◆◆◆◆◆◆ | Waterbreathing: Allow a target to go without air for a short time. |

Hex

DISINTEGRATE (*Reducto*)

Tear into a target with a great magical force and reduce them to ash and dust.

This spell is found in the textbook BASIC HEXES FOR THE BUSY & VEXED.

| Ratings | Example Spells |
|----------|--|
| ◆◆◆◆◆◆ | Tearing Pulse: A blast of energy attempts to rip a target apart. |
| ◆◆◆◆◆◆◆◆ | Disintegrating Blast: A shockwave of energy emerges around you for dozens of metres. Everything which is touched by the shockwave is instantly reduced to ash and dust. |

FORCE (*Flipendo*)

Manipulate and create shockwaves and walls of ethereal force which push and crush your enemies. A FORCE spell often has two effects (harming and moving within space), and so has two different power ratings for each of these effects. It is up to the caster to decide how to delegate power points into the effect.

This spell is found in the textbook HEXES TO MAKE YOUR HEAD SPIN (LITERALLY).

| Ratings | Example Spells |
|------------|---|
| ◆◆◆◆◆◆ | Knockback: A small shockwave extends from your wand, harming a foe and pushing them backwards. |
| ◆◆◆◆◆◆◆◆ | Forcewave: A shockwave extends from all around you, slamming into nearby beings, harming them and pushing them outwards and away. |
| ◆◆◆◆◆◆◆◆◆◆ | Bonecrusher: Summon a giant wall of force to pin a foe against a wall, floor, or ceiling, dealing immense damage and breaking their bones. |

JINX (*Verdimillius*)

Summon a blast of magical energy to strike out towards your target, damaging them and imbuing them with negative effects.

As jinxes can often both hurt and imbue negative effects they are treated as having two separate POWER ratings for each of these effects, it is up to the caster how to delegate the available points into each effect.

This spell is found in the textbook HEXING YOUR PROBLEMS - THE HEALTHY COPING MECHANISM.

| Ratings | Example Spells |
|---------|--|
| ◆◆◆◆◆◆ | Rainbow Sparks: A jet of coloured sparks emerges from the end of your wand, striking the foe. The colour of the sparks determines the kind of damage done (i.e red = fire, blue = ice). |

STRIKE (*Sectumsempra*)

Your magic is honed into a lethal weapon, mimicking sword strikes and hammer blows.

This spell is found in the textbook DARK FORCES: A GUIDE TO SELF-DEFENSE.

| Ratings | Example Spells |
|----------|--|
| ◇◆◆◆◆◆ | Pinprick: Inflict a small, short pain on your target – more annoying than harmful. |
| ◆◆◆◆◆◆ | Swordstroke: Mimic a swordstrike with your wand. |
| ◆◆◆◆◆◆◆◆ | Bloody Slash: Rake deep, bloody wounds into your target, dealing immense physical damage. |

Kinesis

HALT (*Stabit*)

Halt an object or being in motion, and hold it in space.

This spell is found in the textbook THE STANDARD BOOK OF SPELLS.

| Ratings | Example Spells |
|----------|--|
| ◆◆◆◆◆◆ | Catch Projectile: Prevent a single moving object such as an arrow, rock or similar projectile from moving, holding it in mid-air. |
| ◆◆◆◆◆◆◆◆ | Immobility Field: Imbue a huge region with an enormous amount of energy which renders it impossible for anything to move in the area. |

MOVE (*Wingardium Leviosa*)

Cause objects and beings to levitate, float and move around at your desire.

This spell is found in the textbook ACHIEVEMENTS IN CHARMING.

| Ratings | Example Spells |
|---------|---|
| ◆◆◆◆◆◆ | Simple Levitation: Cause a light object to move up and down vertically, or hover in place. |
| ◆◆◆◆◆◆ | Telekinesis: Move an object around, freely, in 3D space. |
| ◆◆◆◆◆◆ | Mass Kinesis: Cause many thousands of objects to dance and move at your command |

REPAIR (*Reparo*)

Reassemble a broken object and restore its non-magical functionality.

This spell is found in the textbook MOTION: A TREATISE.

| Ratings | Example Spells |
|---------|---|
| ◆◆◆◆◆◆ | Architectural Restoration: Restore entire buildings, towns, cities, healing them of the effects of mass destruction. |

SEEK (*Accio*)

Imbue an object with a target, and cause it to seek it out, either summoning a distant object to you, or causing your strikes to land more accurately.

This spell is found in the textbook EXTREME INCANTATIONS.

| Ratings | Example Spells |
|---------|---|
| ◆◆◆◆◆◆ | Summon: Speak aloud the name of an object you are familiar with, and whose location you know, and cause it to fly towards you. |

TELEPORT (*Cruratele*)

Cause an object to vanish and reappear at another point in space. Teleporting only really works if the caster is incredibly familiar with the target location – preferably having spent more than a trivial amount of time there, or being currently able to see it.

Apparating organic matter can be somewhat troublesome, and even with a successful transport, you may suffer a ‘splinch’ event, and must seek medical attention.

This spell is found in the textbook THE MATTER OF MASS.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Tiny Beaming: Cause a small object, such as a pebble, to teleport to another location within 1m. |
| ◆◆◆◆◆◆ | Sightcast: Cause a small object (i.e. enough that you could comfortably lift), and teleport it to a region that you can see. |
| ◆◆◆◆◆◆ | Apparate: Teleport yourself to a location that you are intimately familiar with. |
| ◆◆◆◆◆◆ | Fargate: Create a long-lasting portal, anchored at some other point in space. Beings which enter the portal are instantly transported to the other end. |

Necromancy

BLIGHT (*Carnes Mortis*)

Project evil necrotic energies which sap at the life force of all living beings. Plants wither and die, and wounds fester and become gangrenous.

This spell is found in the textbook DEFYING NATURE.

DEFILE (*Sanguinus*)

Use the inherent power of blood to perform profane rituals in which you place powerful, lifelong curses on entire bloodlines, or cause harm to a target by boiling their lifeblood in their veins.

This spell is found in the textbook MAGICK MOSTE EVILE.

DRAIN (*Exbibio Maledictum*)

Channel life force and other magical energies out of a living being in order to bolster your own abilities.

This spell is found in the textbook NECROMANCY: A MISUNDERSTOOD SKILL.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Vampiric Snack: Drain the life out of a small animal, such as an insect, weakening (but not killing) it. Use its life force to sustain you in place of consuming food or drink. |

KILL (*Avada Kedavra*)

Project a blast of greenish light which severs the link between the soul and the body, causing death wherever it leads.

If a KILL spell hits a target with at least a power rating of 4 remaining, it instantly kills them. If the POWER is below 4, they take no HARM, though the spell may manifest as a nosebleed, bloodshot eyes or similar.

This spell is found in the textbook SPELLES MOSTE VYLE.

| Ratings | Example Spells |
|---------|---|
| ◇◇◇◇◇◇ | Kill Insects: End the life of tiny creatures such as insects. |
| ◆◆◆◆◆◆ | Kill Small Animals: Kill small mammals and magical creatures such as mice, nifflers and small birds. |
| ◆◆◆◆◆◆ | Kill Medium Animals: Kill medium-sized animals such as cats, dogs, nogtails and other animals of a similar size. |
| ◆◆◆◆◆◆ | Kill Large Animals: End the lives of large animals, such as horses, cattle, fire crabs, kappas and suchlike. |
| ◆◆◆◆◆◆ | Kill Humanoids: Instantly execute undefended humanoids. |
| ◆◆◆◆◆◆ | Kill Lesser Monsters: Kill powerful magical creatures such as runespoorts, wolf-form werewolves, occamy, trolls and so on. |
| ◆◆◆◆◆◆ | Kill Greater Monsters: Destroy some of the most powerful beasts around: dragons, acromantula, nundu and so on. |
| ◆◆◆◆◆◆ | Kill Celestials: Kill powerful, otherworldly creatures which normally transcend petty concerns of mortality. |

RAISE (*Inferi pareo*)

Command the bodies of the dead to obey you, summoning and manipulating the corpses of the deceased into your own zombie army.

This spell is found in the textbook SECRETS OF THE DARKEST ART.

Occultism

ATTUNE (*Thanatos*)

Attune your mind to the realm of the spirits and ghosts, and manipulate them to your desire, compelling or persuading them to follow your requests.

This spell is found in the textbook THEORIES ON THE WORLD BEYOND.

CONSORT (*Profundo Diabolus*)

Summon and command demons, both those who reside on Earth, and those who exist beyond. Call upon them to serve you, bending them to your will.

This spell is found in the textbook THE OUTER PLANES.

ECLIPSE (*Umbra*)

Manipulate and control darkness and shadows, extinguishing light or hurling bolts of dark energy towards your foes.

This spell is found in the textbook AN A-Z OF SPOOKY SPELLS.

SUPPLICATE (*Conpreco Estra*)

Prostrate yourself before a mighty, otherworldly power, and beg them for your assistance. Learn hidden and unknowable secrets, gain mighty boons, or draw down their wrath on your foes.

This spell is found in the textbook LIVING IN SHADOW: THE MEMOIRS OF AN OCCULTIST.

Psionics

COMPEL (*Imperio*)

Force a target to obey your commands, layering your words with power.

Where there is conflict between the effectiveness of a COMPEL vs a DELUDE, remember that the effects of a COMPEL tend to be larger and more dramatic than a DELUDE, but in turn a shorter lived.

This spell is found in the textbook THE IMMORAL ART OF PSIONICS.

| Ratings | Example Spells |
|---------|--|
| ◆◆◆◆◆◆ | Command: Give a one word command, which the target will attempt to follow for a short period of time (1 round) |
| ◆◆◆◆◆◆ | Enrage: Force fury and anger into the mind of a target, and cause them to attack everything in sight. |
| ◆◆◆◆◆◆ | Willing Slave: You take complete control of the target, bending them to your will so utterly that they cannot resist. The target will act as your most loyal follower, taking every command and executing it to best serve you. |

DELUDE (*Credo Apina*)

Sneak an idea or belief into a target's mind, and force them to believe it as true. Cause a target to see things which are not there, or make them believe they can fly.

This spell is found in the textbook COOL CANTRIPS TO MAKE YOU CRAZY.

| Ratings | Example Spells |
|---------|---|
| ◆◆◆◆◆◆ | Ghostly lights: Make the target see floating lights, or some other simple illusion, which no one else can perceive. |
| ◆◆◆◆◆◆ | False Opponent: Cause a target to see a creature or being. This being can interact with them at the caster's command, and (unless they resist) the target will act as if the other being was there. If the target causes harm to them, they take LEVEL ONE psychic damage. |
| ◆◆◆◆◆◆ | Cognitive Dissonance: Using a single sentence, describe an idea. The target will believe this idea with all their heart, even if it totally contradicts everything else they know about reality. They will act on this idea as if it were their own, deeply held belief. |

RECALL (*Obliviate*)

The domain of memory: view, remove and even alter the memories of your target.

This spell is found in the textbook THE APOTHEOSIS OF THE PSIONICS.

| Ratings | Example Spells |
|---------|--|
| ◆◆◆◆◆◆ | Fortify Memory: Help a target remember a fact – grant +1d to a knowledge check. |
| ◆◆◆◆◆◆ | Personality Rewrite: Completely alter the memories of the target, sculpting them to your will. Give them an entirely fictional set of memories, or simply alter their existing ones to better suite your needs. |

TORTURE (*Crucio*)

Target the sanity of your target, forcing imaginary, searing pain into their mind, causing them immense mental physical pain and anguish.

This spell is found in the textbook MINDMAKERS, MINDBREAKERS.

| Ratings | Example Spells |
|---------|---|
| ◆◆◆◆◆◆ | Illusory Pain: The target feels a deep seated pain and reacts accordingly, but takes no HARM |

Temporal

IDENTIFY (*Dicemi*)

Learn the nature of a target, learning its capabilities its abilities and its place in the world.

This spell is found in the textbook KNOWLEDGE FROM THE REALMS BEYOND.

| Ratings | Example Spells |
|---------|--|
| ◆◆◆◆◆◆ | Naming: Learn the name of a target humanoid or simple non-magical object. |

PROJECT (*Astra*)

Push into the astral realm, the divide between the Mortal Realm and the higher planes, populated with ghostly spirits

and traversed by celestial beings, allowing you to interact with this powerful realm.

This spell is found in the textbook *DEATH OMENS: WHAT TO DO WHEN YOU KNOW THE WORST IS COMING*.

PROPHECY (*Providentia*)

Get a brief snapshot into the future, learning what is to come. Use this to inform your actions, or to prepare your reflexes for when disaster strikes.

This spell is found in the textbook *UNFOGGING THE FUTURE*.

SCRY (*Videro*)

Cast your mind through space, to observe another being or location without their knowing.

This spell is found in the textbook *THE DREAM ORACLE*.

WARP (*Tempus Fugit*)

Manipulate and alter the most fundamental aspects of nature: manipulating time and the barriers between universes. Alter the flow of time, projecting yourself or others backwards or forwards into the timestream, or open portals into other realms of existence.

This spell is found in the textbook *STEPPING THROUGH THE AGES*.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Stopwatch: Perfectly keep track of the passage of time and the duration between events. |

Warding

ABJURE (*Finite Incantatem*)

Drain a magical effect of its power, breaking the enchantment and ending the spell, or simply prevent a spell from ever being cast in the first place.

This spell is found in the textbook *AN ANTHOLOGY OF SAFE-GUARDING MEASURES*.

BYPASS (*Alohamora*)

Sidestep security measures, temporarily unlocking doors, disabling alarms and so on. These measures reactivate when the spell wears off, as if you were never there.

This spell is found in the textbook *SIDESTEPPING THOSE WHO OPPOSE YOU*.

| Ratings | Example Spells |
|---------|--|
| ◆◇◇◇◇◇ | Mundane Lock: Open a non-magical lock. |
| ◆◆◇◇◇◇ | Magical Lock: Attempt to bypass a magical lock. The lock resets 1 minute after this spell ends. |
| ◆◆◆◆◆◆ | Ghoststep: Enchant a group of people with powerful magic such that they do not trigger traps or alarms, and locks simply fall open for them. They can still be detected visually, but most mechanical and magical means of detection and obstruction are ineffective. |

RESIST (*Adverso*)

Increase the ability of a target to fight back, or provide it with protection from certain forms of harm.

This spell is found in the textbook *DEFENDING AGAINST THE UN-DEFENDABLE*.

SHIELD (*Protego*)

Protect a being, location or object from negative influence, deflecting attacks and repelling intruders.

The Power of a shield is the amount of HARM which it reduces an attack by.

This spell is found in the textbook *SELF-DEFENSIVE SPELLWORK*.

| Ratings | Example Spells |
|---------|--|
| ◇◇◇◇◇◇ | Lock: Magically reinforce a lock, preventing it from easily being opened. |
| ◆◇◇◇◇◇ | Combat Shield: A simple shield which flashes into existence, absorbing 1 level of harm. |

TRAP (*Dolus*)

Lay a hidden surprise to ambush your foes, activating when they least expect it.

This spell is found in the textbook *HOW NOT TO BE KILLED: A GUIDE FOR THE DISCERNING WIZARD*.

| Ratings | Example Spells |
|---------|--|
| ◆◇◇◇◇◇ | Alarm: Lay a hidden tripwire which releases an awful wailing when triggered |

18: Laws of Magic

Magic is a complex and nebulous thing to pin down. However, there are a few known hard-and-fast rules which magic must obey.

The Prime Law

The **PRIME LAW OF MAGIC** is a law which states that there are several immutable aspects of reality. Attempts to warp or sidestep these immutable aspects almost inevitably leads to a universal, karmic backlash. The more that a mage attempts to bend these laws, the more catastrophic this backlash is.

The exact nature of the immutable aspects of reality is unknown, though UNSPEAKABLES at the MINISTRY have spent decades attempting to divine them. The known applications of the PRIME LAW are:

1. **Death:** Death is a constant. It cannot be cheated or reversed, only delayed. When someone is truly dead, they can never be brought back. Attempts to defeat death are only ever temporary and have horrifying consequences, i.e. the creation of HORCRUXES destroys and fractures the humanity of the subject, rendering it impossible for the soul to move on and condemning the mage to an eternity in a horrifying LIMBO.
2. **Love:** Whilst temporary infatuation and lust can be invoked through magic, TRUE LOVE can never be created artificially. Attempts to truly sway the heart of another will inevitably backfire, leaving the witch or wizard permanently alone.
3. **Time:** Whilst it is possible for the discerning witch or wizard to wander through time, to revisit moments in the recent past or to allow you to complete several tasks at once, it is categorically impossible to alter the flow of time without destroying the very fabric of reality. Those who attempt to alter time inevitably find that they were themselves the cause of the very event they are attempting to stop.

Fundamental Law of Conjuration

ULICK GAMP is most famous as being the original Minister for Magic (1707-1718) and the Wizard responsible for imposing the INTERNATIONAL STATUTE OF SECRECY. However, he was also a renowned SCHOLAR and THAUMATURGE, specialising in CONJURATION.

Before his time in office, formulated FUNDAMENTAL LAW OF CONJURATION, also known as GAMP'S LAW OF ELEMENTAL TRANSFIGURATION.

This law states that the those who excel in the CONJURATION discipline can conjure anything out of thin air, with only 5 exceptions. These exceptions are:

1. **Alien:** A conjurer can only summon objects that they can clearly visualise, understand and know of. A conjurer cannot summon a snargle if they have no idea what a snargle is.

2. **Nebulous:** A conjurer can only summon physical, material things, not nebulous concepts. You cannot summon 'love', 'knowledge' or 'happiness'
3. **Magic:** A conjurer cannot summon an item already imbued with magic - potions, magical wands and wizarding currency must be acquired through conventional means. Most potion ingredients are also inherently magical, and so cannot be summoned out of nothing.
4. **Sentience:** A conjurer can never summon another sentient being from nothingness, nor imbue a non-sentient object with a soul
5. **Sustenance:** Objects summoned by a conjurer can never provide nutrition, turning to ash as soon as they are consumed. Any summoned, living beings turn to ash (or return to their original dimension) when they are killed, as do bits which are chopped off or removed from them. Conjured water seems to be an exception to this exception.

Tenets of Shapeshifting

Changing the shape of oneself and others is a time-honoured tradition in the wizarding world. However, whilst we would all like to spend an hour soaring around as an eagle every now and then, this kind of powerful magic is not without its limits. These limits are known as the TENETS OF SHAPESHIFTING, unlike the FUNDAMENTAL LAW OF CONJURATION, these are not always applicable, and a sufficiently powerful spellcaster can bypass several of the Tenets, though not without incurring significant risks.

1. **Accoutrements:** When being is transformed, generally all objects, items and clothing on their person are transformed along with them. This often leads to a physical marking on the transformed being: Headmistress McGonagall's cat-form famously had a ring of black fur around its eyes from her spectacles. When the transformation is reversed, all items and equipment return to their original position.
2. **Permanence:** No shapeshifting effort on a living being can ever be permanent. A being which has its body destroyed whilst in an altered shape always reverts back to its true form.
3. **Sentience-to-non-sentience:** Transforming a being possessing a sentient mind is generally a tricky thing. Transforming a human into a non-sentient form (such as a weasel) gives them the brain of a weasel, and those who suffer a human-to-animal transformation often only have very rough memories and emotions of their time in this form. This can be sidestepped by a particularly powerful spellcaster, with care they would be able to give said weasel the brainpower of a human, allowing the animal to act with humanoid intelligence. Turning a sentient being into an inanimate object requires an incredibly skilled spellcaster.
4. **Non-sentience-to-sentience:** The reverse of the above is attempting to turn a non-sentient being such as a cat or

a table into a sentient being. This is generally regarded as impossible. Whilst you may form them into a humanoid body, it will inevitably be either brain dead, or literally a corpse. Turning a table into a cat, and vice-verse, however, is perfectly possible.

Wandlore

??

Magic & Technology

The intersection between Muggle technological prowess and wizarding magic is a rarely studied field - mostly because the two worlds so rarely interact.

However, under the stewardship of ARTHUR WEASLEY, the Department for Muggle Affairs has conducted a number of limited studies into the interaction between these opposed forces.

1. **Powercell Saturation Inversion:** The unusual potio-static cells which muggles use to power their electronic devices interact incredibly badly with strong magical fields, such as those found in permanent wizarding settlements. Within places like Hogwarts, Godric's Hollow or Diagon Alley, these power cells are depleted in mere moments, leaving the devices useless. This is true on a smaller scale too - magical devices summoned by the SEEKING CHARM, for example, suffer an anomalous battery drain whilst the magical spell is maintained.
2. **Technological fluxes:** The inverse of this does not seem to be true - magic is unaffected when in the presence of large amounts of technology. However, the Ministry notes that wizards should still be careful that any magical feats in such areas go unnoticed, lest they be recorded breaking the INTERNATIONAL STATUTE OF SECRECY.
3. **Technological Detection of Magic:** Thus far, Muggle technology seems to be incapable of detecting magic. Their cameras can record images of feats of magic, but the furrowed brows of muggle scientists at scene of a magical outbreak leads the ministry to believe that there is no magical residue which can be detected by muggle sensors.

Part V

Lists & Tables

Part VI

Appendices

19: Roll Statistics

In this chapter I provide a statistical breakdown of the likelihood of certain rolls. This is only for the über keen GM who wants to take a peek behind the metaphorical curtain.

Analytic Probability

The success of an action is determined by rolling a dice pool of N dice (accumulated from Attributes, Abilities, Affinities and various bonuses). Each of these dice is then compared to a target number, the DV. Every dice which exceeds the DV counts as a success, whilst every dice within the 'catastrophe range' subtracts from the number of successes.

The total number of successes is therefore determined by the number of dice which exceed the DV and those which fall into the catastrophe range. The rules ensure that the DV and the catastrophe range can never overlap, so we may always assume these to be mutually independent possibilities.

Since the events of 'rolling a success' and 'rolling a catastrophe' are mutually exclusive, success-or-failure events, we may model them with a Binomial distribution. Hence, the probability of rolling n successes from N dice, with a probability p of success is:

$$P(n|N, p) = B(n_s, N, p) = {}^N C_n p^n (1-p)^{N-n}$$

Where ${}^N C_r$ is the usual n -choose- r function:

$${}^N C_r = \frac{n!}{r!(n-r)!}$$

In order to score n_s total successes, we must therefore succeed in rolling $n_s + f$ dice which exceed the DV, **and** f dice which meet the catastrophe condition.

The probability of rolling a success is determined by the DV and the maximum possible value of the dice, D , assuming a normal numbering between 1 and D . Hence:

$$p(\text{roll} \geq \text{DV} | D\text{-sided dice}) = \frac{D+1-\text{DV}}{D}$$

Hence, the probability of rolling $n_s + f$ dice from our original pool is:

$$P\left(n_s + f | N, \frac{D+1-\text{DV}}{D}\right) = B(n_s + f, N, p_s)$$

The probability of rolling f catastrophes depends on p_c , the catastrophe probability and N_c , the remaining dice left to roll that many catastrophes. N_c must simply be the number of dice not already determined to be successes:

$$N_c = N - n_s - f$$

The catastrophe probability is slightly more subtle, a first glance would indicate that it would take the form:

$$p_c \neq \frac{D+1-X}{D}$$

Where X is the maximum end of the catastrophe range (usually equal to 1). However, we must take into account that

we already know that the dice in the 'catastrophe pool' cannot exceed the DV, else they would already have been counted. Hence:

$$p_c = \frac{X}{\text{DV} - 1}$$

Therefore, the probability of rolling f catastrophes, given an initial pool of N dice, of which $n_s + f$ have already been used is:

$$p(f \text{ catastrophes} | N, n_s + f, \frac{X}{\text{DV} + 1}) = B(f, N - n_s - f, p_c)$$

Therefore, the combined probability of doing both things simultaneously is:

$$\begin{aligned} p(n_s, f | N, D, \text{DV}, X) &= B(n_s + f, N, p_s) \times B(f, N - n_s - f, p_c) \\ &= {}^N C_{n_s+f} \left(\frac{D+1-\text{DV}}{D}\right)^{n_s+f} \left(\frac{\text{DV}-1}{D}\right)^{N-n_s-f} \\ &\times {}^{N-n_s-f} C_f \left(\frac{X}{\text{DV}-1}\right)^f \left(\frac{\text{DV}-1-X}{\text{DV}}\right)^{N-n_s-2f} \\ &\times \Theta(N - n_s - 2f) \end{aligned}$$

This final function, $\Theta(x)$ is the Heaviside step function, it evaluates to zero whenever the argument is less than 0, and ensures that you are never relying on more dice than you actually have. If using a statistics package which evaluates the Binomial function directly, it should include this constraint automatically.

The total probability of getting n_s successes is therefore the sum over all possible combinations of $n_s + f$, giving:

$$p(n_s | N, D, \text{DV}, X) = \sum_{f=0}^{N-n_s} B(n_s + f, N, p_s) \times B(f, N - n_s - f, p_c)$$

The probability of a benign failure is therefore:

$$p(\text{fail}) = p(0 | N, D, \text{DV}, X)$$

Whilst the probability of a Catastrophe is found by summing over all negative values of n_s :

$$p(\text{catastrophe}) = \sum_{n_s=-N}^{-1} p(n_s | N, D, \text{DV}, X)$$

Outcome Tables

In this section a number of tables representing various probabilities.

Difficulty = 3

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|-------|------|------|-----|-----|-----|----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 8.4 | 8.4 | 83 | - | - | - | - | - | - |
| 2 | 2.1 | 15 | 14 | 69 | - | - | - | - | - |
| 3 | 2 | 3.6 | 19 | 17 | 58 | - | - | - | - |
| 4 | 0.79 | 3.5 | 5.9 | 22 | 19 | 48 | - | - | - |
| 5 | 0.52 | 1.3 | 5.3 | 8.6 | 24 | 20 | 40 | - | - |
| 6 | 0.27 | 1.1 | 2.3 | 7.2 | 11 | 25 | 20 | 33 | - |
| 7 | 0.11 | 0.51 | 1.5 | 3.3 | 8.8 | 13 | 26 | 20 | 28 |
| 8 | 0.085 | 0.34 | 0.77 | 2.4 | 4.5 | 11 | 14 | 25 | 42 |
| 9 | 0.047 | 0.17 | 0.53 | 1.2 | 3.1 | 5.9 | 12 | 16 | 61 |
| 10 | 0.032 | 0.13 | 0.27 | 0.83 | 1.8 | 4.2 | 7.3 | 13 | 72 |
| 11 | 0.013 | 0.072 | 0.18 | 0.42 | 1.1 | 2.4 | 5.3 | 8.4 | 82 |
| 12 | 0.015 | 0.042 | 0.11 | 0.29 | 0.66 | 1.6 | 3.2 | 6.3 | 88 |
| 13 | <0.1 | 0.02 | 0.067 | 0.18 | 0.41 | 1 | 2.1 | 3.9 | 92 |
| 14 | <0.1 | 0.011 | 0.028 | 0.1 | 0.24 | 0.6 | 1.3 | 2.8 | 95 |

Difficulty = 6

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|-----|-----|----|-----|-----|-----|-----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 25 | 17 | 58 | - | - | - | - | - | - |
| 2 | 15 | 32 | 19 | 34 | - | - | - | - | - |
| 3 | 16 | 17 | 30 | 17 | 20 | - | - | - | - |
| 4 | 12 | 19 | 18 | 26 | 13 | 12 | - | - | - |
| 5 | 11 | 14 | 20 | 18 | 20 | 9.6 | 6.7 | - | - |
| 6 | 9.4 | 14 | 15 | 20 | 16 | 15 | 6.7 | 4 | - |
| 7 | 8.2 | 12 | 14 | 16 | 18 | 14 | 11 | 4.6 | 2.3 |
| 8 | 6.9 | 12 | 12 | 15 | 16 | 15 | 11 | 7.7 | 4.6 |
| 9 | 5.9 | 10 | 11 | 13 | 16 | 14 | 13 | 8.5 | 8 |
| 10 | 5.1 | 9.8 | 9.5 | 12 | 14 | 15 | 13 | 10 | 12 |
| 11 | 4.4 | 8.9 | 8.5 | 11 | 13 | 14 | 13 | 11 | 16 |
| 12 | 3.8 | 8.4 | 7.6 | 10 | 12 | 13 | 13 | 11 | 20 |
| 13 | 3.3 | 7.7 | 7 | 9.4 | 11 | 12 | 13 | 12 | 25 |
| 14 | 2.8 | 7 | 6.2 | 8.4 | 10 | 12 | 13 | 12 | 29 |

Difficulty = 4

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|------|-----|-----|-----|-----|-----|----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 17 | 8.4 | 75 | - | - | - | - | - | - |
| 2 | 5.5 | 26 | 12 | 56 | - | - | - | - | - |
| 3 | 7.2 | 6.9 | 30 | 14 | 42 | - | - | - | - |
| 4 | 3.5 | 11 | 9.4 | 30 | 14 | 32 | - | - | - |
| 5 | 3.3 | 4.8 | 14 | 12 | 29 | 13 | 24 | - | - |
| 6 | 2 | 5.4 | 6.3 | 16 | 14 | 27 | 12 | 18 | - |
| 7 | 1.7 | 3 | 6.8 | 8.4 | 18 | 15 | 24 | 10 | 13 |
| 8 | 1 | 2.8 | 3.8 | 8.8 | 10 | 18 | 15 | 21 | 19 |
| 9 | 0.82 | 1.9 | 3.5 | 5.4 | 11 | 12 | 19 | 14 | 33 |
| 10 | 0.59 | 1.6 | 2.2 | 5 | 6.8 | 12 | 13 | 18 | 41 |
| 11 | 0.41 | 1.1 | 2 | 3.3 | 6.1 | 8.1 | 13 | 13 | 52 |
| 12 | 0.3 | 0.94 | 1.3 | 2.8 | 4.4 | 7.7 | 9.3 | 14 | 59 |
| 13 | 0.25 | 0.72 | 1.1 | 1.9 | 3.8 | 5.4 | 8.9 | 10 | 68 |
| 14 | 0.18 | 0.6 | 0.82 | 1.6 | 2.7 | 4.7 | 6.5 | 9.9 | 73 |

Difficulty = 7

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|-----|----|----|-----|-----|-----|-----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 25 | 25 | 50 | - | - | - | - | - | - |
| 2 | 19 | 31 | 25 | 25 | - | - | - | - | - |
| 3 | 19 | 22 | 28 | 19 | 13 | - | - | - | - |
| 4 | 16 | 21 | 22 | 22 | 12 | 6.2 | - | - | - |
| 5 | 15 | 19 | 21 | 19 | 16 | 7.8 | 3.2 | - | - |
| 6 | 13 | 18 | 18 | 19 | 16 | 11 | 4.6 | 1.5 | - |
| 7 | 11 | 17 | 16 | 18 | 16 | 12 | 6.8 | 2.8 | 0.8 |
| 8 | 10 | 16 | 15 | 17 | 16 | 13 | 8.1 | 4.4 | 2 |
| 9 | 9 | 15 | 13 | 15 | 15 | 13 | 9.4 | 5.5 | 3.8 |
| 10 | 8 | 14 | 12 | 14 | 15 | 13 | 10 | 6.8 | 5.9 |
| 11 | 7.2 | 14 | 11 | 13 | 14 | 13 | 11 | 7.7 | 8.4 |
| 12 | 6.4 | 13 | 10 | 12 | 14 | 13 | 11 | 8.5 | 11 |
| 13 | 5.4 | 12 | 9.6 | 12 | 13 | 13 | 12 | 9.3 | 14 |
| 14 | 5 | 12 | 9 | 11 | 12 | 13 | 12 | 9.8 | 17 |

Difficulty = 5

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|-----|-----|-----|-----|----|-----|-----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 17 | 17 | 67 | - | - | - | - | - | - |
| 2 | 8.3 | 25 | 22 | 45 | - | - | - | - | - |
| 3 | 8.2 | 12 | 28 | 22 | 30 | - | - | - | - |
| 4 | 5.5 | 12 | 16 | 27 | 20 | 20 | - | - | - |
| 5 | 4.3 | 8.1 | 15 | 18 | 25 | 16 | 13 | - | - |
| 6 | 3.3 | 6.8 | 10 | 17 | 19 | 22 | 13 | 8.8 | - |
| 7 | 2.6 | 5.3 | 8.6 | 13 | 18 | 18 | 18 | 10 | 5.8 |
| 8 | 1.9 | 4.4 | 6.6 | 11 | 15 | 18 | 17 | 14 | 12 |
| 9 | 1.5 | 3.5 | 5.3 | 8.7 | 13 | 16 | 17 | 15 | 20 |
| 10 | 1.2 | 2.8 | 4.2 | 7.1 | 10 | 14 | 16 | 16 | 29 |
| 11 | 0.86 | 2.2 | 3.4 | 5.7 | 8.8 | 12 | 15 | 15 | 37 |
| 12 | 0.69 | 1.9 | 2.7 | 4.7 | 7.2 | 10 | 13 | 15 | 45 |
| 13 | 0.48 | 1.6 | 2.1 | 3.7 | 6 | 8.6 | 12 | 14 | 52 |
| 14 | 0.38 | 1.3 | 1.7 | 3.1 | 4.9 | 7.4 | 10 | 12 | 59 |

Difficulty = 8

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|----|----|-----|-----|-----|------|------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 33 | 25 | 42 | - | - | - | - | - | - |
| 2 | 28 | 34 | 21 | 17 | - | - | - | - | - |
| 3 | 29 | 25 | 25 | 13 | 7.4 | - | - | - | - |
| 4 | 27 | 27 | 20 | 16 | 7.2 | 3 | - | - | - |
| 5 | 26 | 25 | 20 | 15 | 9.5 | 3.7 | 1.3 | - | - |
| 6 | 24 | 26 | 18 | 15 | 9.8 | 5.4 | 1.9 | 0.52 | - |
| 7 | 23 | 26 | 17 | 14 | 10 | 6.1 | 2.9 | 0.9 | 0.22 |
| 8 | 21 | 26 | 16 | 14 | 11 | 6.8 | 3.6 | 1.5 | 0.56 |
| 9 | 19 | 27 | 15 | 14 | 11 | 7.3 | 4.1 | 2 | 0.97 |
| 10 | 18 | 27 | 14 | 13 | 11 | 7.9 | 4.8 | 2.6 | 1.6 |
| 11 | 17 | 27 | 14 | 13 | 11 | 8.2 | 5.4 | 3.1 | 2.2 |
| 12 | 15 | 28 | 13 | 13 | 11 | 8.2 | 5.6 | 3.4 | 3 |
| 13 | 14 | 28 | 13 | 12 | 11 | 8.5 | 5.9 | 3.9 | 3.9 |
| 14 | 13 | 29 | 12 | 12 | 11 | 8.4 | 6.3 | 4.1 | 4.7 |

Difficulty = 9

| | | Number of Successes | | | | | | | | |
|----------------|----|---------------------|---------|----|----|-----|-----|------|------|------|
| | | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| Number of Dice | 1 | 34 | 33 | 33 | - | - | - | - | - | - |
| | 2 | 33 | 33 | 22 | 11 | - | - | - | - | - |
| | 3 | 34 | 29 | 22 | 11 | 3.7 | - | - | - | - |
| | 4 | 33 | 29 | 19 | 12 | 5 | 1.2 | - | - | - |
| | 5 | 32 | 28 | 18 | 12 | 6.2 | 2 | 0.4 | - | - |
| | 6 | 30 | 29 | 17 | 12 | 7 | 2.9 | 0.82 | 0.15 | - |
| | 7 | 29 | 30 | 16 | 12 | 7.3 | 3.5 | 1.3 | 0.32 | 0.04 |
| | 8 | 27 | 32 | 16 | 12 | 7.7 | 4 | 1.7 | 0.55 | 0.14 |
| | 9 | 25 | 32 | 15 | 12 | 8 | 4.4 | 2.1 | 0.79 | 0.29 |
| | 10 | 24 | 34 | 14 | 11 | 8 | 4.9 | 2.5 | 1 | 0.47 |
| | 11 | 22 | 35 | 14 | 11 | 8.1 | 5 | 2.9 | 1.2 | 0.72 |
| | 12 | 21 | 36 | 13 | 11 | 8.1 | 5.2 | 3.1 | 1.5 | 0.98 |
| | 13 | 19 | 37 | 12 | 11 | 8.1 | 5.4 | 3.3 | 1.8 | 1.2 |
| | 14 | 18 | 39 | 12 | 11 | 8.2 | 5.6 | 3.4 | 2 | 1.6 |

Difficulty = 12

| | | Number of Successes | | | | | | | | |
|----------------|----|---------------------|---------|------|------|-------|-------|------|------|------|
| | | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| Number of Dice | 1 | 50 | 42 | 8.5 | - | - | - | - | - | - |
| | 2 | 67 | 26 | 7 | 0.72 | - | - | - | - | - |
| | 3 | 70 | 24 | 5.3 | 0.86 | 0.06 | - | - | - | - |
| | 4 | 68 | 27 | 4.2 | 0.83 | 0.11 | <0.1 | - | - | - |
| | 5 | 63 | 33 | 3.1 | 0.72 | 0.1 | <0.1 | <0.1 | - | - |
| | 6 | 59 | 38 | 2.5 | 0.65 | 0.11 | 0.013 | <0.1 | <0.1 | - |
| | 7 | 54 | 43 | 2 | 0.53 | 0.1 | 0.016 | <0.1 | <0.1 | <0.1 |
| | 8 | 50 | 48 | 1.5 | 0.42 | 0.093 | <0.1 | <0.1 | <0.1 | <0.1 |
| | 9 | 46 | 53 | 1.1 | 0.36 | 0.075 | <0.1 | <0.1 | <0.1 | <0.1 |
| | 10 | 42 | 57 | 0.96 | 0.31 | 0.079 | 0.022 | <0.1 | <0.1 | <0.1 |
| | 11 | 38 | 61 | 0.73 | 0.22 | 0.063 | 0.012 | <0.1 | <0.1 | <0.1 |
| | 12 | 35 | 64 | 0.63 | 0.19 | 0.048 | 0.011 | <0.1 | <0.1 | <0.1 |
| | 13 | 32 | 67 | 0.5 | 0.17 | 0.054 | 0.017 | <0.1 | <0.1 | <0.1 |
| | 14 | 30 | 70 | 0.41 | 0.14 | 0.037 | 0.014 | <0.1 | <0.1 | <0.1 |

Difficulty = 10

| | | Number of Successes | | | | | | | | |
|----------------|----|---------------------|---------|-----|-----|-----|------|-------|-------|-------|
| | | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| Number of Dice | 1 | 42 | 33 | 25 | - | - | - | - | - | - |
| | 2 | 45 | 32 | 17 | 6.2 | - | - | - | - | - |
| | 3 | 47 | 29 | 16 | 6.3 | 1.5 | - | - | - | - |
| | 4 | 47 | 30 | 14 | 6.8 | 2 | 0.35 | - | - | - |
| | 5 | 45 | 32 | 13 | 6.6 | 2.5 | 0.63 | 0.092 | - | - |
| | 6 | 44 | 34 | 12 | 6.6 | 2.8 | 0.88 | 0.19 | 0.026 | - |
| | 7 | 42 | 37 | 11 | 6.2 | 3 | 1.1 | 0.3 | 0.051 | <0.1 |
| | 8 | 39 | 40 | 10 | 6.1 | 3 | 1.2 | 0.39 | 0.1 | 0.019 |
| | 9 | 37 | 43 | 9.3 | 5.8 | 3 | 1.3 | 0.48 | 0.15 | 0.032 |
| | 10 | 35 | 46 | 8.9 | 5.7 | 3.1 | 1.3 | 0.56 | 0.16 | 0.064 |
| | 11 | 32 | 49 | 8.5 | 5.3 | 3 | 1.5 | 0.63 | 0.2 | 0.088 |
| | 12 | 30 | 51 | 7.9 | 5.2 | 2.9 | 1.5 | 0.6 | 0.26 | 0.12 |
| | 13 | 28 | 54 | 7.3 | 4.9 | 2.9 | 1.5 | 0.7 | 0.28 | 0.14 |
| | 14 | 26 | 56 | 7.2 | 4.6 | 2.8 | 1.5 | 0.67 | 0.31 | 0.15 |

Difficulty = 11

| | | Number of Successes | | | | | | | | |
|----------------|----|---------------------|---------|-----|-----|------|-------|-------|-------|-------|
| | | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| Number of Dice | 1 | 42 | 42 | 17 | - | - | - | - | - | - |
| | 2 | 52 | 31 | 14 | 2.7 | - | - | - | - | - |
| | 3 | 55 | 29 | 12 | 3.5 | 0.43 | - | - | - | - |
| | 4 | 55 | 30 | 11 | 3.7 | 0.77 | 0.086 | - | - | - |
| | 5 | 53 | 33 | 9.5 | 3.6 | 0.96 | 0.16 | 0.014 | - | - |
| | 6 | 51 | 36 | 8.4 | 3.5 | 1.1 | 0.22 | 0.022 | <0.1 | - |
| | 7 | 48 | 40 | 7.3 | 3.2 | 1.1 | 0.28 | 0.05 | <0.1 | <0.1 |
| | 8 | 45 | 44 | 6.7 | 3 | 1.1 | 0.33 | 0.071 | 0.011 | <0.1 |
| | 9 | 42 | 47 | 6 | 2.9 | 1.1 | 0.38 | 0.096 | 0.017 | <0.1 |
| | 10 | 39 | 51 | 5.6 | 2.6 | 1.1 | 0.33 | 0.11 | 0.027 | <0.1 |
| | 11 | 36 | 55 | 4.9 | 2.4 | 1.1 | 0.4 | 0.13 | 0.028 | <0.1 |
| | 12 | 34 | 58 | 4.5 | 2.3 | 1 | 0.36 | 0.14 | 0.024 | 0.013 |
| | 13 | 31 | 61 | 4 | 2.1 | 0.96 | 0.39 | 0.11 | 0.038 | <0.1 |
| | 14 | 29 | 64 | 3.7 | 2 | 0.95 | 0.33 | 0.11 | 0.043 | 0.016 |

Part VII

Character Sheet

Character

NAME:

FAMILY:

PERSONALITY:

ARCHETYPE :

EXPERIENCE

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Experience Triggers:

- _____
- _____
- _____
- _____
- _____

NOURISHMENT

Doing Nourishing activities restores **FORTITUDE**

Nourishment Triggers:

- SLEEPING (1 / DAY)
- EATING (2 / DAY)
- _____
- _____
- _____

Inventory

EQUIPMENT

◆ _____

◆ _____

◆ _____

◆ _____

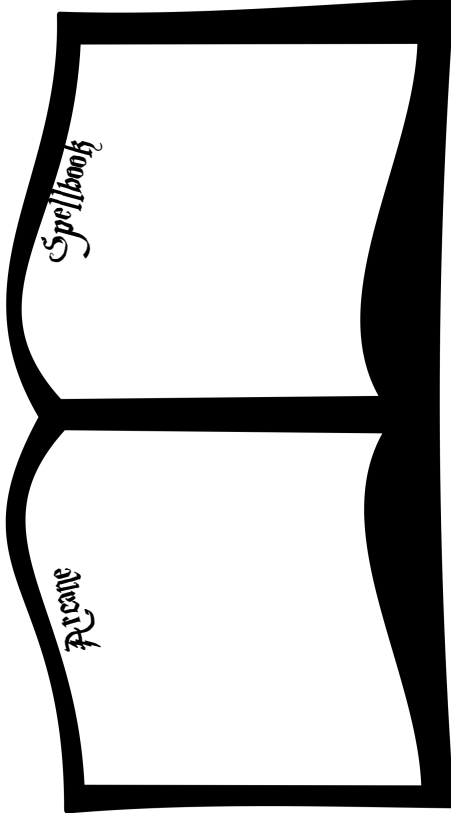
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GALLEONS

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VAULT

□



Aspects

FITNESS

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CHARM

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INTELLIGENCE

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PRECISION

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DECEPTION

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WILLPOWER

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VITALITY

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INSIGHT

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PERCEPTION

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Major Abilities

PRACTICAL

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KNOWLEDGE

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Magical Affinities

ALTERATION:

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HEXES:

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BEWITCHMENT:

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KINESIS:

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CEREBRAL:

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OCCULTISM:

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CONJURATION:

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HEALING:

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NECROMANCY:

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Negation

BLOCK:

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DODGE:

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ENDURE :

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Heroism & Villainy

HERO ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ VILLAIN

Minor Abilities

INNATE

| | | |
|-------|---|----------|
| _____ | : | ◇◇◇◇◇◇◇◇ |
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PRACTICAL

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KNOWLEDGE

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Status Effects

Full Spell List

Full Inventory

Character Tests and Abilities

Character Notes