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 you 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 unassilable 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 compedium 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

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 occurng 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 11.

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 perceieve and interact with others and (perhaps more importantly) what skills they can develop as they progress.

Your character recieves 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 16.

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. **ABILITES**, 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 area, 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. **ABILITES**, 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 25.

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 of on your adventure!

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, tt 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 harness 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) are those humans who cannot access or control the magical forces which permeate the fabric of reality. Since the 15th century, Muggles have vastly outnumbered magical folk, by several orders of magnitude, and are found in almost every corner of the globe.

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 few rare muggles are aware - the parents or partners of muggleborns, as well as the incredibly rare **SQUIBS** - muggle children born to magical parents.

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

- **MAGIC DEFICIENT**: *As a muggle, you lack the ability to channel and control magical energies, or wield magical items.*

  Your AFFINITY scores are permanently locked at 0, you cannot cast magic, and magical items do not work for you.

- **PHYSICAL RELIANCE**: *Without the crutch of magic to rely on, you have been forced to become more skilled with your hands.*

  Take a one-dot bonus to one of your FITNESS, PRECISION or VITALITY scores, and an additional one dot in either SPEED or STRENGTH

- **MUGGLE EDUCATION**: *They may not be HOGWARTS, but you have attended muggle schools and picked up some useful knowledge.*

  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.

- **NON-BELIEVER**: *In a life devoid of magical influence, you have learned to ignore magical influences, and your brain simply shakes off things it cannot understand, which provides an unusual form of protection.*

  When an obviously magical source attempts to influence your mind, take +2d to any RESIST checks.

Muggleborns

Muggleborns (sometimes referred to by the derogetary 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 th muggle world.

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

- **PHYSICAL RELIANCE**: *Without the crutch of magic to rely on, you have been forced to become more skilled with your hands.*

  Take a one-dot bonus to one of your FITNESS, PRECISION or VITALITY scores.

- **COPING MECHANISM**: *Muggleborns are frequently the subject of bullying or discrimination within the magical world, and so many develop a thick skin to deal with this, others become more empathetic towards others who suffer similarly.*

  Gain an additional dot in either BRAVERY, KINSHIP or KINDNESS

- **MUGGLE EDUCATION**: *Prior to learning of your magical nature, you learned a thing or two about the muggle world.*

  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.

- **DISGUISED MAGIC**: *Growing up as a muggle, you understand how to manipulate your magic to seem more normal and acceptable to them.*

  When casting a spell at or below DUA level, you may make it seem like a normal action, or a simple muggle magic trick, thereby avoiding suspicion or violating wizarding law.

Halfbloods

Halfbloods are by the 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.

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

- **MAGICAL HOUSEHOLD**: *Magic was used to deal with most minor physical tasks in the house. Your upbringing therefore focussed more on mental than physical development.*

  Gain an additional dot in either INTELLIGENCE, WILLPOWER or PERCEPTION.

- **SPLIT EDUCATION**: *You grew up aware of both the magical and the mundane world, and so have experience with both worlds.*

  Gain 3 dots to distribute between ARCANE, NATURE, MUGGLE, TECHNOLOGY or WORLD, without exceeding a 3-star rating at character creation.

- **WORKING HOUSEHOLD**: *You picked up a thing or two watching your parents do their jobs*

  Gain a one-dot rating in any PRACTICAL field.

- **BETWEEN TWO WORLDS**: *You were raised in a household with potentially wildly different experiences in the world, as well as family who may or may not know your full abilities. As such, you are used to switching between different ways of thinking when necessary.*

  At the end of a LONG REST, you may reassign a dot from any of your KNOWLEDGE or PRACTICAL fields to another field of the same type. You may not use this ability to add or remove dots from fields with more than a 4-star rating.

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 the infamous 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:

- **MAGICAL HOUSEHOLD**: *Magic was used to deal with most minor physical tasks in the house. Your upbringing therefore focussed more on mental than physical development.*

  Gain an additional dot in either INTELLIGENCE, WILLPOWER or PERCEPTION.

- **ARCANE BRAIN**: *Your entire upbringing has centred around magic, to the exclusion of all else.*

  You gain a two-dot rating in ARCANE, and a further point to distribute into any knowledge field except TECHNOLOGY or MUGGLE - in addition, you can take no dots in these fields at any other point in 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.

- **HEAD START**: *Being surrounded from magic from birth gives you a bit of a boost when it comes to magical education.*

  You know an additional spell at character creation.

Goblins

Goblins are a race of exceptionally intelligent non-humans. Short in stature (rarely reaching above 4ft tall), with thick, wrinkled skin and pointed ears, their society is renowned for their crafting abilities, which often surpass even the greatest magicsmiths that humanity has to offer.

Goblinkind has been in an almost constant state of conflict with the wizarding world - often formenting rebellion against what they see as an oppressive regime. Many in the wizarding world look down on goblinkind as ugly, untrustworthy, greedy and generally repellent - this stems in part from naked xenophobia, but also may have roots in goblin society's unusual idea of ownership: they believe that the true owner of any item is the creator, and that you may not *buy* an object, merely rent it.

Despite the outright hostility faced by many Goblins, they are amongst the most prominent magical creatures in wizarding life, in part because of their role in the wizarding economy. Though they once had mighty goblin kingdoms and city-states, years of war against humanity has reduced the goblins to a number of squabbling clans scattered across the globe, as likely to fight each other as they are to right back against the wizards.

Gringotts Clan

The Gringotts were a clan of British goblins, specialising in the forging of items which were almost impervious to magical influence of any kind. After a particularly brutal rebellion in the 15th century, the MINISTRY was able to strike a deal with one of the rebelling clans - in exchange for peace, they were to be allowed control of the wizarding bank. Their crafting abilities made them uniquely suited for the construction of magical currency.

Though the MINISTRY continued to meddle with - and occasionally take over - the bank, the GRINGOTTS became the most powerful goblin clan in the British isles. They wield immense economic and political power, though are under immense scrutiny and discrimination from the remainder of wizarding society.

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

- **GOBLIN CUNNING**: *Growing up in a goblin society, surrounded by discrimination from wizards, forces you to become cunning and develop the ability to think on your feet.*

  Gain two additional dots to distribute between INTELLIGENCE, DECEPTION, or INSIGHT. You also know the language GOBBLEDEGOOK

- **CRAFTING KNACK**: *Goblin society prizes the ability to forge things with your own two hands.*

  Gain two additional dots to distribute between CRAFT and IMBUE

- **GOBLIN MAGIC**: *Goblins do not need wands in order to cast magic spells, and have their own unique incantations for spells.*

  Your spells are all considered WANDLESS, but not SILENT

- **MAGENULL**: *The Gringotts goblins specialise in crafting efforts which nullify magical effects*

  At the end of every long rest , you may select a small non-magical item that can fit in your hand. This item is completely immune to magical effects until you complete another long rest. It cannot be harmed, identified, duplicated or manipulated by magic of any kind, though secondary effects can impact it (i.e. a nearby magical explosion would cause it to move). If you do this to the same item every day for a year and day, the effect becomes permanent.

European Goblins

Whilst the GRINGOTTS goblins were able to integrate themselves into society, most of the other goblin clans elected instead to withdraw almost completely to isolated, often underground, enclaves across the continent. Many amongst them still dream of returning to their better days and reclaiming some goblin crown or another, most instead turned inwards and became a society of scholars, tinkerers and artists - focussed on self-improvement, and the construction of the unique goblin identity which had been stolen from them by centuries of warfare.

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

- **ISOLATED ARTISANS**: *Within their isolated societies, most European Goblins have turned towards more esoteric pursuits.*

  Gain two additional dots to distribute between INTELLIGENCE, WILLPOWER, or PRECISION.

- **GOBLIN EDUCATION**: *You know the language GOBBLEDEGOOK and one other language. You may also distribute 2 additional dots between any PRACTICAL or KNOWLEDGE abilities.*

- **GOBLIN MAGIC**: *Goblins do not need wands in order to cast magic spells, and have their own unique incantations for spells.*

  Your spells are all considered WANDLESS, but not SILENT

- **REBELLIOUS STREAK**: *Goblins have been rebelling against authority for centuries, and that fire still burns within your chest.*

  Once per LONG REST, you may target a figure of power or authority. For the next 5 minutes, all checks made in opposition to this target have a DV 1 lower than usual.

Pukwudgies

Grey-skinned goblins hailing from the New World, Pukwudgies are only distantly related to their European cousins, and have been free from much of the warring and discrimination associated with them. Without the constant need for political machinations to protect oneself, the pukwudgies instead revel in physical achievements - they are considered great hunters, and pride themselves in tales of fearsome beasts they have taken down (supplanting their diminutive size with potent toxins they brew themselves).

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

- **FREE GOBLINS**: *Without the need to scheme and plot just to stay alive, pukwudgies are able to diversify their talents away from the purely mental - though they can still be fiercely intelligent.*

  Gain an additional dot in FITNESS, PRECISION or INTELLIGENCE.

- **WILD HUNTERS**: *Pukwudgies pride themselves on their hunting abilities, and encourage their young to learn these skills from a young age.*

  Gain four additional dots to distribute between IMBUE, MARKSMANSHIP, SKIRMISH and SURVIVAL, though you cannot exceed 4 at character creation.

- **GOBLIN MAGIC**: *Goblins do not need wands in order to cast magic spells, and have their own unique incantations for spells.*

  Your spells are all considered WANDLESS, but not SILENT

- **POISONED BLADES**: *Pukwudgies are infamous for their use of poisoned weapons, particularly arrows, and have perfected the skill.*

  Whenever you use a weapon coated with a poison, the DV to resist the poison is 2 higher than normal.

Hybrids

Humans are infamously profligate, so it is of no particular surprise that many half-human people can be found out in the wizarding world. These people are normally raised by the human-half of their family - if only because those who aren't don't tend never enter wizarding society at all, remaining instead amongst their people.

Hybrids are not generally well-liked within wizarding society - the general consensus is that if you can 'pass' as human, they are happy enough to leave you alone. However, any overt displays of pride or demonstrations of non-human abilities are likely to be met with suspicion and even outright hostility.

Half-Giants

No-one really wants to think about the mechanics of how half-giants came to be, but half-giants are a relatively common occurance - there is usually at least one half-giant attending HOGWARTS at any one time. Seemingly human in every way besides their enormous size: teenaged half-giants are around 6-7ft tall, growing up to 8-9ft by the time they are in their mid-20s, and are incredibly solidly built. The stigma associated with the giantkin means that many try to hide their heritage by claiming to be simply 'big-boned'.

Coming from a Half-Giant heritage gives you the following additional bonuses and feats:

- **GIGANTIC SIZE**: *Your body is simply enormous, your muscles are twice the size of a normal human's - though this does have the side effect of making you a bit clumsy*

  Take a 1-dots penalty to PRECISION, but distribute 2 dots between FITNESS and VITALITY, and gain a bonus dot in STRENGTH

- **RESILIENCE**: *Your giant blood gives you a natural abilty to shrug off magical effects.*

  When RESISTING magical effects, you may use your VITALTY pool as your base statistic for ENDURE. When you gain at least 2 successes on an ENDURE attempt, you suffer no DRAIN

- **UNUSUAL EDUCATION**: *You grew up knowing about the magical world, though your contact with your family led to an unconventional focus.*

  Gain 3 dots to distribute amongst ARCANE, SURVIVAL, NATURE and WORLD. You also know the GIANT language.

Half-Goblins

Most half-goblins are the offspring of GRINGOTTS goblins, as they are the most common goblins to find in wizard society, though others can exist. Half-goblins are much shorter than average humans, though taller than the largest goblin, standing at around 5ft height at adulthood. Their appearance is mostly dominated by the human half of their genetics, though their ears are a little more pointed and their skin a little more wrinkled than one might expect for their age.

Although goblins are the subject of much discrimination, half-goblins are relatively well accepted in both societies, with many wizards not even noticing their non-human nature. For this reason, most half-goblins are raised as 'normal' wizards, though their goblin influences do leave with with a certain fascination for some things.

Coming from a Half-goblin heritage gives you the following additional bonuses and feats:

- **KEEN MIND**: *Your short stature doesn't lend itself to athleticism, but you find it easy to learn new information.*

  Gain an additional dot in INTELLIGENCE, WILLPOWER or PERCEPTION

- **CRAFTING KNACK**: *Even if you are not aware of your goblin ancestry, making things has always fascinated you.*

  Gain two additional dots to distribute between CRAFT and IMBUE

- **MAGICAL EDUCATION**: *You learned about magic from a young age, as well as the wider world*

  Gain 2 additional dots in any KNOWLEDGE field

- **HIDDEN GENETICS**: *Your outwardly human appearance can confound people, as their spells are tailored for a human target.*

  Gain +1d to all RESIST checks against spells cast by people who do not know you are a half-goblin.

Half-Veela

The veela themselves are near-human creatures possessing supernatural beauty, and the abilty to shift into monstrous fire-flinging harpy-like forms when angered. Their offspring with humans (almost always magic-users and rarely muggles) retain the almost-hypnotic beauty, but lack the ability to shapeshift. Most commonly found in Eastern Europe (the VEELA's native range), enclaves of half-veela can be found across the globe.

Coming from a Half-Veela heritage gives you the following additional bonuses and feats:

- **HYPNOTIC ALLURE**: *You possess an almost hypnotic level of beauty, allowing you to run rings around most people.*

  Gain an additional dot in either CHARM, DECEPTION, or INSIGHT and a bonus dot in ELOQUENCE

- **ARCANE BRAIN**: *Your entire upbringing has centred around magic, to the exclusion of all else.*

  You gain a two-dot rating in ARCANE, and a further point to distribute into any knowledge field except TECHNOLOGY or MUGGLE - in addition, you can take no dots in these fields at any other point in character creation.

- **FIRE AFFINITY**: *Though you cannot innately summon flames like full-veela, you have a certain level of affinity with them.*

  Gain +1d on any checks to summon, manipulate, resist, or otherwise interact with fire.

Complicating Families

Note that, for the most part, the impact of FAMILY and heritage is not intrinsic to your genetics - it is a result of the house you were raised in, the experiences and values that were instilled into you as you grew up: MUGGLEBORNS are not intrinsically less intelligent than PUREBLOODS, but rather the abundance of magics in a pureblood household left more time for an emphasis on booklearning and abstract thinking.

For this reason, the actual FAMILY you choose may not represent your actual lineage. HARRY POTTER, for example, was a HALF-BLOOD wizard with a father from a prominent PUREBLOOD family - however, the circumstances of his childhood mean that he should probably be considered a MUGGLEBORN, as he was raised without magic for most of his life.

If you wish to customise your FAMILY and heritage to better match the way in which they were raised, you may do so after discussing it with your GM: as above, the HALFBLOOD raised by their muggle relatives is functionally identical to a MUGGLEBORN, or perhaps the MUGGLEBORN daughter of a rich muggle trades in their COPING MECHANISM bonus for the HIGH SOCIETY bonus, as this makes sense within the narrative.

Some abilities are obviously more intrinsic to the nature of the individual: the GIGANTIC SIZE bonus of the HALF-GIANTS is something that no other being can gain, even if raised in a half-giant household.

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 inoccent from injustice.

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.

Bonuses	Gain one dot in **Bravery**, and one in **Willpower**
Assets & Flaws	You draw strength from your **Distinctivness** 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.

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

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.

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 wellfare 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.

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.

Bonuses	Gain one dot in **KINDNESS** and one in **WILLPOWER**
Assets & Flaws	You draw strength from your **IMAGINATION**, unbound by what the world *is*, you see it as it *could be*, 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.

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.

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 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.

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.

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.

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 thain 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'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 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 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 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 themslves falling into one of **Archetypes** which helps define their abilities and goals– are they the academic who's quest for knowledge has led to unforseen 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 perceieve 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.
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.
Sophisticate	Someone who moves in high society, excelling in using their social graces to achieve their aims.
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 transfering 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
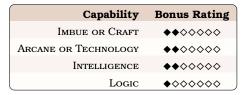
Artificer s are those individuals who revel in the act of creation, in making things more than the sum of their parts.

Coming in many varieties – from the magic-item driven Enchanters to the potion-mixing Alchemists and even the more muggle-minded Technicians, an Artificer is both creative and technical, addressing challenges with a little something they prepared earlier.

Many Artificers seal themselves away in their laboratories, only surfacing for air when absolutely necessary – but it is not unusual for some to take a more liberal approach to 'field testing' their equipment. What's the point of creating the ultimate magical weapon if you don't get to shoot it at things?

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
Imbue or Craft	◆◆◇◇◇◇◇
Arcane or Technology	◆◆◇◇◇◇◇
Intelligence	◆◆◇◇◇◇◇
Logic	◆◇◇◇◇◇◇

An Artificer gains additional experience when they:

- Solve a problem using technical knowledge, innovation or one of their creations
- Create something new and impressive

Artificer Special Abilities

A character following the path of the Artificer can use the following special abilities: **Danger**, **Modify** 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: Danger

As experimentalists, most often using themselves as their test subjects, many Artificer s have had to develop a sixth sense for an incoming explosion when things are suddenly going south.

This ability allows artificers to sense that something very bad is about to happen – be it the minute ticking of a trap mechanism, the whiff of the acidic poition behind a hidden compartment, and allows them to get more advanced warning than their less experienced compatriots.

Practical Ability: Modify

The ability to take something and quickly hack it in order to make it into something else, or extend its current capabilities, is a hallmark of the Artificer 's craft.

From small aesthetic jobs, such as changing the colour of an alchemical solution from red to blue, to (at the highest possible levels), re-enchanting an already imbued artefact, the ability to Modify the properties of an object is hugely valuable.

Knowledge Ability: Analyse

Artificers are adept at discerning the function of objects, both magical and mundane, which is reflected in the analyse ability.

This ability may be used in order to determine the purpose or properties of a target for the maximum effect outside of an Identify spell.

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 additional auto-success. You may also 'discover' one common ingredient which has up to three properties of your choosing, discussing this with the GM.*

Defensive Gadgets: *At the end of every Long Rest, you conceal a number of defensive doohickeys on your sleeve equal to your Danger rating. You may expend one of these devices as an instantaneous action to gain the maximum number of successes on a single Resist roll.*

Discerning Eyes: *At the end of every Long Rest, roll a DV 7 check using only your Analyse pool (min 1 success). You may expend one of these successes as an instantaneous action to learn about a target as if you had cast the Identify spell at Tria level (though this does not count as a spellcasting effort, and cannot be percieved by others). You may increase the level of the effect by expending additional successes.*

Expert Enchanter: *Whenever you undertake an enchanting effort, you gain one additional auto-success. You may also learn new Runes with only 1 hour of study.*

Fireworks Guru: *Whenever you attempt to cause an explosion, either magical or mundane, you gain +1d to the roll. A number of times per day equal to your Modify rating, you may also choose to double the radius of the explosion, alter its form to take on a specific shape or form, or turn it into an Implosion.*

Hidden Work: *When you complete an Imbuing or Crafting project, you may expend an additional hour to make your work completely hidden from inspection. Runes are hidden and alchemical creations can appear as mundane fluids. Only upon activation, or a spell such as Identify, can the true nature be divined.*

Idiosyncrasies: *You know every oddity and quirk of your own creations: when using them, you gain one additional auto-success. When completing an artificing project, you may also choose to make it impossible for anyone other than you to use the item.*

Master Mechanist: *Whenever you undertake a tinkering or mechanical manufacturing effort, you gain one additional auto-success. You may also stray further from 'realistic' or scientific constructions and may handwave slightly more vigorously over the workings of your constructions.*

Quick Worker: *You take only half the normal time to perform feats of Crafting and Imbuing – you may perform checks every 3 hours, rather than every 6.*

Siege Master: *When dealing damage to or attempting to bypass a building, structure, wall, door or other such solid object, you gain two additional auto-successes.*

Thick Skin: *Years of accidents and lab mishaps have left you with a superhuman level of resilience: choose from Fire and Crushing or Acid and Poison damage: any rolls to Resist damage of the chosen types has a DV that is 2 lower than normal.*

Wandmaker: *You have perfected the art of crafting magical focusses, and can create a new wand for yourself or others. This takes up to 3 days, but you can craft the new 'wand' into any form you like – a mighty oaken staff, or a bejewelled necklace, anything conceivable as a magical focus (GM veto)*

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 abhore 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	◆◇◇◇◇◇◇

An Auror gains additional experience when they:

- Solve a problem using investigation, tracking and detective work
- Track down or hunt an elusive target or solve a significant mystery

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, your first attack is particularly powerful: when you complete your first attack roll, if the total number of successes is below half the number of dice rolled, you may instead use that number.*

Arcane Detective: *When performing an investigation, you notice if a spell has been cast nearby in the last week and may determine which spell school it belonged to. You may also determine if the effect was from a human spellcaster, or from another kind of magical being.*

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 3.*

De-escalation Training: *You are trained specifically to capture and contain, not to kill. When you take an action to contain, constrain, bind, trap or disarm a foe, rather than inflict pain or damage upon them, you gain +1d to the effort.*

Deductive Senses: *Your logical mind allows you to keep track of hidden foes. Whenever a creature that you can see goes invisible, or otherwise becomes undetectable to normal senses, perform a DV 8 Insight (Intuition) check as an instantaneous action. For every success, you remain aware of the position of that creature for an additional Combat Cycle, and do not treat it as invisible.*

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 +1d on every action which utilises the surroundings such as a Tracking or Covert check.*

Fancy Footwork: *When fighting more than one foe, you may use an action to expend a Fortitude point to confuse your foes with some feat of athletics and maneouvering, causing them to attack each other. Nominate two enemies within range – next turn cycle, the first of these two to take an action will attack the other, instead of their intended target.*

Heightened Senses: *For 5 minutes after performing an investigation, your senses remain heightened such that you do not incur Drain on your Dodge ability.*

Lie Detector: *You can automatically detect when someone is lying to you by telling you deliberate falsehoods. You may expend a Fortitude point to get a glimpse at what they are hiding or lying about.*

Mental Training: *You have trained your mind to resist the effects of external manipulation. You gain +3d against all checks to resist unnatural mental manipulation, and may expend a Fortitude point to end an ongoing mental effect such as Charmed.*

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, but before the outcome has been narrated.*

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 Druids feel a deep connection to them all. From this connection to nature, the Druids 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 Druids, 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	◆◇◇◇◇◇◇

A Druid gains additional experience when they:

- Solve a problem by using their connection to nature
- Protect some aspect of nature from signifiant 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 Nurture 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 Druids could speak to the winds, the trees, the beasts and even the stars themselves to seek answers. 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:

A Friend to All: *Whenever a magical effect or spell specifies that it works on Beasts, you may also use this ability on all non-sapient creatures, including Monsters and Elementals. Such creatures are also much less likely to attack you on sight, but will retaliate if provoked.*

Asteria's Eyes: *At the beginning of every dawn, you perform a small ritual underneath the fading stars to divine the future. Over the next day, you use this knowledge to gain a +1d bonus, or impose a 1d penalty, on any roll performed by a creature you can see. You may use this ability a number of times equal to your highest Affinity rating in the Divination school*

Barkskin: *Until your Block skill becomes Fully-drained, additional levels of Drain do not reduce the number of dice rolled on Block checks.*

Cloak of Seasons: *You are magically protected from the effects of the weather and the natural environment. You are perfectly comfortable in winter's chill, summer's blazing heat or the insect-ridden swamp regardless of your clothing (or lack thereof). At the end of each Long Rest, you may focus this aura further to gain resistance to Fire, Electric or Cold damage.*

Dryad's Embrace: *When you cast a spell on or attempt to Commune with plant-based beings, or attempt to use a Knowledge check to learn about such an entity, you gain one additional auto-success.*

Exuding Aura: *You may expend a Fortitude point to attune yourself to your favoured aspect of nature, exuding an aura which influences the minds of others – perhaps a sweet pine smell calms them, or animal pheromones send them into a frenzy. You gain +2d on all Social checks made against people within 2m of you for the next hour.*

Freedom of the Wild: *You are able to move freely within natural environments – your climb speed and swim speed are equal to your normal movement speed, and you are not slowed down by difficult terrain. If a creature attempts to use natural features to gain Cover, you consider it as one level less than normal.*

Fungal Spore: *You know the secrets of a magical fungal spore, and can call it forth when you need it. As an action, you may summon these spore to either inflict the Poison status effect (1 damage, requires 10 successes) on a target you can see in range, or to perform a DV 8 Insight (Commune) check, healing the target equal to the number of successes. You may do this a number of times per day equal to your Commune rating.*

Nymph's Fury: *Channeling the power of primal, elemental spirits grants you additional power. When casting a spell from the Elemental discipline, you gain one additional auto-success.*

Organic Repose: *When completing a Short Rest, you can choose a single being to gain the benefits of a Long Rest. You can use this ability a number of times per day equal to your Nurture rating, but each being can only benefit from this ability once per day.*

Satyr Spirit: *When casting a spell or attempt to Commune with a Beast, or attempt to use a Knowledge check to learn about such a creature, you gain one additional auto-success.*
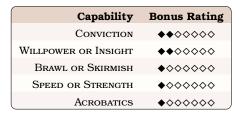
Guru

A Guru is a person who has dedicated themselves to the art of self-improvement, on both a spiritual level, and on a magical level.

Guru s follow the belief that before you can help others, you must first be able to help yourself. For this reason, most of their magics and abilities are focussed inwards, allowing them to improve and grow their natural abilities to supernatural levels.

Guru Capabilities

An Guru 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
Conviction	◆◆◇◇◇◇◇
Willpower or Insight	◆◆◇◇◇◇◇
Brawl or Skirmish	◆◇◇◇◇◇◇
Speed or Strength	◆◇◇◇◇◇◇
Acrobatics	◆◇◇◇◇◇◇

An Guru gains additional experience when they:

- Overcome an obstacle using inner strength, or by fortifying their natural abilities
- Manifest a new or unusual magical effect within their own bodies

Guru Special Abilities

A character following the path of the Guru can use the following special abilities: **Wisdom**, **Glide** and **Self**. 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: Wisdom

On the journey to self-enlightenment, you often pick up a few words of wisdom, parables and ideas about the world.

With a high Wisdom, you can dispense this wisdom to others – either helping them through difficult times, or using them to gain a glimpse of insight into the problem at hand. Wisdom is infinitely useful, but often somewhat abstract in its use.

Practical Ability: Glide

One minute there, one minute gone: a high Glide allows you to move with seemingly superhuman speed, without actually needing to expend energy running everywhere – instead you simply move with purpose and precision.

An excellent ability for dodging attacks, or simply vanishing intoo a crowd when a teacher tries to get a good look at your face.

This ability isn't quite magical, but you have an almost ninja-like ability to move quietly and unseen.

Knowledge Ability: Self

A Guru specialises in the knowledge of the self – the ability to truly know one's own nature – you cannot be the master of your mind until you know it, after all.

A high knowledge in Self allows a Guru to identify any ongoing effects such as poisons, or notice when magical effects are subtly manipulating them.

Guru Feats

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

Alien Thoughts: *Through some weird means, or simply deep meditation, you have attuned your mind to a different way of thinking, making it harder to infiltrate your mind. You are considered Resistant to psychic damage, and effects to alter your mind have a DV two higher than normal.*

Chi Siphon: *Whenever you deal damage to a being using a Brawl action (or a melee spell attack), you heal yourself by 1 level of harm. You may also allocate a number of your successes to increasing this effect by 1 level each (thereby reducing the damage dealt). If the attack damage is reduced to zero by a successful Resist, the healing effect is negated.*

Like the Wind: *Perform a DV 6 Fitness (Glide) check. For every success, you can run, leap or parkour 2m across a body of water, a gaping chasm, or up a vertical surface.*

Melee Mage: *When you cast a spell with a range of Self which would impact your combat ability, you may immediately take a melee attack on a foe in range.*

Open Mind: *The way that things have always been done is not always the only (or even the best) way. A number of times per day equal to your Wisdom rating, you may use a completely different skill, tool or ingredient for a given task. You may substitute almost any Ability for a check, use any Tool to complete a task, or use a random Ingredient in a potion, confident that alternative methods can get the job done.*

Out of Body Experience: *Whilst unconscious or asleep, your spirit remains awake and aware of your surroundings even as you gain the benefits of rest. Your spectral self can move up to 10m away from your body, and can see and hear as well as you normally can. You can expend a Fortitude point to instantly end the asleep status and take an action.*

Piercing Insight: *You have the ability to see through people's facade to the person beneath. When you gain at least one success on a Insight check against a person, you learn enough hidden information about them that all further checks against them have a DV 1 lower than normal.*

Self Improvement: *Whenever you cast a spell with a range of Self, gain one additional auto-success.*

Silent Step: *If you know the Teleport spell, you may cast it as a silent, wandless action using your movement, rather than a major action. You may appear in an unoccupied space that you can see within a distance equal to 5× the power of the spell (in metres). You can do this a number of times per day equal to your Glide ability.*

Stillness of Mind and Body: *You may expend a Fortitude point as an instantaneous action to enter a meditative state, ending all ongoing status effects on your body: Poisons are purged, Fear is banished, and Paralysis wears off. This does not effect status effects imposed by physical phenomena (i.e. you cannot untie ropes giving the Trapped status), and you must be conscious to use this ability. You can do this a number of times per day equal to your Self rating.*

Wise Teacher: *You are always on the lookout to help others. As a minor action, you take a second to talk to and inspire your ally: donating your Widsom pool to another character within 2m. They may add this pool to any check they make next turn cycle. You may use this action multiple times per cycle, but each character can only benefit from the effect once.*

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

A 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	◆◇◇◇◇◇◇

A OUTLAW gains additional experience when they:

- Solve a problem using trickery, deception or subterfuge
- Further their own aims or self-interest at the expense of the law or local rules

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

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

COVER IDENTITY: *Given enough time – perhaps a day or two – you can forge yourself a completely new identity, with the necessary paperwork and credentials to reasonably pass as whoever you desire. This may not stand up to high-level scrutiny, but most people should be easily fooled.*

EYES OF GREED: *You have a knack for spotting things of value. You gain +2d on any checks to look for valuable items and can automatically know the value of non-magical items, and some COMMON magical items.*

FIGHT DIRTY: *If you use a CALLED SHOT to target a foe's tender bits, pull hair, or throw sand in their eyes, etc. and the attack is successful, the target takes a dice penalty on all attacks taken next turn, equal to your BRAWL rating.*

FREERUNNING: *Your base movement speed is increased to 5, your climb speed is equal to your movement speed and your jump distance is doubled. You gain +1d on any RESIST checks against effects to slow you down or trap you.*

HIDDEN WEAPON: *You can draw a previously unknown small blade from a fold in your robes, or a hidden pocket, and then use it as an instantaneous action. You can use this ability a number of times per day equal to your COVERT rating.*

INNOCENT FACE: *You are always thought of as an honest and good soul. If you do something wrong which isn't immediately attributed to you, it will most likely be blamed on something else. As long as you're not caught red-handed killing puppies, people will try to excuse your actions and move on from your misdeeds.*

MOVE IN SHADOW: *Whilst you are outside of bright light, all COVERT actions have a DV one lower than normal.*

NATURALLY SHIFTY: *Doing unscrupulous deeds comes as naturally to you as breathing – gain one additional auto-success on any COVERT action.*

PLAY THE SYSTEM: *You know every trick and loophole in the rules and regulations. Whenever you perform a SOCIAL check against a figure of authority, you may gain a +2d bonus. You can use this ability a number of times equal to your SAVVY rating before you need a long rest.*

SLY ACTION: *At the end of a turn cycle, if you have not been directly targeted for an attack, you may take an additional MINOR 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, the target is considered SUSCPETIBLE to the attack.*

UNOBTRUSIVE: *You don't stand out in a crowd, and can make yourself, if not invisible, just socially absent. People don't necessarily remember your face or your name (if they remember you at all), as you make very little impression on people – until you are stealing their wallet, or knifing them in the back, that is. All checks made by enemies to notice you in a crowd, or remember details about you have a DV 3 higher than normal.*

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.

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	◆◇◇◇◇◇◇

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.

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 disperate 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:

FLEXIBLE KNOWLEDGE: *You may spend a day completely immersing yourself in a new set of knowledge and expertise. Convert a number of your KNOWLEDGE dots back into experience points. You must then reassign at least this number of experience points back into your KNOWLEDGE abilities in any new combination you wish.*

HEALER: *Whenever you restore Health to a being, heal an additional level of HARM to all allies within 10m.*

LEARN FROM FAILURE: *When performing a check of any kind, for every consecutive previous roll which failed, you gain +2d (up to a maximum of your STUBBORNNESS rating).*

LIBRARY LOVER: *When you perform an intelligence-based check whilst in a library, or similar repository of knowledge, the dice associated with your INTELLIGENCE are all counted as successes. You need only roll your ABILITY dice.*

MAGICAL PRODIGY: *When initiating a SPELLCASTING action, you may automatically reduce the DV required to cast it by 2. You may do this a number of times equal to your INTELLIGENCE rating before you require a LONG REST.*

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. You also gain +1d on all RESIST checks against mind-altering effects.*

NAVIGATOR'S KNACK: *You are able to perfectly keep track of time even whilst asleep, cannot get lost except by magical means and can always pinpoint your location anywhere on the globe given reasonable information i.e. access to the stars. In addition, if any magical effect removes you from your normal plane of existence, you are able to feel and notice this happening.*

NOVEL TECHNIQUE: *Whenever you use a spell in a new or 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 memorise an enchanting rune, and automatically succeed on the final memorisation roll for spells.*

SUBJECT EXPERTISE: *Choose a spell discipline, or a viable target of a spell, which is associated with your area of research or specialty. When casting a spell of this school, or a spell on your chosen target, you gain one additional auto-success.*

WELL READ: *You hold in your brain a simply incredible amount of information, you may use some of this vast knowledge to gain +3d on one KNOWLEDGE check. You can use this ability a number of times equal to your GENERAL KNOWLEDGE rating before needing a long rest.*

Sophisticate

A Sophisticate is a refined person, proficient in using their wits, formenting 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 Sophisticates 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	◆◇◇◇◇◇◇

A Sophisticate gains additional experience when they:

- Overcome a problem using rumours, gossip or skills of persuasion and deception
- 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:

A Little Bird Told Me….: *Whilst in conversation with someone, provided that you have met, or have heard of them in the past, you may recall an embarrassing bit of information, or incriminating secret about them. You may choose to reveal this information, or keep it secret for later. You may use this ability a number of times per day equal to your Society rating.*

Brazen: *You are so brash and bold in your approach that you can simply breeze past an error, playing it for laughs, or simply ignoring it altogether. Whenever you perform a Social check, you may treat one Catastrophe as a normal, benign failure. By expending a Fortitude point, you may extend this to all Catastrophes rolled.*

Burn Book: *When using your skills to spread rumours, misinformation or gossip, or when trying to discredit an individual, gain +3 dice*

Distracting Shout: *Your forceful presence extends onto the battlefield – whilst in combat you can use a minor action to select a target which has not yet declared their action within 10m and perform some action to get their attention. You may either force them to focus all attacks on you this turn, **or** distract them, imposing a 1d penalty on any action they take.*

Magical Conversation: *You are able to modify the incantations required for your spells such that you can slip them into conversation without anyone recognising them as such. You may cast spells on a conversation partner without the spellcasting being noticed or considered an aggressive act.*

Mesmerising Presence: *You may use your alluring charm to slightly hypnotise a person, gaining +1d to social checks with them. They remember talking to you, but are slightly starstruck and overpowered by your personality, such that they cannot recall what you talked about. You may use this ability a number of times equal to your Bamboozle rating, before requiring a Long Rest.*

Natural Leader: *You're a natural born leader. While not everyone will simply surrender authority to you, they'll consent to "follow your lead." Reduce the DV of any check directly related to leadership by 2.*

One for you, two for me: *Whenever your or your allies gain an amount of Galleons, you gain one additional coin.*

Poker Face: *You are an expert at hiding your true feelings – beings cannot rely on the usual cues to read your demeanour or true motivation. Any Insight attempts against you have a DV 2 higher than normal, and the Auror 'lie detector' ability does not work on you (though they are aware that they cannot read you).*

Sue For Peace: *You excel at halting violence when it breaks out. Whenever you Surrender, it is automatically accepted. When you request a foe surrender or flee, your DV is 2 lower than normal.*

Takes One to Know One: *You are able to automatically spot people with a similar skillset to your own, and are aware when someone attempts to Bamboozle or otherwise manipulate you or your allies in a social situation. Your additional scrutiny means that attempts to do so have a DV 2 higher than normal.*

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	◆◇◇◇◇◇◇

A Warrior gains additional experience when they:

- Overcome a problem with combat and martial prowess.
- Defeat a worthy opponent in battle Or 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.

Whilst in combat, Rage can be substituted for almost any physical act, and often requires far fewer successes to achieve – attacks fuelled by rage deal an additional point of Rage. However, on any turn on which you use Rage, you take a 1d penalty on all resist attempts.

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:

All Guns Blazing: *When making an attack against a small group of people, you can truly throw yourself into the attack, expending two Fortitude points to take them all on at once. As a Major Action, take a single attack against a number of beings (up to twice your Rage score) within range.*

Blind Rage: *When using a Rage action to attack, you ignore all dice penalties 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.*

Chivalrous Defence: *At any point prior to or during your action in the turn cycle, you may donate up to two dice to a creature within 2m of you that you can see. This creature may use this additional dice on any Resist actions they take this turn. You take a dice penalty on any attacks or skill checks (but not your own resists) you make this turn equal to the number of dice donated.*

Duelist: *When fighting against a single foe, you gain one auto-success on all attack rolls and Resist actions.*

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 Susceptabilities the target has.*

Lightning Strikes: *At the end of each long rest, perform a DV 6 check using just your Speed pool. For each success gained (min 1) you may perform one additional attack at some point over the next day without expending a Fortitude point.*

Mind over Matter: *You may Endure the harm caused by physical attacks. Whilst your Endure rating remains above zero, penalties due to Harm are one level less serious.*

Never Give In: *As a minor action, you take a moment to clear your head, suppress the pain in your limbs, or readjust your armour. Reduce the level of Drain in a defence of your choice to 1. You can do this a number of times per day equal to your Vitality rating.*

Proud Leader: *Whenever you use a Command action to issue an instruction or provide guidance, if that action is a success, you regain a Fortitude point. You may do this a number of times per day equal to your Command rating.*

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. If you use a Command action this turn, then this bonus is shared amongst all allies within 20m of you until the end of the next turn cycle.*

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 74, 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 7 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 or a magical item. 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 38.

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 penaltis 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 Attributes'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 abbilities 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 disuise 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

Learned

A **LEARNED** 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 prominant 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 technologcal 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 addiitonal 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 74, 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 knowlingly 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 disiciplines 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 disciple 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
HERMETICS	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, FELXIBILITY 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
HERMETICS	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 glwoing crystal on the tip of the wand!)

You may choose up to 2 additional customisations for your wand, each of which grants an additinal 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 **??**), 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 112 contains seven diamonds to mark off as you take harm.

Increasing or Decreasing Maximum 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 32), 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 addtional 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 level[1].

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.

[1]Of 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 viacious, 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 abiliy 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 normall 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.

In addition to determining your initial statistics, you must also determine the initial set of items and Spells that you possess at the beginning of the game.

This of course varies somewhat - if you wish to start a game from year 1 at Hogwarts, this will vary hugely from if you start off with adult characters who already have careers. Notes are given on ideas of how to modify these ideas somewhat to accomodate different initial stages of progression.

Items

Most characters will start off with only a limited item loadout, consisting of the basics:

- A wand (see page 27)
- A set of wizards robes & pointed hat
- A set of muggle clothing
- Two non-spell books (see 70)
- A tool (see 71)
- 3 galleons (usually with 1 in pocket, 2 in the vault, see 64)

Depending on the 'entry point' of a character, the GM may instead elect to let the first part of gameplay be the Diagon Alley shopping trip as they acquire these items and explore the beginnings of the magical world. Approximately ₲5 can be spent on the initial set of items if this is option is chosen (this includes the initial 3 galleons.sssssss

If you wish to have any specific additional non-magical items at the beginning of the game, you may discuss this with your GM, though you should be wary that this is intended only for 'flavour' purposes, not for gaining a mechanical advantage from the start.

Advanced Start

If you are taking part in a campaign that uses characters who are not only just starting out in life, you may choose some additional items, subject to your GM's approval. If you have thought of a reasonable background for your character, you may assemble a set of equipment based on their profession or experiences. Some ideas are presented below:

- A weapon (see page 66)
- Some armour (see page 69)
- A magical item or two (of Unusual rarity or less)
- Adventuring gear (i.e. rope, rations, potions etc.)

As a rough guideline, you may have up to ₲20 to spend on your initial items, or save in your Vault

Spells

As with the items, some GMs may choose to roleplay your first few days at Hogwarts explicitly, in which case it is entirely reasonable that you enter into the game with zero spells memorised. However, if you do not very rapdily learn up to three spells, you may be within your rights to complain, as the standard recommendation is that players enter the game with three spells memorised from the following list:

- **Alteration**: Refine, Transmute
- **Bewtichment**: Charm, Distract, Mirage
- **Cerebral**: Communicate, Sense
- **Conjuration**: Bind, Forge
- **Curse**: Disable, Disarm
- **Elemental**: Burn, Freeze, Gust, Illuminate, Soak
- **Hermetics**: Heal, Restore
- **Hex**: Force, Jinx
- **Kinesis**: Move, Repair
- **Temporal**: Identify
- **Warding**: Abjure, Shield, Trap

Advanced Start

If you are starting from a more advanced level, you may instead choose up to 7 spells to memorise from the full spell list.

8: 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).

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× new attribute score
Increase Affinity Rating	= 3× 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

Therefore if Simone has a rating of three in Fitness, she would need 2×4 = 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.

Additional Feats

In addition to feats specific to each Archetype, below a number of feats that any character can take are presented.

Animagus: (Prerequisite: Alteration (◆◆◆◆◆◇◇))

As an exceptionally powerful Thaumaturge, you have learned to shift your shape into that of an animal. By expending a Fortitude point, you may instantly assume the physical attributes of your 'spirit animal'. This animal is (usually) the same as your Patronus and can only be changed if your undergo a profound change on a spiritual level. Whilst in this form, you retain your mental state, but all your physical statistics and abilities are replaced by those of the form you take.

You may choose to revert back to your human form at any time, and you do so automatically if you are reduced to a Critical Condition whilst in bestial form.

Armour Piercing: *When a target attempts to block your attacks, their armour takes an additional level of Drain: a full-round block incurs one level of drain, and quickblocking incurs two levels.*

Crash Course: *You study a crash course in a selection of 10 abilities you previously had no skill in, giving you a basic level of knowledge. Choose up to 10 Abilities with a ◇◇◇◇◇◇◇ rating, and gain 1 dot in each of them. If, when you take this ability, it would cost more than 9 dots, pay only 9 dots.*

Elemental Attunement: (Prerequisite: Elemental (◆◆◆◇◇◇◇))

You feel a particular affinity for one of the elements (Fire, Water, Ice, Earth, Air, Lightning, etc.) deep within your bones. When casting a spell to manipulate, create or otherwise effect your chosen element, you gain +1d. You also gain +1d to any check to resist damage caused by your element.

First Aid: *You know the basics of helping others and mainting life. Whenever a being falls into the critical condition status within 3m of you, you may expend a Fortitude point to allow them to perform emergency care. Perform a DV 8 Insight (Kindness) check, and heal them by an amount equal to the number of successes, removing the Critical Condition status. If you have a First Aid Kit, you may expend that rather than a Fortitude point.*

Helping Hand: *You are so proficient in helping out your allies that your 'help' action gives +3d, rather than +1.*

Innate Trick: *As a witch or wizard, the chaotic force of magic flows within your veins. You have learned to harness this magic in some innate way beyond the usual spellcasting. This effect is usually minor (something a Muggle could put down to an act of trickery or showmanship), and often forms the basis of a parlour trick.*

You might be able to summon a small flame from your finger, make your eyes into burning coals or deep black voids, play a stirring soundtrack whenever they engage in a fight, know the name of every individual you meet, or some other marvellous but ultimately slightly inconsequential feat that you could imagine being the focus of conversation at a party.

No rolls are needed to use this ability, and the GM has a veto if this tool is being used in an inappropriate fashion. **This ability costs half the usual amount for a feat.**

Instinctive Defence: *Whilst you have a wand equipped and are able to cast spells, you gain a +1 bonus to all base defence bonuses.*

Jack-of-all-Trades: *You have a surprising amount of miscellaneous skills, knowledge and abilities that you have acquired over your life, and are often able to surprise your allies with something pulled from your sleeve.*

Each day, you get 4 free dots, which you may temporarily allocate to

ABILITIES *as and when you need them, though you may not increase any ability to more than 5 dots. You may use this enhanced ability for the next hour, before the effect wears off. You regain your dots when you complete a* LONG REST.

LIGHT SLEEPER: *You need much less sleep than others, and can go from asleep to awake in a blink of an eye. You gain the benefits of a* LONG REST *after only 4 hours, and may ignore the effects of* LEVEL ONE EXHAUSTION. *Any* ALERTNESS *checks called for whilst asleep have the DV reduced by 3.*

LINGUIST: *You have studied another language enough to be considered fluent in it. When conversing in this language, gain +2d to all social checks. You may take this ability multiple times, learning a new language each time.*

LOYAL COMPANION: (Prerequisite: Kinship (◆◆◇◇◇◇))

You have an animal ally which is eternally loyal and devoted to you, and can carry out simple tasks: a 'familiar'. This familiar is a well trained pet and will follow simple orders, though they cannot communicate back. You maintain a weak psychic link allowing you to know their current physical and emotional condition. The most common animals are owls, ravens, cats, rats and toads, though you may ask your GM for a different choice.

MARTIAL ARTS: (Prerequisite: Brawl (◆◆◆◇◇◇))

You are a master of unarmed combat, making your hands into lethal weapons. Unarmed strikes now deal an additional level of damage (1 + # Successes), with a reduced DV of 4. In addition, before making an attack roll, you may expend a FORTITUDE *point to automatically roll all your* BRAWL *dice as successes.*

MOVING TARGET: *On any turn during which you move more than half your movement (without doubling back), your* QUICKDODGE *checks do not incur* DRAIN.

NUMBED TO PAIN: (Prerequisite: Vitality (◆◆◆◇◇◇))

When you expend a FORTITUDE *point to ignore the negative effects of* HARM, *the effect lasts for one hour, rather than just the next round.*

PARRY MASTER: *Carrying a melee weapon grants a +2 to your base* BLOCK *bonus, in addition, if you* BLOCK *an incoming melee attack to a power of* ZERO, *you may expend a* FORTITUDE *point to* DISARM *your attacker.*

PSYCHIC AWARENESS: (Prerequisite: KINDNESS (◆◆◆◇◇◇))

Your mind is especially attuned to those of others, and you can naturally sense the shift induced when a psychic power alters or interacts with minds. Whenever a psychic effect such as mind reading, memory modification, or magic which alters emotions and allegiances is used on a target within 5m of you, you are instantly aware of this – you may expend a FORTITUDE *point to learn the target of the spell, as well as the caster and the intent of the spell.*

RITUALIST: (Prerequisite: OCCULTISM (◆◆◆◇◇◇))

You are a strong believer that the most powerful magic is performed with large groups, in elaborate rituals, with chanting, incense and possibly a pentagram or two. Whenever you invoke a RITUAL *to cast a spell, you gain one automatic success for every 3 members of the ritual (max +5d).*

SECOND CHANCES: *Once per day, you may re-roll any number of dice on a single check, but must keep the new result.*

SIGNATURE SPELL: *You have a spell which is considered your 'signature move', chosen when you take this feat. When casting this spell,* CATASTROPHES *are counted as normal failures. You may change your 'signature spell' only with GM consent that your old choice no longer represents your character's go-to move.*

SILENT CASTING: *You do not need to perform the verbal component of a spellcasting action. Efforts to silence you do not impact your spellcasting efforts, and the lack of an alerting incantation means efforts to* RESIST *your spells take a 1d penalty.*

WANDLESS CASTING: (Prerequisite: Silent Casting)

You are able to perform limited feats of magic without needing the crutch of a wand or ritualistic movements, so attempts to disarm your or bind you in place do not affect your spellcasting efforts. You take a 1d penalty on all wandless spellcasting efforts. All wandless actions are also silent.

Part II

Actions and their Consequences

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, also referred to informally as their **Dots**. These ratings are associated with each of the **Aspects**, **Abilities** and **Affinities** discussed on page 25, 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 five 12-sided dice (d12s) 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, giving you truly superhuman 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.

Determing 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 liklihood 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 exquisitley 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 collatoral 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 generaly 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 effectivemess.

A catastrophe is triggered when a dice rolls comes up at or below the **CATASTROPHE LIMIT** (CL). Usually, the CATASTROPHE LIMIT is equal to one-third the DV of the action (rounded down), though your GM may rules that certain circumstanes 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
2-5	1
6-8	2
9 +	3

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

This effect can be negated, however, if the action has an *intractable difficulty* (see above), as these remove dice before the catastrophe is resolved, and removes dice from the highest. If all of your rolled miracles are absorbed by the intractability, you may still suffer an CATASTRPHIC FAILURE.

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 per-

spective.

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 persasion, 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.

ALTERNESS 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 unexected 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 (ALTERTNESS) 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 *you*

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 cemeting 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, you 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 feverent 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 ot 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 obediance 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, prefering 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 abbilities and often requires some special tool or equipment to complete.

Acrobatics

Brawl

Covert

Craft

Imbue

Marksmanship

Performance

Pilot

Skirmish

Survival

Knowledge Abilities

Practical

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

10: 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	10 hours	Can remain hidden, or draw a map
Normal	4 km/h	7 hours	Can draw a map
Rapid	6 km/h	5 hours	+1 DV to all actions
Breakneck	10km/h	1 hour	+3 DV to all actions

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 modifiy 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 taking a Long Rest.

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 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 and 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, but is considered Breakneck speed. 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 settle down for a while at catch your breath to recover. You may also attempt a longer rest: set up camp and attempt to get some 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 makes 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...

Short Rest

A **SHORT REST** is a small period of time (between 15 minutes and an hour) where you sit down, grab a bite to eat, and generally catch your breath.

Several character FEATS can be used again after such a rest, and a SHORT REST provides an opportunity to stretch out sore muscles, knock out a few dents in your armour and thereby recover from the **DRAIN** imposed on your defenses (see page 52).

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 32.

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 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. You character doesn't have to be limited by your own experiences – if a shy player is unsure of what an extroverted, flambouyant 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 CHARM (ELOQUENCE) 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 mos 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 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 recieve 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
Unskilled	Manual labour, farmwork	©1 per week
Moderate	Shopwork, guard	©0.5 per day
Skilled	Teacher, performer, nurse	©1 per day
Highly skilled	Artificier, surgeon	©2 per day

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. See the rules for artificing on page 97 for more details on magical item creation.

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, following the extended project rules on page 38.

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 occuring 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 (Alertness) pool. This is known as a **Reflex Roll**:

$$\text{Reflex Roll} = \text{1d12} + \text{Perception value}$$

The GM then orders the players and the antagonists in order of their Reflex Roll. Any ties are resolved by mutual agreemet (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 whe 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.

Major and Minor 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 there-

fore move half your 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 49.

Defending

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. Alternatively, you may attempt to cast a defensive spell to divert or otherwise dilute the power of incoming attacks.

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 page 52 for more detail.

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 43 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?

Take Stock

When a character **TAKES STOCK**, they take a moment to step back and evaluate the situation, and allow themselves to gain a bit more initiative. At the end of the current CYCLE, if the character is not incapacitated, they may re-roll their REFLEX ROLL, and may choose to use either the new or the result.

If more than one individual TAKES STOCK on a single round of combat, then instead, all characters must re-roll their REFLEX ROLLS, and be forced to use the new result.

Reloading

If you are using a weapon with the RELOADING property, you must ensure that your weapon is suitably stocked with ammunition so that you may continue to fire.

Weapons with this property have a stated 'clip size' - the number of uses they may take before a RELOAD action is required. When you take such an action, you refill your clip to its maximum value.

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 resist incoming attacks. Whilst not as powerful as dedicating a whole Major Action to the effort, it is nonetheless better than nothing.

Attacking your foe, dealing damage to them in an attempting to subdue (or even destroy) them is the key to winning your more violent encounters.

The basic mechanism for performing an attack, be it with a magical SPELL, a swinging blade, a mighty headbutt, or a sniper shot from way in the distance, is to follow this 4-step checklist:

- Select a target and the attack you wish to perform against them, declaring this to the GM

- Perform a check to resolve the action

- See if the target defends themselves

- Calculate the damage and other effects inflicted

Target Acquisition

You may only attack targets that are within the range of the attack you are making. For melee weapons, this is usually 1 metre, with ranged weapons extending to higher ranges. Each weapon has a range specified as SHORT, NORMAL etc., which are translated into physical distances as follows:

Range	Melee Distance	Ranged Distance
Short	0m	10m
Normal	1m	25m
Extended	2m	50m
Long	3m	100m
Extreme	10m	1km

In addition, to determining if the target is in range, you must determine if it is a valid target - you cannot shoot arrows around walls, after all. You must be able to see a target in order to attack it (or see below for rules on fighting invisible enemies), and you may need to consider the fact that a target has cover.

Performing Attacks

If you are performing an attack using a magical spell, you simply cast the spell using the rules discussed on page 77: using your SPELLCASTING POOL to manifest the desired effect.

If, however, you are performing an attack using a weapon, or even simply with your bare fists, then you must perform an **ATTACK ROLL**. To do this, you must, as usual, determine the SKILLS that are being used to perform the attack. As a general guide:

- **MELEE (UGLY) = FITNESS (BRAWL)**: i.e. Punching someone in the face, or using an improvised weapon in a bar fight.

- **MELEE (REFINED) = FITNESS (SKIRMISH)**: i.e. using a proper melee weapon in a controlled fashion (you may argue that a refined and elegant attacker could use PRECISION instead of FITNESS)

- **RANGED**: Strinking a target from a distance will almost always use **PRECISION (MARKSMANSHIP)**

Each weapon (and spell) provides a **BASE DAMAGE** statistic and a DV associated with them (note that if you do not meet the requirements to be considered proficient with the weapon, the DV is increased by 2). See the weapon list on page 66 for the full list.

When performing an attack with a weapon[1], you simply roll your ATTACK POOL against the weapon DV. If the attack is a success, the attack deals damage to the opponent equal to the BASE DAMAGE and, usually, an additional level of damage for every additional success scored above the first.

For example, if a character is wielding a GREATSWORD (a DV 7 weapon, with a BASE DAMAGE of 3) against a foe within melee range, they would roll their FITNESS (SKIRMISH) pool against a DV of 7. If they gained 6 successes in total, the attack would deal LEVEL 3 + 5 = 8 harm, which would be enough to instantly reduce a human into a CRITICAL CONDITION.

When using spells to perform attacks, the rules are similar, and are outlined on page 76.

Melee Attacks

A melee attack encompasses all close-range fighting, including fist-fighting, sword-swinging and whip-wrangling. Though it is rare, you may also attempt a form of spellcasting called 'melee spell attacks' - imbuing your fists with electrical energy as you suckerpunch a bully is a surefire way to get their attention!

Typically, a melee attack can only be made against a target if they are within 1 metre of the attacker, with a clear line-of-reach between the two. Some weapons, as well as larger creatures, are able to perform melee attacks at an extended range.

Melee Manoeuvers

Whilst at close range, there are a number of additional manoeuvres that you might wish to use, beyond simply hitting them with a big stick.

These are simply some ideas - you may feel free to expand on or modify this list as you see fit, subject to the DM's approval.

Called Strike

It always reasonably assumed that you are attempting to attack the most vulnerable parts of a target, however, if you have reason to believe that focussing one one specific part would have greater effect - perhaps you know there is a weak spot in the armour plating of a dragon, or see that the Dark Wizard limps a little with his right leg - you may perform a CALLED STRIKE to target that area.

A CALLED STRIKE imposes a 2d penalty on the ATTACK ROLL, however, if you are correct that this is a vulnerable region, the

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[1]or, if unarmed, you use the NO WEAPON statistics for kicking, punching and headbutting.

target is considered Susceptible to the attack (or removes Resistance to the attack, if applicable).

An attack roll with a CALLED STRIKE will almost always require PRECISION instead of FITNESS for the roll.

Disarm

A form of CALLED SHOT (see above). Rather than dealing damage, however, you target the enemies weapon or other armaments, in an attempt to remove it. Rather than DAMAGE, the attack has the effect of DISARM, with the power determined according to the normal damage rules.

The foe must defend themselves appropriately (i.e. reduce the POWER of the attack to 0), or drop their weapon.

This cannot normally be used against foes for whom their 'weapon' is integrated into their body.

Feint

Peform an attack using the DECEPTION statistic rather the usual one to confuse your foe with a faked attack. If the target fails on a contested INSIGHT (ALERTNESS) check against the ATTACK ROLL, you deal no damage but they are considered SUSCEPTIBLE to your next attack.

Grapple

To perform a grapple you need two free hands and perform (usually) a FITNESS (BRAWL) check, which is contested by the target performing another check to escape (usually either a SPEED or ACROBATICS check, or simply going head to head with STRENGTH or BRAWL). If the grappling succeeds, the target acquires the **TRAPPED** status.

The grappler may still move, dragging the victim around with them. If the victim is roughly the same size as the grappler, this slows them down to half speed. If the victim is larger or heavier than they could reasonably lift, this action is not possible.

A grappled target may attempt to use their action to escape, in which case, repeat the contest.

Shove

You may simply push a target back - contest a FITNESS (STRENGTH) or FITNESS (BRAWL) check against the target's. The target is pushed back 0.5m for every success.

Trip

Contest a PRECISION (BRAWL) check (or other similarly argued pool) against the foe's PRECISION (ACROBATICS) pool to keep their balance. On a success, the target falls over and takes the PRONE POSITION status.

Two-Weapon Fighting

It is possible to have multiple one-handed weapons equipped at once – for example, a dagger in each hand.

If you have the requisite skill level to be considered **PROFICIENT** in both weapons, this allows you to perform a second attack

when you use a MAJOR ACTION to use a melee attack. The second, attack, however, must halve the dice pool for the check.

Ranged Attacks

A ranged attack occurs over a longer distance by firing a projectile or magical effect over hundreds of metres in some cases.

Ranged Weapons

As with melee weapons, the description of ranged weapons found on page 66 states the range over which they may be used. However, unlike melee weapons, this is considered the *effective* range, rather than the absolute limit. You may push yourself to attack a foe an additional 50% further away, however doing so is incredibly hard and so increases the DV by +2.

Note that though some ranged weapons (i.e. crossbows and firearms) require you to RELOAD occassionally, you are not required to keep track of your total ammunition for ranged weapons, unless your GM rules that you have been away from civilisation long enough to be running dangerously low on supplies. It is assumed that reasonable people have enough supplies on them to last.

Ranged Manoeuvers

Aim

You may take a turn to steady your self and take aim at a foe. You gain +1d to your next attack for every consecutive turn spent aiming.

The maximum bonus you can gain is equal to your MARKSMANSHIP rating.

Called Shot

As with the melee CALLED STRIKE, a CALLED SHOT imposes a 2d penalty on the ATTACK ROLL, however, if you correctly call the shot to target a vulnerable region, the target is considered SUSCEPTIBLE to the attack (or removes RESISTANCE to the attack, if applicable).

Close-Combat Firing

Ranged weapons and spells are significantly less effective when an enemy is up close and personal: aiming requires a clarity of thought that a monster trying to bite your face off denies.

When performing a RANGED ATTACK ROLL whilst a non-incapacitated foe is within melee range[2] of you (this foe could be the target of the attack, or simply a different enemy), you take a 2d penalty to the attack.

Covering Fire

You may use your attack roll to intimidate your foes, rather than harm them - contest your attack roll against a WILLPOWER (BRAVERY) check (or similar) against a number of foes within

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[2]Note that this is *their* melee range, not yours

range (up to twice your MARKSMANSHIP level.) Each foe that fails must use their entire movement next action to find cover, or otherwise retreat from you.

This action normally empties the clip of whichever weapon you are using.

Strafe

When wielding a weapon capable of BURST FIRE, you may choose to attack multiple targets in a single round, completely emptying your clip.

You may double the number of dice used for the ATTACK ROLL and attack any number of targets within range. The total DAMAGE scored must be evenly divided up between the number of targets chosen (rounded down).

If you succeed, but would deal less damage than the number of targets selected (i.e. after rounding, doing 0 damage), you may choose instead to deal your weapon's BASE DAMAGE to a single target.

Additional Considerations

In addition to these above, the following additional rules might need to be used. These rules are generally considered more flexible and optional, as they rely much more on specifics of your own table's individual 'theatre of the mind'.

Fighting Blind

If you cannot see your enemy, either because of darkness, camouflage or magical concealment, then you cannot generally select them as a target.

You may, however, choose to simply start swinging your sword, or firing spells off in a random direction, or simply towards where you think your foe may be. You must tell the GM which direction you are attacking in, and then perform a normal ATTACK ROLL, with a 3d penalty.

If the target is not in the region you are attacking, you automatically miss - though the GM will still ask for the accuracy roll, to avoid giving away where they actually are!

On a success, the attack hits as normal.

Cover

If a target is crouching down behind a low wall, it is much harder to hit them between the eyes with a snowball than if they were out in the open.

Using the environment for protection from attacks is known as using **COVER**. Generally speaking, cover only applies to RANGED attacks, though it is of course conceivable to apply it to melee attacks in certain circumstances.

Cover is split into 4 levels: light, normal, strong and total. Heavier cover makes it more difficult for foes to attack you, however it also makes it more difficult for you to attack others. Therefore, cover imposes both an increase in the DV for attacks against you, but also for attacks performed by you, until you move out of cover.

Note that, due to the simultaneous nature of combat cycles, if you move out of cover during a round, you cannot regain cover

by moving back into cover at the end of your turn: attacks will hit you whilst you are unprotected. To remain in cover, you must stay covered for the entirety of your turn.

Cover	Description	DV to be Hit	DV to Hit
None	Open areas, completely visible	+0	+0
Light	Lying prone, heavy mist, approx. half your body visible	+1	+0
Strong	Behind tree, or partially around a corner, approx 1/4 of your body visible	+2	+1
Strong	Crouched behind wall, only head visibe	+3	+3
Total	Completely obscured	-	-

Total cover implies that you are completely hidden, and therefore are not a valid target for attack. Of course, you may still be in danger if your opponent starts blowing apart the wall you are hiding behind, but they cannot hit you with a conventional attack.

A good fighter knows that all-out attack is rarely the path to victory: defending onself against incoming attacks is just as important.

Defending from Attacks

When an attack is performed, be it a melee or ranged weapon attack, or a spell hurled in your general direction, it comes with an associated **Power**.

For most weapon attacks, and a large number of spells, this Power is directed towards causing Harm, reducing the health of the target. Other kinds of attacks use their power for other means - the Disable spell, for example, devotes its Power to rendering the target temporarily unconscious.

When you wish to defend from an attack - of any kind - you perform a DV 7 **Resist** check using the chosen pool, and deduct the number of successes gained from the total Power of the attack. If the Power of the attack reaches zero, it is nullified and the effect is cancelled. If you do not reduce the Power to zero, then the effect is still applied, albeit at a reduced amount.

You may defend against attacks that are directed towards you, or against someone else - as long as it is reasonable for your action to defend against another person (you cannot **dodge** for another being, for example - though you could use a dodge to jump *into* the line of fire).

Defence Statistics

Your ability to negate incoming attacks is governed by three additional statistics: **Block**, **Dodge** and **Endure**, which govern the three ways that you may prevent an attack from harming you.

Defence Type	Aspect	Description
Block	Fitness	Prevent an attack from making contact, using your armour, or deflecting it with your fists or weapon.
Dodge	Precision	Evade an incoming attack, diving out of the way, shifting your body away from the attack or simply moving away from the region under threat.
Endure	Willpower	Attacks may hit you, but through sheer force of will you shrug off the effects of the attack and keep on going. Most useful against effects that manipulate your mind, or try to impede you in some way.

When trying to negate an attack, you must determine which of these abilities you will be using. This determines the base

ability you will be using in the pool for your resist check.

However, note that note every form of defence is going to be applicable and appropriate - if a cannonball is hurtling towards you, holding up your puny metal shield isn't going to help. Equally, trying to Endure as a Hippogriff sinks its claws into your flesh isn't going to do much to mitigate the harm you are suffering. If you attempt to use an inapporpriate mitigation technique, the GM may either impose a higher DV, or simply rule it as inneffective.

Associated Aspects & Defense Ratings

As noted in the above table, each of the 3 defense tactics is tethered to an associated Aspect. Your base **Block** rating is therefore equal to your Fitness aspect - as the Aspects increase and decrease, so do the Defense ratings tethered to them.

However, some effects may increase or decrease your Defence ratings, without altering the underlying Aspects. For example, wearing a heavy set of armour drastically increases your Block, but imposes a heavy penalty to Dodge.

Therefore, whilst the Aspects serve as a basis for the Defense statistics, they may diverge fairly significantly.

Defence Bonuses

Just as some weapons deal additional damage, independent of the number of successes gained, some items, spells and abilities grant you additional bonuses to different aspects of your defence.

These are referred to as your Base Defence Bonuses, and a space for them is included at the end of the ratings row in the character sheet found on page 112.

Whenever you gain at least one success on a Resist roll, you increase the number of successed by the stated amount.

If a character (with a 3-star Fitness rating) is wearing a set of armour which provides a +2d bonus to Block and a +1 bonus to the Base Block Bonus performs a Block roll gaining 3 successes, they would reduce the power of an incoming attack by a total of 3 + 1 = 4.

Full-Action Defence

If you devote a full Major Action to defending yourself from an attack, then you form a pool from the base Defence statistic that you are using, and the associated Ability that you are using, exactly as if you were making a normal Ability Check, as discussed on page 35.

For instance, if you are in a fist-fight, you might use a Block (Brawl) check to use your martial arts abilities to deflect a or absorb blow, equally, you may wish to use a Dodge (Acrobatics) check to flip and tumble out of the way of an attack. When a magical spell attempts to knock you out cold, a Endure (Conviction) check can provide the sheer force of will to continue unabated.

The DV for defensive actions is almost always 7, unless there

are extenuating circumstances (i.e., trying to block a blast of fire is going to be harder if you are currently covered in flammable oil....).

Generally speaking, you can only perform one DEFENSIVE check with a single action. However, you may distribute the total number of successes up between as many attacks as you wish, as long as the GM rules that the chosen form of defence would help negate those attacks.

In addition, you may still use a QUICK DEFENCE (see below) on any attack to which you have dedicated zero successes from your original defence. Doing so on the same turn as a FULL TURN DEFENSE does not incure DRAIN.

Quick Defence

If you do not wish to devote your entire turn to defending yourself, do not fret, as you still have an instinctive ability to negate attacks incoming attacks: QUICK DEFENSE. As before, there are three ways to negate these attacks (**QUICKBLOCK**, **QUICKDODGE** and **QUICKENDURE**).

Doing one of these three actions is an instantaneous action, and you may declare it out of the normal turn cycle, as soon as you are attacked. You may perform one such action for every attack directed towards you, with no upper limit. If you did use a FULL-TURN defense, you may also use a QUICKDEFENCE action on any remaining attacks which were not affected by that action.

However, as these are quick, instinctive reactions, you do not have time to leverage your full ABILITIES: a QUICKDEFENCE pool is formed entirely from your base DEFENCE STATISTICS. For example, a QUICKBLOCK check would only roll dice equal to the BLOCK rating.

Drain

Even the most highly trained warrior has their limits - they cannot keep on ducking and diving, or driving away attacks for ever. Eventually they tire out, their muscles get sore, their armour gets worn and dented and an attack slips through the net.
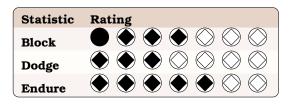
This process is modelled through **DRAIN**.

Whenever you use a QUICKDEFENCE reaction without pairing it with a FULL-TURN DEFENCE, you add one level of DRAIN to the associated statistic. Each level of drain reduces the RATING available, and persists until you are able to get a quick breather and take a SHORT REST.

Consider a character with a the following defence statistics:

Statistic	Rating						
Block	◆	◆	◆	◆	◇	◇	◇
Dodge	◆	◆	◆	◇	◇	◇	◇
Endure	◆	◆	◆	◆	◆	◇	◇
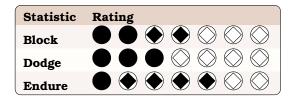
After using a QUICKBLOCK reaction in which they are able to roll 3 dice, they incur one level of drain on their block statistic, which we denote as:

Statistic	Rating						
Block	●	◆	◆	◆	◇	◇	◇
Dodge	◆	◆	◆	◇	◇	◇	◇
Endure	◆	◆	◆	◆	◆	◇	◇

The next time they wish to use a QUICKBLOCK, or a FULL-TURN BLOCK, their BLOCK statistic is reduced by one level, so this character would only be able to roll 3d for a BLOCK action.

This process continues each time you use a QUICKDEFENCE action, reducing your effective rating each time until your level of DRAIN is equal to the original rating. In the example below, our character has QUICKDODGED three times, and so their DODGE rating has been reduced to zero:

Statistic	Rating						
Block	●	●	◆	◆	◇	◇	◇
Dodge	●	●	●	◇	◇	◇	◇
Endure	●	◆	◆	◆	◆	◇	◇

At this point, the character is consider **FULLY DRAINED**, and cannot RESIST further attacks using that statistic any more.

Restoring Drain

All levels of DRAIN are restored upon taking a SHORT REST, a period of between 30 minutes to an hour during which a character stretches their tired muscles, undents their armour and clears their heads, ready for the next challenge ahead.

Equally, various magical abilities can restore and repair your abilities in the middle of combat. For example, the REPAIR spell would be effective at removing levels of drain in BLOCK, whilst the INSPIRE spell would be good for bolstering a character's ENDURE rating.

General Action Negation

The above mechanics was phrased in the language of 'defending from attacks', though you may generalise this to stopping *any* action taken by a foe, which you wish to stop. You may use a full-turn action to reduce the success rate of any actions which required a roll.

This kind of 'action negation' would follow the same kind of mechanics as a defence action. The GM should rule if it counts as a FULL ROUND DEFENCE (therefore using the defence statistics and preventing DRAIN on your QUICKDEFENCE), or simply a normal major action, using your normal ASPECTS.

It is worth emphasising explicitly (and it will be emphasised once again on page 83) that this violates one of the key paradigms of the COMBAT CYCLE mechanic - namely that all actions are near-simultaneous, with all effects applied at the end of the round. In the normal course of events, therefore, it is perfectly possible for two characters to simultaneously stun each other if they cast spells on each other, or stab each other with simultaneous sword strikes.

Using the 'general negation' rules presented above, however, appears to circumvent this, as your negating action manages to interrupt or alter the action being attempted. For this reason, **it is impossible for a negating action to deal HARM or**

impose any long-lasting status effects. Any effects manifested for the negations last only for the instant necessary to interrupt and negate the targeted action, before quickly wearing off - your punch might normally be enough to knock a rhino to the ground, but when used to interrupt and action, it is just enough to stun someone long enough to prevent them piloting a broomstick.

From a narrative standpoint, this is because the action was 'rushed' - pushed out in a hurry in order to interrupt an incoming negative effect, and therefore does not quite have the same *oomph* that the action would normally have.

After the COMBAT CYCLE has completed, all the attacks and responses have been declared, the effects are then applied to the respective characters.

Dealing Harm

Each character and being possesses a **HEALTH RATING**, a measure of their physical wellbeing, which is discussed in more detail on page 29. This HEALTH rating encodes a being's ability to absorb HARM.

Each level of HEALTH corresponds to a HEALTH-DIAMOND on the character sheet, and are numbered from LEVEL ONE, up to the maximum number. For most normal humans this is 7, though more advanced and powerful may have a higher maximum health. Non-human beings may have a higher or lower maximum HEALTH depending on their hardiness.

Whenever an attack or a spell would do damage to a character, the POWER of the attack is converted into HARM, with each point of POWER increasing the HARM LEVEL by one.

Basic Harm

When a character takes an amount of HARM, a character would immediately fill in the number of diamonds up to the level of harm that was dealt.

If a character takes LEVEL THREE harm, they would therefore fill in the first 3 diamonds on their HEALTH TRACK

◇ ◇ ◇ ◇ ◇ ◇ ◇ + 3 HARM ⟹ ◆ ◆ ◆ ◇ ◇ ◇ ◇

Harm dealt in this fashion is not additive, so if the 3-HARM above had been dealt to a character with one diamond filled in, they would still end up on 3-HARM:

◆ ◇ ◇ ◇ ◇ ◇ ◇ + 3 HARM ⟹ ◆ ◆ ◆ ◇ ◇ ◇ ◇
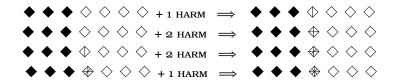
Cumulative Harm

If an attack would deal HARM below the amount already taken by a creature, you evidently cannot fill in the required diamonds:

◆ ◆ ◆ ◇ ◇ ◇ ◇ + 2 HARM ⟹ ??

When this occurs, instead convert the HARM into **CUMULATIVE TALLIES**. These take the form of a number of marks placed into the next highest HEALTH DIAMOND - one mark for each level of HARM.

◆ ◆ ◆ ◇ ◇ ◇ ◇ + 1 HARM ⟹ ◆ ◆ ◆ ◈ ◇ ◇ ◇
◆ ◆ ◆ ◇ ◇ ◇ ◇ + 2 HARM ⟹ ◆ ◆ ◆ ◈ ◇ ◇ ◇
◆ ◆ ◆ ◈ ◇ ◇ ◇ + 2 HARM ⟹ ◆ ◆ ◆ ◈ ◇ ◇ ◇
◆ ◆ ◆ ◈ ◇ ◇ ◇ + 1 HARM ⟹ ◆ ◆ ◆ ◈ ◇ ◇ ◇

A diamond is considered filled in when it contains five tallies:

◆ ◆ ◆ ◈ ◇ ◇ ◇ + 1 HARM ⟹ ◆ ◆ ◆ ◆ ◇ ◇ ◇

If you deal enough damage to a character that it would fill in a new diamond *but* a character would end up with a higher level of harm if considered cumulatively, use the cumulative rules instead.
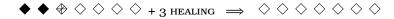
For example, the character below has taken LEVEL 4 harm in total, and then gained an additional 4 tallies in the next diamond, such that taking anything above LEVEL ONE HARM would push them up to 5 filled in diamonds, plus some additional cumulative marks. However, taking LEVEL 5 harm would *also* place them onto five filled diamonds, without the 'spare change'. This is obviously silly, so the harm is treated as five CUMULATIVE TALLIES:

◆ ◆ ◆ ◆ ◈ ◇ ◇ + 5 HARM ⟹ ◆ ◆ ◆ ◆ ◆ ◈ ◇

Healing

The restoration of HEALTH through magical, mundane or alchemical means follows a similar pattern - albeit in reverse.

A HEALING spell with a POWER of three would clear the HEALTH track of any character who had taken less than 3 HARM:

◆ ◆ ◈ ◇ ◇ ◇ ◇ + 3 HEALING ⟹ ◇ ◇ ◇ ◇ ◇ ◇ ◇

However, if you have more HARM than HEALING, the effect is converted into (negative) tallies, and removed one at a time:

◆ ◆ ◆ ◆ ◇ ◇ ◇ + 3 HEALING ⟹ ◆ ◆ ◆ ◈ ◇ ◇ ◇

Determining Order

It should not have avoided your notice that the system for determining harm is not independent of the order in which the harm is applied: dealing LEVEL 1 harm and then LEVEL 6 harm has a different final outcome than dealing LEVEL 6 harm then LEVEL 1.

This is not normally a particular problem (and is, in fact, a feature of the HARM system, not a bug), however since all HARM dealt and HEALING bestowed in a given combat cycle is applied simultaneously there must be a system for working out the final result.
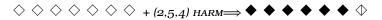
The order in which effects are applied is as follows:

1. All HARM is applied first. Effects are applied from **most harm to least**

2. All HEALING is applied second. Effects are applied from **least healing to most**

If this system seems hard to remember: YOU use whichever ordering maximises the harm dealt and the healing applied.

If an unharmed character suffered three attacks (2, 5 and 4 harm respectively) and two healing effects (2 and 6 healing respectively), the following calculation would occur.

The combination of harm would result in a full level 5 harm being applied, with the 2 and 4 being converted into tallies. This puts the character at LEVEL 6 HARM, with one additional tally.

◇ ◇ ◇ ◇ ◇ ◇ ◇ + (2,5,4) HARM⟹ ◆ ◆ ◆ ◆ ◆ ◆ ◈

The smallest healing (level 2) pushes the character to LEVEL 5 HARM, with 4 tallies. The largest healing is then applied, pushing the character completely back to full health.

◆ ◆ ◆ ◆ ◆ ◆ ◈ + (6,2) HEALING⟹ ◇ ◇ ◇ ◇ ◇ ◇ ◇

Note that if a character suffers enough harm to take the CRITICAL CONDITION status, the healing phase is skipped, as this status prevents simple healing.

Effects of Harm

After HARM has been applied to the victim, they usually begin to suffer the consequences of that harm as their arms shake, blood drips down their face and their physical condition begins to degrade.

For basic humanoids, for every level of harm they take after LEVEL ONE, they begin to suffer a 1d penalty to rolls made for ABILITY checks and ATTACK ROLLS, increasing to a maximum of a 5d penalty at LEVEL 6 harm.

If using the CHARACTER SHEET on page 112, the current penalty a character is suffering is detailed next to their health track.

Note that this penalty only applies when a HEALTH-DIAMOND has been completely filled in - if a diamond only has TALLIES in it, you do not suffer the associated penalty. If a character is healed such that the HEALTH DIAMOND is no longer completely filled in (or indeed, empty), they also immediately reduce their dice penalty to match their new level of harm.

Avoiding Penalties

A character may temporarily negate the effects of their harm by expending a FORTITUDE point. This removes all harm-related penalties from a being for the duration of this COMBAT CYCLE - though some FEATS expand this period somewhat.

In addition, HARM-related penalties are **not** applied to RESIST rolls using the DEFENCE STATISTICS.

Additional Health

If a CHARACTER gains an additional level of HEALTH, either through the PROGRESSION RULES (page 32), or through magical means, this point goes at the *front* of the health track, and is removed before the 'normal' HEALTH is touched. For this reason, such characters do not begin to suffer a dice penalty until they reach LEVEL 3 harm.

If this additional level of health is conferred whilst a character has already suffered HARM, readjust the health scale as if they had *always* had that level of HEALTH.

Damage Types

Many effects specify what kind of damage they do: for instance, a punch deals BASHING damage, whilst summoning a bolt of

lightning onto a foe deal ELECTRIC damage.

Whilst this is often merely just for flavour, enabling your group to differentiate between the burns you gained fighting the fire demons, vs the cuts and slashes gained from annoying a hippogriff, some creatures have a natural ability to resist certain kinds of attacks, and others are much more vulnerable to them.

Magical effects, potions and enduring status effects can also provide a vulnerability to, or protection from, certain kinds of attack. If you know you are going up against a powerful foe, you may therefore tailor your attacks towards those that they are weak against, whilst bolstering your defences against their preferred form of attack.

Each damage type falls into one of three categories: **PHYSICAL**, **ENERGETIC** and **VITRIOLIC**.

Physical

PHYSICAL DAMAGE causes cuts and bruises, breaks bones and pierces vital organs. Almost all normal weaponry deals PHYSICAL damage, and many magical effects mimic the effects by summoning walls of force to crush a foe.

- **BASHING**: This kind of damage arises when someone is struck forcefully with a blunt object, such as a fist, a club, or (in extreme cases) a warhammer. Commonly leaves bruising and broken bones.

- **CRUSHING**: Whilst similar to BASHING, CRUSHING damage is dealt when something falls from a great height, or is trapped between two heavy objects. Normally very painful, and very hard to evade or negate.

- **CUTTING**: When attacked with a sharp blade, expect to suffer CUTTING damage. CUTTING damage causes targets to bleed profusely.

- **STABBING**: STABBING damage is caused by attacks that pierce the skin, and cause trouble on the inside of your body. Almost all RANGED weaponry relies on stabbing damage from their projectiles.

Energetic

ENERGETIC damage is caused by an interaction with some kind of elemental or energetic force - sticking ones hand into a burning flame, or subjecting yourself to freezing cold temperatures. Whilst MUGGLES are certainly familiar with most types of ENERGETIC damage, it is normally only wizards who can manipulate these forces on such an individual and powerful level.

- **COLD**: Freezing temperatures seep into your flesh, causing frostbite and even freezing your limbs solid.

- **FIRE**: FIRE DAMAGE burns of a the victim, and can often lead to long-lasting burns. In extreme cases, the target may catch on fire and continue to take fire damage until the fire is extinguished.

- **ELECTRIC**: Bolts of lightning, or simply touching a high-voltage wire, can lead to ELECTRIC DAMAGE. Known for conducting itself through all manner of materials such as metal and water, ELECTRIC damage can often be used to control large crowds of foes.

- **INCANDESENCE**: A rare and unusual form of damage, imposed by pure radiant light. Whilst many living beings have some form of resistance to it, beings of darkness and shadow find it repulsive. As such, it is usually associated with life and goodness.

Vitriolic

VITRIOLIC damage is an unusual form of damage, and is usually classified as that which saps, degrades and destroys its target.

- **ACID**: When coming into contact with a corrosive or caustic substance, you are likely to suffer ACID damage....physical items are also very likely to get harmed as well!

- **NECROTIC**: An evil, soul-sapping, rotting force degrades the body of living beings, causing it to blacken and die. If INCANDESENCE is associated with light and life, NECROTIC is the exact opposite.

- **POISON**: When injected with a toxic substance, the venom courses around the victim's system, dealing awful POISON damage to their internal organs.

- **PSYCHIC**: A rare form of damage, where a psychic force infiltrates a target's brain and causes them to suffer such mental anguish that they near death.

Immunity, Resistance & Susceptibility

Some creatures inherently possess a particular aversion to a particular kind of HARM, whilst others are particularly resistant to it. A tree-dwelling BOWTRUCKLE, for instance, is very vulnerable to FIRE Damage, whilst Hagrid's BLAST-ENDED SKREWTS could brush off a DRAGON's fiery breath with nary a scratch.

Equally, a witch or wizard might find themselves under the influence of a magical artefact or a spell which confers a similar affinity or aversion to a particular kind of harm.

Immunity

As the name suggests, a being which is **IMMUNE** to a particular damage TYPE suffers no HARM when such an attack is directed at them: the effect is simply cancelled out.

Such a being is also IMMUNE to any associated STATUS EFFECTS (see below). For instance, a being which is IMMUNE to POISON DAMAGE cannot be afflicted with the POISONED status effect.

Resistance

A being with **RESISTANCE** to a particular type of damage is able to take much more of a beating through that channel - though not quite at the level of true IMMUNITY.

Such a being suffers one level less harm from such an attack, and the DV associated with all RESISTANCE checks is 3 lower than normal. This applies both to direct attacks, and to associated STATUS EFFECTS.

Susecptibility

At the opposite end of the spectrum is **SUSCEPTIBILITY**: a being is said to be SUSCEPTIBLE to a damage TYPE if they are particularly vulnerable to it.

A SUSCEPTIBILITY imposes an additional level of HARM from an attack of that type, and the DV associated with all RESISTANCE checks is 3 higher than normal.

Odd Weaknesses

Whilst most creatures encountered in the GAME MASTER's GUIDE have IMMUNITIES, RESISTANCES and/or WEAKNESSES drawn solely from the list of DAMAGE TYPES and STATUS EFFECTS, others have more strange, specific or esoteric strengths and weaknesses.

Some have a weakness to a particular spell (i.e. DEMENTORS are considered SUSCEPTIBLE to the patronus), whilst others (i.e. the rapid NOGTAIL) become susceptible to all attacks in the presence of certain creatures or objects.

Your GM may also rule that a certain CALLED shot would hit a SUSCEPTIBLE area, even if it is not explicitly listed - kicking a human between the legs (particularly the male of the species) is likely to confer a significant advantage to the attacker, even if this is not explicitly mentioned in the stat block of each humanoid!

In addition to dealing damage, you can also inflict negative statuses on your foes, or conversely you may gain a positive status from an item or spell. Statuses are (often temporary) effects and conditions which alter a being's capability for the duration of their effect. Statuses can arise as a result of an enemies attack, a magic spell, or from an interaction with the environment.

Removing Statuses

Like ATTACKS, the imposition of status effects come with an associated POWER, which determines the duration of the status effect. The effect is only lifted once the POWER of the status effect has been reduced to zero.

Some status effects allow the victim to perform an additional check, either as an action, or as an instantaneous effect at the end of each round. Each success gained on one of these actions reduces the remaining power of the STATUS by one, until it is removed.

Some status effects (such as POISONED) have this explicitly mentioned - whilst other status effects are intentionally left vague as to if these additional checks are allowed - your GM should make the call based on the specifics of the situation at hand.

Status effects which allow 'free' rolls at the end of each turn are usually performed with only a single ASPECT or DEFENCE STATISTIC. These usually represent statuses that wear of gradually with time - a POISON being fought off within the body, or a magical CHARM fading from your mind.

If a status can be reduced by taking an whole action, then you generally perform a full ABILITY check - these represent active efforts by the character to end the status effect - a FITNESS (STRENGTH) check to break free of the chains causing a TRAPPED status, for example, or a being taking a moment to clear their head and reorient themselves after a CONFUSION effect was imposed upon them.

All STATUS EFFECTS can have their remaining power reduced by external intervention - a magical RESTORE spell, for instance, would purge a POISON from the body, removing remaining POISON POWER equal to the POWER of the spell, and a suitably powerful DISINTEGRATE hex would certainly help release a TRAPPED ally.

Status List

ASLEEP

Whether by choice, or by magical influence, a being is generally completely helpless whilst asleep, and unable to take any form of action.

- No actions or movement can be taken

- After 7 hours, a LONG REST has been completed.

- Status is terminated upon taking HARM, or if a suitable stimulus is present.

BLINDED

Physical trauma to the eyeballs, as well as overloading them with a bright light leads to the optic centres shutting down.

Status typically lasts for one round per POWER used, though in exceptional circumstances, may be permanent.

- All ATTACK checks by the afflicted are considered FIGHTING BLIND

- RESIST checks are performed at a 2d penalty

- Most checks which rely on vision (i.e. PERCEPTION and INSIGHT etc.) will automatically fail.

BURNED

Prolonged contact with a heat source can leave one with severe tissue damage, and leaves the victim particularly susceptible to changes in temperature.

- Target is considered SUSCEPTIBLE to FIRE and COLD damage.

CHARMED

Almost always imposed by magical or hypnotic means, the CHARMED status means that the target percieves their charmer as their dearest, friend, and an ally to be protected at all costs.

- A charmed being cannot attack or otherwise target their charmer with negative effects.

- Charmer gains +3d on all SOCIAL checks made against the charmed being

CONFUSED

Meddling with the minds of your foe can leave them briefly distracted, and unable to formulate their thoughts properly.

- All checks take a 1d penalty

- Target speaks in a dazed or slurred voice

CRITICAL CONDITION

A character takes this status after filling up their HEALTH TRACK. Depending on the GMs decision, this might represent a simple knockout, or it might represent the target clinging on for dear life as they bleed out. Whatever the narrative position: the target is out of action for the time being, and needs help from their allies if they want any chance at recovering.

- Character falls UNCONSCIOUS, and can take no action.

- At GM fiat, the victim's condition may begin to degrade, eventually leading to **DEATH**. This may be rapidly hasted by any subsequent attacks on the victim.

- The target cannot regain health until this condition is removed

- Removing this condition requires a RESTORE spell of QARTUM or greater, or a FIRST AID KIT.

- Every minute spent in the critical condition increases the minimum level of RESTORE spell which can remove it.

DEAF

As with blindness, both magical and mundane means can lead to deafness – overloading the eardrums is particularly paindful.

- Can only communicate through vague gestures or written word, unless both parties know sign language.

- Most checks which rely on hearing (i.e. PERCEPTION and INSIGHT etc.) will automatically fail.

ENRAGED

Become mindlessly furious, and perceive all beings as hostile to you.

- All actions must be spent performing attacks on the nearest living (or unliving) being to you, or moving into a position where you can attack them.

- The GM reserves the right to take control of your character for the duration of the effect

EXHAUSTED

Exhaustion is a measure of how tired a being is, and comes in multiple degrees of severity. A being gains levels in Exhaustion through magical means, or through failing to look after themselves, and going more than 24 hours without rest. They may lose levels through healing, or by finding a place to rest and recover.

- **LEVEL 0: FINE** No effect

- **LEVEL 1: DISTRACTED** 1d penalty to all MENTAL checks

- **LEVEL 2: TIRED** 1d penalty to all checks (in addition to 1d on MENTAL checks)

- **LEVEL 3: LETHARGIC** SPEED reduced to zero

- **LEVEL 4: DRAINED** HP and FP maximum reduced by 1

- **LEVEL 5: CATATONIC** HP and FP maximum reduced by 3

- **LEVEL 6: DEAD** Character Death

- These effects are compounding, so a Lethargic character has a 1d penalty to all checks (increased to 2d on mental checks), and has their speed drastically reduced.

FROSTBITE

Cold temperatures can affect not just the body, but also the mind.

- A character reduces their maximum FORTITUDE rating by one.

- If the FORTITUDE track is already filled, in addition take LEVEL 5 COLD damage.

IMMOBILISED

An IMMOBILISED creature has been paralyzed by some force, or bound and chained up such that they cannot take actions.

- An IMMOBILISED creature can take no actions, and may not move until the effect wears off

- They remain aware of their surroundings and can see and hear as normal

POISONED

A toxin coursing around the bloodstream does continual POISON damage to a creature, which cannot be RESISTED. Effects which impose this condition state a level of harm, and a number of successes that must be reached.

- The condition deals a stated amount of POISON damage at the end of every turn cycle

- At the end of each combat cycle, the victim may perform an additional DV 7 VITALITY check, reducing the number of successes needed to remove the status

PRONE POSITION

Beings entering into the PRONE status are lying on their bellies (or backs), having been knocked off their feet. Beings may also choose to voluntarily enter into the PRONE position.

- A prone creature can only move via crawling, at half speed.

- Condition can be ended by taking a minor movement action to stand up.

- Beings may willingly enter the PRONE status as a free action.

TERRIFIED

When soul-sapping fear affects you, you become TERRIFIED of the source of your fear, and are greatly impaired until you can stop yourself from shaking.

- Upon gaining the condition, targets must either flee, hide or otherwise seek cover from the source of their fear.

- Once this is completed, they cannot willingly move back closer to the object of their fear

- Actions against the source of fear take 2d penalty.

TRAPPED

Either due to a person holding you in place, or a physical binding, you are unable to move from your current location. You may still take actions, but cannot move.

- Your MOVEMENT SPEED is set to zero.

- DODGE actions take a 2d penalty

Unconscious

An unconscious creature is totally incapacitated, and can take no actions. They are totally unaware of their surroundings.

- The creature drops whatever they were holding and takes the PRONE POSITION.

- All subsequent resist checks fail.

Part III

Items

'**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 carryout 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 ᴇǫᴜɪᴘᴘᴇᴅ 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 ᴇǫᴜɪᴘᴘᴇᴅ if they are being held in your hand or holstered for quick access, smaller items are ᴇǫᴜɪᴘᴘᴇᴅ 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 ᴇǫᴜɪᴘᴘᴇᴅ 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 112 has a space for such important items as your wand, armour and so on on the first page. When an item is ᴇǫᴜɪᴘᴘᴇᴅ, 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 ᴇǫᴜɪᴘᴘᴇᴅ are said to be **Carried**. The default assumption is that an item is being ᴄᴀʀʀɪᴇᴅ, unless you have stated otherwise and explicitly ᴇǫᴜɪᴘᴘᴇᴅ 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 ᴇǫᴜɪᴘ it, but this typically takes time, and so may not be appropriate in ᴄᴏᴍʙᴀᴛ, 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 involed!

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 ᴇǫᴜɪᴘᴘɪɴɢ these items on a regular basis, you might find the Fᴜʟʟ Iɴᴠᴇɴᴛᴏʀʏ section on the reverse of the Cʜᴀʀᴀᴄᴛᴇʀ Sʜᴇᴇᴛ 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 Cᴏᴍᴍᴏɴ Rᴏᴏᴍ), 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 sᴛᴏʀᴇᴅ in an unsecure location are also at risk of theft - if you leave the priceless Sᴛᴀꜰꜰ ᴏꜰ Mᴇʀʟɪɴ in a rented room at the Lᴇᴀᴋʏ Cᴀᴜʟᴅʀᴏɴ, 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 backback,, 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 half your combined Fɪᴛɴᴇss + Sᴛʀᴇɴɢᴛʜ 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.

Item Rarity

In order to help quantify and codify how prevalent certain items are in the magical world, a 7-tier[1] system is used to classify all items.

Difficulty	Description	Cost (ᘒ)
Abundant	Very simple, cheap and abundant objects - a normal wizard would expect to have dozens of such items in their possession.	~0
Common	Though they might not own many as many of these items, a normal witch would be familiar and comfortable with Common items in everyday life.	1-2
Singular	Verging on impressive, either in rarity or in magical power, your normal magic-user probably owns only a handful of these items, and they would be treated as prized possessions.	3-5
Unusual	An Unusual magical would usually be enough to draw inquisitive looks when displayed - a normal witch or wizard probably only owns one or two of these throughout their lifetime (if they are lucky).	5-10
Rare	A rare item would be passed down through a family as a treasured heirloom, and kept under the highest security when not being used. There are probably no more than a few thousand Rare items in the country at any one time.	10-100
Extraordinary	Most witches and wizards would only ever have seen an Extraordinary magical item, and very, very few will have owned them. An object of this power is usually either stored in Gringotts, or on display in a museum.	100-1000
Mythical	Mythical items are unique magical items which would be remembered throughout history for their enigmatic magic and immense power. Even being able to see, let alone own, a Mythical item would be a thing to tell stories about.	1000 +

Note that the rarity of an item is not defined using its 'power' level, or its damage output or other effects such as this, but rather in terms of how many such items your average witch or wizard would expect to encounter or own in their lifetime. When attempting to work out how 'rare' an item is, it should be simple enough to work out if the entire magical world would break down if these items were cheap and abundant.

Some examples of some common magical items broken down by rarity can be found on page 107

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[1]You may have noticed that everything in this game is based around the number '7' - this is intentional. After all, 7 is the most intrinsically powerful magical number!

Item Quality

Some items are of a higher quality than others (and equally, some are downright shoddy), which can make the item easier to use, and potentially allow for much greater rewards to be reaped from their usage.

As a general rule, items are categorised into one of the following types:

Quality	Description	Effect
Improvised	A version of an item that you have hurriedly assembled yourself out of scraps and other nearby items. A very poor subsitute for the real thing - you can expect to mess up badly with an improvised item.	-2d +1 CL
Broken	Perhaps rusted through, with missing parts or only partially functional. A broken item is no fun at all.	-2d
Poor	A bit run-down, used and generally bad quality - still useable, however.	-1d
Normal	The normal quality you would expect from an average bit of equipment. Not bad, but not great either.	-
Fine	A high quality bit of kit. A bit more privey, but the effects are powerful.	+1d
Good	A very finely crafted item, commanding an exceptionally high price, but yielding exceptional results.	+2d
Excellent	The highest possible quality, giving truly wonderful results and making it much harder to really mess things up.	+2d -1 CL

CL is the Catastrophe Level (see page 37), which cannot be reduced to below 1.

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** (ⱌ), the silver **Sickle** (ꝑ) 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 mindmelting 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 occuring 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. Hogwart's, 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

The cost of an item is determined by its RARITY(see page 63), which provides an appropriate cost bracket for each item depending on how rare it is within the wizarding world. As such, the exact price you must pay depends on the details of the world that your GM has constructed for you - if, for example, they decide that FLOO POWDER is incredibly rare (perhaps due to a recent magical mishap), the price will shoot up accordingly.

Some items in this chapter come with either an associated rarity, or in rarer cases, a suggested price. These are, however, merely suggestions for your GM. The item lists present in this section are *not* a shopping list, they are merely a guide for some basic worldbuilding.

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. If you wish to find such a particularly rare item, you may have to do more than simply waltz into Diagon Alley!

Selling & Bartering

You may also sell your own found or manufactured items to amenable vendors. Items generally sell for 50% of the price that you could buy one for, 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 is 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. Unless your GM is open to conducting a 'Muggle-Wizarding War' scenario, you may wish to refrain from selling magical items on the mundane marketplace...

18: Weapons

Weapons are a the class of Items which are used specifically for the act of dishing out harm and dealing damage to your foes. The mechanics of how to perform attacks is detailed on page 49. Each weapon has a number of properties which detail how it is used, any additional abilities, limitations or benefits that the weapon confers, as detailed below.

This list is not meant to be exhaustive, and you may, with the assistance of the GM introduce new weapons as you feel appropriate - equally you may wish to reflavour a weapon slightly to better fit in with the aesthetics of your character, without otherwise altering the mechanics.

Melee Weapons

Name	Range	Proficiency		DV	Damage	Additional Properties
No Weapon	Normal	◆◇◇◇◇◇◇	(✊)	5	0 Bashing	
Staff	Extended	◆◇◇◇◇◇◇	(⚔)	6	1 Bashing	Two-handed
Club	Normal	◆◆◇◇◇◇◇	(✊)	5	1 Bashing	
Knuckleduster	Normal	◆◆◇◇◇◇◇	(✊)	5	1 Bashing	Concealed, Poisoned
Axe	Normal	◆◆◇◇◇◇◇	(⚔)	6	2 Cutting	Thrown
Knife	Normal	◆◆◇◇◇◇◇	(⚔)	6	1 Stabbing	Concealed, Poisoned, Thrown
Spear	Extended	◆◆◇◇◇◇◇	(⚔)	6	1 Stabbing	Thrown
Whip	Extended	◆◆◆◇◇◇◇	(⚔)	5	1 Cutting	Grapple
Sword	Normal	◆◆◆◇◇◇◇	(⚔)	6	2 Stabbing/Cutting	
Greataxe	Extended	◆◆◆◇◇◇◇	(⚔)	7	3 Cutting	Two-handed
Warhammer	Extended	◆◆◆◇◇◇◇	(⚔)	7	3 Bashing	Two-handed
Kama	Normal	◆◆◆◆◇◇◇	(⚔)	6	2 Cutting	Paired
Polearm	Long	◆◆◆◆◇◇◇	(⚔)	6	2 Any Physical	Two-handed, cumbersome
Greatsword	Extended	◆◆◆◆◇◇◇	(⚔)	7	3 Cutting	Two-handed

Ranged Weapons

Name	Range	Proficiency		DV	Damage	Additional Properties
Improvised	Short	◆◇◇◇◇◇◇	(◎)	5	0 Bashing	
Blowdart	Short	◆◇◇◇◇◇◇	(◎)	6	1 Stabbing	Concealed, Poisoned
Crossbow	Normal	◆◆◇◇◇◇◇	(◎)	5	2 Stabbing	Reload (1)
Shortbow	Extended	◆◆◇◇◇◇◇	(◎)	6	1 Stabbing	
Shotgun	Short	◆◆◆◇◇◇◇	(◎)	6	4 Stabbing	Reload (2), Two-handed
Shotgun (Sawn-off)	Short	◆◆◆◇◇◇◇	(◎)	6	2 Stabbing	Reload (2)
Longbow	Long	◆◆◆◇◇◇◇	(◎)	7	2 Stabbing	
Pistol	Normal	◆◆◆◇◇◇◇	(◎)	7	2 Stabbing	Reload (8), Concealed
Rifle	Long	◆◆◆◇◇◇◇	(◎)	7	3 Stabbing	Reload (1), Two-handed
Semi-Auto Rifle	Long	◆◆◆◇◇◇◇	(◎)	7	3 Stabbing	Reload (10), Two-handed
Machine Gun	Normal	◆◆◆◆◇◇◇	(◎)	8	4 Stabbing	Reload (5), Burst Fire, Two-handed
Sniper Rifle	Extreme	◆◆◆◆◆◇◇	(◎)	10	8 Stabbing	Reload (1), Cumbersome, Two-handed

Weapon Range

Each weapon has an associated RANGE over which it can be used, usually described as either SHORT, NORMAL, EXTENDED, LONG or EXTREME. For melee and ranged weapons, these translate into differing physical distances:

Range	Melee Distance	Ranged Distance
Short	0m	10m
Normal	1m	25m
Extended	2m	50m
Long	3m	100m
Extreme	10m	1km

You may never use a melee weapon against a target further away than their stated distance, without some kind of magical intervention, or simply throwing the thing at your foe. For ranged weapons, you *may* push yourself to hit a target up to an additional 50% further away, but the necessary reduction in accuracy and decreased velocity at this range increases the DV of the attack by +2.

Generally, it is possible to attack a target which is closer than the stated range without penalty, unless the weapon has the CUMBERSOME property.

Proficiency

Some weapons are much harder to use than others, and so require a certain degree of skill before you may use them to their maximum effectiveness. This is codified through the **PROFICIENCY** attribute of a weapon.

Each weapon has an associated ABILITY (usually either BRAWL (♡), SKIRMISH (🗡) and MARKSMANSHIP (◎)), denoted by a the relevant symbol, as well as a RATING in that ABILITY.

If you meet or exceed the stated rating in that skill, then you are considered PROFICIENT in that weapon, and may use it properly.

If you do not meet the requirements, you are still able to use the weapon, but your inexperience gives a heavy penalty: the DV associated with the weapon is increased by 2.

Weapon Difficulties

Each weapon has an associated **DIFFICULTY VALUE**. When you perform an ATTACK ROLL using this weapon this is the value you must use to determine your degree of success.

Some effects, abilities or magical spells might alter this value from its default value, and as stated above, using a weapon you are not proficient in increases the DV by 2.

Weapon Damage

The **DAMAGE** statistic is the *base* amount of damage dealt by the weapon. For every additional success above the first, the attack deals an additional level of damage above the base value.

An attack with a REVOLVER (base damage 2) which achieves 3 successes therefore deals LEVEL 4 HARM.

The DAMAGE dealt by the weapon is of the specified type - if more than one damage type is stated, then you may choose to deal one or the other depending on how your attack was carried out. For example, a SWORD can be used to slash across an opponentss exposed skin (dealing CUTTING damage), or thrust through a joint in their armour (dealing STABBING damage).

Other Weapon Properties

In addition to simply doling out damage, WEAPONS have a variety of other properties which distinguishes them from each other. Of course, it is not possible to model this completely within a game without it beocme horrifyingly fiddly. The additional properties included in the final column of each weapon's entry is intended to provide some limit modelling of these differences.

- **BURST ATTACK**: A BURST ATTACK weapon has the ability to 'attack' multiple times at once, at the cost of discharging more ammunition/power from the weapon. For each additional 'burst' applied, deduct an additional ammunition/usage from the tally, but reduce the DV of the attack by 1.

- **CONCEALED**: A weapon with the CONCEALED property can easily be hidden on your person - in a pocket or inside a jacket - without it being suspicious

- **CUMBERSOME**: The CUMBERSOME property is applied to weapons with a longer than normal range, but which cannot be used at a lesser range. A weapon with this property cannot be used against targets closer than the next range increment down. For example, a LONG range, CUMBERSOME weapon cannot be used against a target closer than EXTENDED range.

- **GRAPPLE**: A weapon with the GRAPPLE property can be used to grab onto people or things, to pull them closer or to immobilise foes.

- **PAIRED**: A PAIRED weapon is more effective when used in unison with another of the same type. If you have one of this weapon in each hand, all attacks deal an additional level of damage.

- **POISONED**: A POISONED weapon works especially well with toxins, potions and other ALCHEMICAL concoctions. Opponents suffer a 1d penalty to resist poisons delivered via these weapons.

- **RELOAD**: A weapon with the RELOAD property has only a finite amount of ammunition before you must manually insert a new magazine into the weapon. The number of uses before a reload action is required is stated in the weapon description.

- **THROWN**: A THROWN tag is applied to a melee weapon which can also double as a ranged weapon. When used in this fashion, they are assumed to have a SHORT range, but otherwise use the same statistics.

- **TWO-HANDED**: This simple property means that both hands must be used in order to operate the weapon. These weapons can usually be carried in only one hand, but any other held items must be stowed or dropped before an attack can be performed.

Note that, despite the inclusion of the RELOADING property for ranged weapons, it is NOT recommended that you keep track of the total amount of ammunition in your possession, as this violates the principle of abstraction discussed on page 62.

Weapon Cost

Note that, unlike many other items in this chapter, the weapons presented here are not given an associated Rarity and/or price. This is because the availability of certain weapon technology relies incredibly heavily on the kind of game your GM is running.

In a true-realistic model of the modern world, you would probably have to spend more to buy a weapon-quality sword than you would a simple rifle, whilst in a game set during the Witch Trials, any firearms weapons will simply not be available to the average shopper. It is encouraged that the DM therefore modifies the prices heavily in accordance with the rarity they wish each item to have.

As a rough baseline, for a game set C. 21st century, a weapon's cost in GALLEONS is equal to its base weapon damage.

19: Clothing & Armour

The clothing and protective gear you wear can have a dramatic impact on your ability to defend yourself, or run away from problems.

20: Books

A **tool** is a special item which is necessary for the completion of a specific task. Without having the tool to hand, completing the task becomes much more difficult as you are forced to IMPROVISE the tools yourself - as per page 63, using Improvised tools imposes a -2d to any checks, and raises the CATASTROPHE LIMIT by one. Without the appropriate tools, checks are therefore much harder and much more likely to end in CATASTROPHE.

Tools all cost around ₲1 to purchase, as even at a NORMAL quality, they represent finely crafted or lightly enchanted items which can be used again and again.

A common list of tools is presented below:

CLIMBING SUPPLIES

ATTRIBUTE	Survival
COMPONENTS	Pitons, rope, crampons, climbing axes and belaying devices.
PURPOSE	When scaling up and down vertical faces of ice and rock, you need these supplies in order to ensure that you do not plummet to your death.

CLOTHESMAKING KIT

ATTRIBUTE	Craft
COMPONENTS	Needle and thread, patches of material of all different kinds. Buttons, clasps and other fixtures.
PURPOSE	A requirement for repairing damaged clothing, or for creating your own.

COOKING SET

ATTRIBUTE	Craft
COMPONENTS	Pots and pans, a magical heat source and an extension-charmed pouch containing all manner of herbs, spices and seasonings.
PURPOSE	A neat little kit useful for cooking up a delicious meal, even when out in the wild.

FIRST AID KIT

ATTRIBUTE	Medicine
COMPONENTS	Bandages, painkillers, antiseptics wipes, as well as emergency doses of some powerful potions.
PURPOSE	When someone has slipped into the CRITICAL CONDITION status, providing emergency first aid is often necessary to stop them slipping into a coma, or worse, death. This kit also has bandages and painkillers useful for dealing with less life-threatening scenarios.

HERBOLOGY TOOLS

ATTRIBUTE	Nature
COMPONENTS	Pruning shears, sample collection pots and vials, seeds, and soil fertiliser.
PURPOSE	All the equipment necessary to care for and plant mundane and magical plants, as well as carefully harvest samples from the more dangerous varieties.

MASONRY TOOLS

ATTRIBUTE	Craft
COMPONENTS	Chisel, large hammer, trowel, brushes, as well as a small amount of dry cement mixture.
PURPOSE	Whether you need to build a wall, or rip one down, this set of tools can help you. Also can be used for carving statues, or tunneling through solid rock – though it might take a while.

NAVIGATION TOOLS

ATTRIBUTE	Survival
COMPONENTS	A set of maps, a compass, dowsing rod, a minature sextant.
PURPOSE	When out in the wild, it is necessary to know exactly where you are and where you are going – without a set of Navigation tools, you are very liable to get lost.

PAINTING SUPPLIES

ATTRIBUTE	Craft
COMPONENTS	Brushes, paints (oil, watercolour, even spray-paints), dyes, paper and a palette.
PURPOSE	Whether it be graffiting rude messages on the walls, or composing a beautiful landscape, you need painting supplies before you can get started.

POTION MAKING SET

ATTRIBUTE	Imbue
COMPONENTS	A collapsable cauldron, a small crucible, retort, mixing and filtering implements and a number of sample vials.
PURPOSE	A portable set of equipment comprising the bare minimum needed to undertake a potion-mixing attempt.

Runic Tools

Attribute	Imbue
Components	A number scribing chisels of various sizes, fine lensing equipment for minature work and an imbuing focus.
Purpose	A set of equipment used to inscribe even microscopic runic symbols into the surface of an object, and then channel magicl energy – thus ENCHANTING the object.

Smithing Tools

Attribute	Craft
Components	A set of hammers, tongs, pokers and bellows, as well as a whetstone and oiled rags.
Purpose	A prerequisite for manipulating, shaping and forming raw metal into a new shape. You may need to find a proper forge to create larger objects, but even in the wilderness you can use these tools to do some preliminary repairs.

Thieving Toolkit

Attribute	Covert
Components	Some lightly enchanted lockpicks, a small mirror, tweezers, some runestones and a bag of sand.
Purpose	Whilst a wizard often relies on magical means to get past locks and traps, powerful and intricate magics often require additional help. Wizard's lockpicks are not just sticks of iron, but are often interwoven with powerful enchantments to ease to process and the set includes various arcane (runestones) and mundane (mirrors) tools which may alert you to the presence of proective countermeasures.

Tinkering Tools

Attribute	Craft
Components	A collection of small tools – screwdrivers, pliers, tweezers, string and sections of wire. More muggle-oriented kits would have batteries and small electrical components such as lightbulbs.
Purpose	The DIY master, and the inventor's, ideal toolkit. Allows you to undertake minor repair jobs, dismantle a gadget or artefact and play around with all manner of items.

Woodworking Tools

Attribute	Craft
Components	Hammer and nails, chisel, plane, woodsaw and sandpaper.
Purpose	Everything you might need to construct something out of wood, or to repair or dismantle the same.

Part IV

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 **DISICPLINES**. 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, Invocation, Malediction, 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 27.

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
Elemental	Elemental magic studies the manipulation and invocation of very primal forces – heat, light, energy, matter, and the classical elements.
Kinetic	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
Cerebral	Cerebral magic is the study of peering into the human mind, extending the senses beyond their normal range and detecting the undetectable.
Temporal	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
Bewitchment	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.
Psionic	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.

Invocation

The Invocation school of magic is often considered unglamourous, 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 Invocation magic are known as *Aegistes*.

The Invocation School contains the Hermetics and Warding disciplines.

Discipline	Description
Hermetics	Hermetics is the field of magics associated with life force and the energy inside living beings. Manipulation of this energy allows the healing of wounds, the breaking of curses and the projection of powerful positive energies.
Warding	Warding magic is generally associated with the ablity to negate: whether it by summoning shields to deflect attacks, or dispelling spells already in place. Wards can also be used to place magical traps.

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

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 Conjuration disciplines.

Discipline	Description
Alteration	The alteration discipline studies the ability to change things from one form into another.
Conjuration	Conjuration 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
Necromancy	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.
Occultism	Occultism is a rarely studied discipline that accesses and manipulates otherworldly energies originating from the Eldritch domain – powerful, yet highly unpredictable.

Of course, knowing the theory of magic is one thing, it is quite another 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 harness 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 Auguamente 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
◆◆◆◆◇◇◇	Qartum	An adept level spell, requiring significant power and skill, but with increased effectiveness
◆◆◆◆◆◇◇	Qinta	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 Augumente 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 coulduse Intelligence. Though rare, if you were trying to fortify your own strength as you desperately tried to hold open a door, for example, a Fitness-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 basline aspect:

School	Discipline	Attribute
Charms	Elemental	Willpower
	Kinesis	Precision
Divination	Telepathy	Insight/Perception
	Temporal	Intelligence
Illusion	Bewitchment	Charm/Deception
	Psionics	Willpower
Invocation	Hermetics	Insight
	Warding	Intelligence
Malediction	Hexes	Willpower
	Curses	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 9

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.

Spellcasting Success

If you gain at least one success, however, the spellcasting is considered a success, and you must now work out how powerful the magical effect you have manifested is.

Required Successes

Magic is a complex beast, and even when your spellcasting is a 'success', you may find that your attempted goal was such that a marginal success is simply not enough to get by - there are certain feats that require a minimum degree of success before they actually work.

For example, casting a spell an 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.

For a spell effect to successfully materialise, you must gain a number of successes equal to the REQUIRED SUCCESSES listed below:

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.

Insufficient Successes

If you do not meet the minimum number of required successes for the effect the manifest, even though the spellcasting was 'successful', you do not quite manage to manifest the spell you wished for.

If possible, you may 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, or convert a spell targeted at an ally into a SELF spell.

You could also attempt to use a CATCH-CASTING effort (see below) to refocus your efforts on your next turn - any successes rolled this turn are added to your pool next turn, or alternatively, you may simply abandon the casting, treating it as a SPELLCASTING FAILURE, in which case magical or ARCHETYPE features relating to failure can kick in.

Calculating Effect

After deducting the SUCCESSES needed to manifest the spell, you are ready to begin to see how much magical energy you were able to summon.

Power

The effectiveness of a magical effect is enumerated through its POWER. For a spell which attacks a target, each level of POWER corresponds to a level of HARM, whilst a spell which imposes a lingering status effect on a foe uses the POWER to determine the duration of the effect.

The BASE level of POWER in a spell is equal to the LEVEL the spell was cast at. A PRIMUS spell has a BASE POWER of 1, whilst a QINTA spell has a BASE POWER of 5. After all, gaining 3 successes on an INCENDIO UNA will inevitably produce a less powerful flame than than 3 successes on an INCENDIO SUMNUS.

Allocating Successes

You may also increase the spell POWER by OVERPOWERING the spell: allocating some of your remaining SUCCESSES. Alternatively, you may choose to sacrifice a bit of additional power by making your spell harder to RESIST. You can choose one of the options on the list below:

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 TRANSFIGURATION spell, thereby making the transformation last longer than normal. In addition, you may not use the DEFY ability to increase the DV of an attack to more than 11.

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

Consider the following examples of how a spellcasting calculation would be carried out.

Jane vs The Whompong Willow

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 DUA feat). This means that she must defeat a DV of 7, and must have at least 2 successes in order to fire the bolt at a ranged target.

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 LEVEL THREE harm to the Whomping Willow.

Michael's Training

Meanwhile, Michael is busy practicing for duelling class. He casts STUPEFY (i.e. the DISABLE spell) 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 three 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 one of his successes to DEFY and hence increase the Resist DV by 1, and uses the remaining point to OVERPOWER, and so increase the power of the spell to a 2-POWER stun.

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 manipulaiton 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-dice 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.

Combined Casting

Most young witches and wizards think of magic as a solitary affair - a single mage crafting their intricate webs of magical energy. as they ascend to almighty power.

However, in real life, it is not unusual for magical effects to be worked on by multiple magic users, combining their spells for greater effect.

Consider that JANE is casting a mighty FIREBALL using her BURN spell in order to fight against the Nogtail which is running wild through the forest - however MICHAEL knows that these creatures are mind-meltingly fast, and so the liklihood of the attack landing home is minimal. He therefore decides to help the spellcasting by also casting the SEEK spell from the KINESIS school, which he hopes will turn the fireball into a Nogtail-seeking missile, thereby negating any chance of the fireball missing its target.

This is perfectly possible and allowable within the confines of the magical rules: a character may target another spell which has been cast (but not yet been applied to its intended target) and modify and manipulate it with their own spell. Players should give a good description and justification for what they are attempting to do - and equally, the GM should reward players for inventive thinking.

In some cases there is a clear 'order' in which the spell effects are combined - in the example above, a SEEK spell onto a BURN spell would produce a HOMING FIREBALL, but it is not quite so clear that the inverse (a BURN spell onto a SEEK spell) would be true - after all, what wast he original SEEK spell targeting?

For this reason, whilst play is within the COMBAT CYCLE, combining spells must follow the REFLEX ORDER: for example, if MICHAEL had rolled poorly, he would have to declare his action before JANE's. With nothing for his SEEK spell to target, MICHAEL is going to have to do something else in order for this plan to work.

You should also be wary of using 'metagaming knowledge' when performing such an action: you as the player might know what is going on, but if your character had just been teleported in from 1,000s of miles away, they probably won't be able to immediately jump in and help their allies out with perfectly chosen spell modifications. The GM may rule that this level of cooperation would require that one of you use a COMMUNICATION MINOR ACTION at some point, so that you can get on the same page.

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 transcribe dmuch of their knowledge into **Spellbooks**, arcane tomes which hold deep magical secrets.

Each spell contained in the list on page 26 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 38.

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−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.

25: Negating Spells

Of course, most beings do not simply wait for a spell to hit them, and wizards rarely rely on thick shields or cumbersome armour to protect them against incoming harm.

The general rules for Resisting harm and other status effects can be found on page 52 - the rules here are specific to resiting magic, and using magic for defensive purposes.

Resisting Against Magic

Resisting an incoming magical attack is, in most cases, identical to negating an attack from a mundane weapon: performing a DV 7 check using one of your Defence Statistics, and reducing the Power of the incoming attack by the number of successes.

However, unlike a simple weapon attack, magical attacks are most likely to have complicating factors from the simple normal cases - some magical attacks are such that any number of defensive actions are obviously unfeasable - you cannot dodge out of the way of a homing fireball, and trying to block as a house is dropped on your head isn't going to do much.

There is therefore much narrative leeway for complications when magic is involved, whilst you may attempt to be creative in how your character gets around the problems presented to them, the GMs word on the matter is final.

In addition, spellcasters may choose to use the Defy option, whereby they sacrifice a level of power in exchange for making an attack harder to negate.

Using Magic to Resist

The expert magical duelist is equally as adept at using their spells for defensive purposes as offensive, and so you may use your spells to counter incoming attacks.

This is considered a Full-Round Defence (so additional quick-defense actions do not incur drain), however you still perform the action as a standard spellcasting action, selecting from your normal set of Aspects. This means that you are not impacted by Drain, but you do suffer the effects of Harm on such checks.

If you choose to manifest a spell effect for defensive purposes, the successes are used to subtract away from your foes attacks - either against yourself, or against one of your allies. This is of course subject to your GMs approval that the selected spell would be suitable for defensive purposes - you can be as inventive as you like here.

As with a full round defense, you may allocate your successes between any number of opponents, as long as the selected defence would generalise suitably, or distribute across a large region of space.

Limitations

Note that the above rules for using magic to negate an incoming attack violate one of the key paradigms of the Combat Cy-

cle mechanic - namely that all actions are near-simultaneous, with all effects applied at the end of the round. In the normal course of events, therefore, it is perfectly possible for two characters to simultaneously stun each other if they cast spells on each other.

However, if you use the Force spell to attempt to push back an opponent rushing at you with a sword, your spell manages to get in *just* before their attack does, thereby preventing their attack from landing.

For this reason, **it is impossible for a defensive spell to deal harm or impose any long-lasting status effects.** Any magical effects manifested for the spell last only for the instant necessary to interrupt and negate the incoming attack, before quickly wearing off. The Force spell might normally fling a target across the room, but if used for defensive purposes, it simply staggers them enough to prevent the attack being formulated.

From a narrative standpoint, this is because the spellcasting was 'rushed' - pushed out in a hurry in order to interrupt an incoming negative effect, and therefore does not quite have the same *oomph* that a normal spell does.

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, Freeze, Gust, Illuminate, Sculpt, Shock, Soak
Hermetics	Heal, Patronus, 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, Prophesy, 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 of 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.
◆◆◆◆◆◆◆	***True Degredation:*** 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, or improve the taste of a certain food. ***Minor Fortify:*** Make a target quicker, stronger or more resilient, and hence more likely to succeed at a single action.
◆◆◆◆◆◆◆	***True Refinement:*** 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 percieve you as a friend and ally, making them much more likely to listen to you and bend to your words. Charming is not mind control, however – you cannot use this spell to convince someone to do something which is utterly against their moral code, or to deliberately cause harm to themselves.

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 pure happiness, maybe eliciting a smile.
◆◇◇◇◇◇◇	**Animal Friendship:** A target BEAST becomes CHARMED for a short time

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.
◆◇◇◇◇◇◇	CHAMELEONMake a medium-sized object such as a book incredibly hard to spot, though not truly invisible
◆◆◆◇◇◇◇	FRAGILE INVISIBILITYPlace a fragile field over a person which renders them perfectly invisible. Care must be taken not to break this field – rapid actions such as running or attacking are liable to cause it to shatter.
◆◆◆◆◆◇◇	INVISIBILITYMake a person or object truly invisible, even when taking actions that would dissolve a weaker spell.
◆◆◆◆◆◆◆	**Inivisibility 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 a nearby location.
◆◇◇◇◇◇◇	**Crash:** Create a loud noise appear to come from some distance away.
◆◆◇◇◇◇◇	**Hypnotism:** A being becomes totally focussed on an innocuous detail and loses focus briefly.

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.
◆◆◇◇◇◇◇	**Sleep:** If the target fails to resist, they plunge into a deep sleep.
◆◆◆◆◆◆◆	**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 beigns 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
◇◇◇◇◇◇◇	**Miniscule Binding:** Hold a small animal such as an insect, and no larger than a rat, with magical bindings/
◆◇◇◇◇◇◇	**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 (*Confabricor*)

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 integratity to be used as a weapon.
◆◆◆◆◇◇◇	**Dimensional Tether:** Bind a MANIFESTED being to you for a longer period of time.

MANIFEST (*Sortia*)

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.

Ratings	Example Spells
◇◇◇◇◇◇◇	**Summon Tiny Beast:** Summon a tiny animal such as a sparrow or an insect.
◆◇◇◇◇◇◇	**Summon Small Beast:** Summon a larger animal, such as a cat, a niffler or a snake.
◆◆◆◆◆◆◆	**Summon Magnificent Beings:** Summon the most powerful magical creatures: giant DRACONIDS, otherworldly CELESTIALS and despicable MONSTERS and ABOMINATIONS.

Curse

CORRUPT (*Vitiosus*)

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 shrot 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 beasts claws would retract or become blunted.

This spell is found in the textbook A COMPENDIUM OF COMMON CURSES.

Ratings	Example Spells
◆◆◇◇◇◇◇	***Arms:*** Any weapons being carried by the target are immediately dropped at their feet as their hands spasm .
◆◆◆◆◇◇◇	***Improved Arms:*** Held weapons and wands are thrown away a great distance.

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 VOODOO 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.
◆◆◇◇◇◇◇	***Disease:*** Infect the target with a novel disease of your choosing

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. ***Flicker:*** Cause mundane fires to flicker, dance or glow brighter.
◆◇◇◇◇◇◇	***Flame:*** A small, continuous jet of flame extends from your wand, causing burns on contact. ***Sense Fire:*** Sense the presence of fires. ***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.
◆◆◇◇◇◇◇	***Far-Flung Flames:*** Ignite a stationary target from a distance. ***Extinguish:*** Suppress and extinguish a fire over a small region.
◆◆◆◇◇◇◇	***Firebolt:*** Fire a bolt of flame at a foe, dealing increased HARM ***Red-hot:*** Summon fire which is hot enough to ignite even resistant materials such as damp wood
◆◆◆◆◇◇◇	***Fireball:*** Launch a fireball which explodes on contact, hurting nearby foes with fiery concussive force ***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, or devastate huge numbers of foes

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.
◆◇◇◇◇◇◇	***Frostbite:*** A beam of freezing cold energy causes a small amount of liquid to freeze, and deals COLD damage to a foe.
◆◆◇◇◇◇◇	***Insta-freeze:*** Cause a small amount of liquid, up to a small pond, to instantly freeze solid.

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.
◆◆◆◆◆◆◆	***Tornado:*** Summon and control a mighty pillar of twisting air, which picks up, traps and eventually hurls anything it comes into contact with.

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 sunlight, and react accordingly.

SCULPT (*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.

Ratings	Example Spells
◆◇◇◇◇◇	**Pebbledash:** Cause stones and loose earth to fling themselves at your foe, dealing BLUDGEONING DAMAGE.
◆◆◇◇◇◇	**Move Earth:** Move large amounts of earth and loose stone, digging trenches and building simple earthworks.
◆◆◆◇◇◇	**Raise Pillars:** Instantly cause a small number of stone pillars to rise out of the Earth, to a height of 10 metres.
◆◆◆◆◆◆	**Earthquake:** Cause the earth in an enourmous radius around the target to shake, destroying buildings and dealing devastating damage.

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.
◆◇◇◇◇◇	**Redirect Current:** You allow a current to pass through something without harm, or redirect an electrical flow at your will. **Thunderhands:** Release a powerful jolt when your wand touches something, dealing ELECTRIC damage.
◆◆◆◇◇◇	**Lightning Bolt:** A jagged bolt of electrical energy surges from the end of your wand.
◆◆◆◆◆◆	**Thunderstrom:** Summon a mighty electrical storm overhead, and direct bolts of lightning to attack your foes.

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.
◆◇◇◇◇◇	**Minor Manipulation:** Control and manipulate the shape of nearby bodies of water, causing the, to take on a chosen shape, or to direct it to flow in a certain direction.
◆◆◆◆◆◆	**Tsunami:** An enormous tidal wave surges from your wand, enough to destroy buildings and decimate armies.

Hermetics

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
◇◇◇◇◇◇	**Kind Words:** Sooth a patient, heal tiny scrapes and bruises, but not restoring any DAMAGE.
◆◇◇◇◇◇	**Minor Healin:** Channel life-giving energy into a patient, giving their body the energy to heal itself, restoring one level of HARM.
◆◆◆◇◇◇	**Knit Bones:** Cause broken bones to rapidly repair themselves, healing larger amounts of harm.
◆◆◆◆◆◇	**Regeneration:** Regenerate lost limbs, regrow bones, and otherwise vastly accelerate the natural healing process.
◆◆◆◆◆◆	**Spark of Life:** Nurture a being which has suffered so much damage it seems dead, reignite the final sparks of life in a being which died only a few moments ago. Cannot truly revive the dead, but merely save those who are about to pass the threshold.

PATRONUS (*Expecto Patronum*)

Project powerful postivie energies into the world, known as a 'patronus', powered by powerful positive memories. Beings which are an antithesis to life, such as dementors and demons, find this energy repulsive and harmful.

This spell is found in the textbook MANIPULATING THE FORCES OF LIFE.

Ratings	Example Spells
◇◇◇◇◇◇	**Tainted Taste:** The weakest form of patronus, offers little protection, but makes you 'taste' worse to foul beings, and hence a less tempting target.
◆◆◆◆◇◇◇	**Corporeal Patronus:** Summon a patronus which takes the form of you 'spirit animal'. This being guides and protects you whilst the spell lasts.

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.
◆◆◆◇◇◇	**Sanctity:** Prevent dark magic from targeting a being for a short time, or prevent a dead body from being defiled by undeath.
◆◆◆◆◆◆	**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.

You may remove harmful status effects, or reduce their power by an amount equal to the spell power.

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 unvomfortable.
◆◆◆◇◇◇◇	**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 diifferent 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. Jinxes are an opportunity to be inventive with your attacks!

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).
◆◆◇◇◇◇◇	**Tickling Jinx:** The target is harmed by the blast, and must resist the urge to laugh uncontrollably.
◆◆◆◆◇◇◇	**Bat-Bogeys:** Cause the snot in a targets nose to take on the form of a bat, and attack them, dealing NECROTIC DAMAGE.

STRIKE (*Sectumsempra*)

Your magic is honed into a lethal weapon, mimickig 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. Generally, the caster must have a rough idea what the broken object is before they can attempt this spell.

This spell is found in the textbook MOTION: A TREATISE.

Ratings	Example Spells
◆◇◇◇◇◇	SEAL CRACKS Cause the cracks in an object to reseal to their original condition.
◆◆◆◇◇◇	MAGICAL RESSEMBLY Cause a broken and shattered object to re-assemble itself
◆◆◆◆◇◇	*Morphic memory:* Cause an item to repair itself beyond simple physical form: burned books recover their text, for example, technological devices have their hard-drives restored and so on.
◆◆◆◆◆◆	*Architectural Restoration:* Restore entire buildings, towns and 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
◆◇◇◇◇◇	*Homing Projectile:* Target a projectile, and imbue it with a target and purpose: the projectile becomes much more likely to hit its next target.
◆◆◆◇◇◇	*Summon:* Speak aloud the name of a nearby object you are familiar with, and whose location you know, and cause it to fly towards you.
◆◆◆◆◆◆	*Global Summons:* Holding a picture of an item your are familiar with in your mind, cause it to instantly appear at your location, from anywhere in the world.

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:* Target 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 intimitely 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.

Ratings	Example Spells
◆◇◇◇◇◇	*Necrosis:* A bolt of necromantic energy launches at a foe, causing their flesh to rot and dealing NECROTIC DAMAGE.
◆◆◆◆◆◆	*Death Zone:* Create a cursed region, so filled with necromantic energy that all living beings are damaged simply by their presence: weaker beings and plants instantly die off, whilst stronger beings suffer HARM as long as they remain in the zone.

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.

Ratings	Example Spells
◆◆◇◇◇◇	*Bloodcurse:* Cause the blood of a target to boil like acid in their veins, causing immeasurable pain.

DRAIN (*Exbibo 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
◇◇◇◇◇◇	*Vampric Snack:* Drain the life out of a small animal, such as an insect, weaking (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.

Ratings	Example Spells
◆◇◇◇◇◇	***Skeleton:*** Animate the bones of a long-dead humanoid, becoming a disgusting undead servant.
◆◆◆◇◇◇◇	***Inferi:*** Raise a zombie-like creature which will mindlessly attack your foes.
◆◆◆◆◆◆◆	***Army of Undeath:*** Raise thousands upon thousands of skeletons and inferi and other horrifying creatures to serve you.

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 requsts.

This spell is found in the textbook THEORIES ON THE WORLD BEYOND.

Ratings	Example Spells
◆◇◇◇◇◇	***Ghostcall:*** Speak the name of a ghost aloud, and they will feel the urge to come and talk to you.

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.

Ratings	Example Spells
◆◇◇◇◇◇	***Darkness:*** Create a magical darkness to shroud a small region, extinguishing other light sources.
◆◆◇◇◇◇	***Shadowblast:*** Hurl shadows at your foes to tear and their flesh.
◆◆◆◆◆◆◆	***Blot the Sun:*** Summon a darkness so complete it blots out the sun and the moon: Vampires, Werewolves and other such creatures gain full control over their abilities.

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.

Ratings	Example Spells
◆◆◆◇◇◇◇	***Deal with the Devil:*** Offer something in return for a powerful boon, such as knowledge, or temporary use of an unknown spell.

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 entirley 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.

PROPHESY (*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 SAFEGUARDING 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 UNDEFENDABLE.

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

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 responsbile 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 anothers 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 signifiant 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 McGonnagal'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

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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

Artificing

Artificing is the process by which new obejcts - both MAGICAL and MUNDANE are created. When you want a new magic potion, a talking sword, or a complex catapault system, you will need to turn to artificing.

There are four kinds of ARTIFICING considered within the confines of this ruleset: **Alchemy, Enchanting, Forging** and **Art**.

ALCHEMY is the ancient art of combining herbal, elemental and tokenistic ingredients to produce consumable potions, salves, poisons, gases and other such creations, whilst ENCHANTING is the art of impregnating a physical object with magical properties. Both of these are highly magical acts, and require the budding artificer to channel their own magical energies into the creation: they are therefore governed by the **IMBUE** ability.

On the other hand, FORGING is the assembling of mundane creations from their base materials - this might include literal forging, heating and shaping metal, but it also includes woodwork, mechanical tinkering and many more. ART is perhaps the most nebulous of these topics, but generally includes the creation of objects of beauty and majesty - in the magical world, these objects are often shaped into the likeness of a real person or event, allowing the creation of moving photographs or talking portraits. These domains rely more heavily on the ability to work with one's hands, and so are governed by the **CRAFTING** ability.

In order to ARTIFICE a new item, your CHARACTER will need the tools, the materials and - most importantly - the skills and knowledge in order to go about the creation.

Basic Outline

All but the most trivial of artificing efforts will fall under the purview of an EXTENDED ACTION, the mechanics of which are discussed on page 38.

The specifics of the necessary ingredients, procedures and tools are detailed in the following sections, however, as a general rule, all artificing efforts require 4 basic steps.

Designing the Product

Working with the GM, follow the individual ARTIFICING rules to design the item to create, effect to enchant, or potion to brew.

At this step, you should describe as clearly as possible the product you are trying to create.

Assigning Difficulty

Using your description, the GM then determines the **RARITY** of the product that you have described, using the ITEM RARITY conditions described on page 63.

The following table then gives a way to match the RARITY to the ABILITY of the person undertaking the task - from which the DV of the artificing effort can be divined.

ARTIFICING DV TABLE:

	Artificing Ability						
Item Rarity	1	2	3	4	5	6	7
ABUNDANT	8	7	6	5	4	3	2
COMMON	9	8	7	6	5	4	3
SINGULAR	10	9	8	7	6	5	4
UNUSUAL	11	10	9	8	7	6	5
RARE	-	11	10	9	8	7	6
EXTRAORDINARY	-	-	11	10	9	8	7
MYTHICAL	-	-	-	11	10	9	8

The ARTIFICING ABILITY is the rating that the character possesses in either the IMBUING field (for ENCHANTING and ALCHEMY) or in CRAFTING (for FORGING and ART)

Determining Complexity

The final step before beginning the creation is determining how long the item creation is actually going to take - in other words, the number of SUCCESSES that mst be accumulated before the ARTIFICING feat is completed. A suggested format is given below:

Complexity	Successes
SIMPLE	5
EASY	10
FIDDLY	15
ARDUOUS	20
TOUGH	30
FORMIDABLE	40
EVERLASTING	50+

As a general rule, the complexity will almost always map directly onto the RARITY (i.e. an ABUNDANT item will almost always be SIMPLE to construct, and a MYTHICAL object will almost always be EVERLASTING), however it is possible that something might be incredibly easy to build - but time consuming.

Building a truly gigantic cardboard construction requires no more than basic skills, but certainly takes a long time for a less skilled individual. The GM may therefore choose to mix and match the RARITY and the COMPLEXITY at their discretion.

Gathering Tools

Many crafting efforts require specialised tools in order to have even a vague hope at completing the task.

No artist can paint a watercolour without their paints and brushes, and no tinkerer can work their craft without screwdrivers, pliers and other such paraphernalia.

If your GM rules that an artificing attempt would require a specialised set of tools, you will need to go about acquiring your own - or improvising your own from scratch. The rules for this can be found on page 71.

Performing the Rolls

After the DV and the required number of successes has been determined, and the correct tools have been acquired or cobbled together, you may begin to undertake the ARTIFICING process.

At the end of every 6 hours spent working on the project, you perform an ARTIFICING check (an ASPECT + the relevant ARTIFICING ABILITY) against the assigned DV. Each success is allocated towards the EXTENDED PROJECT.

For most projects, the GM may be perfectly happy for you to take these 6-hour periods of work at random points, with gaps and rests in between. They may also allow those 6 hours to be cumulative - so 1 hour per day would trigger a roll at the end of the 6th day. However, some more complex procedures may cause the GM to ask you to spend larger consecutive periods with the project - or risk losing it. If you begin brewing a POLYJUICE POTION in March, and don't come back for it until DECEMBER...don't be surprised when the GM asks you to start again from scratch!

Describing the Item

Once the checks have been completed, the GM describes the finished product and confirms the properties and effects that it possesses. The characters may then record the new item into the INVENTORY.

A Note to Players

As a PLAYER, you also have a responsibility to work *with* the GM when undertaking ARTIFICING efforts, remembering that you are all part of a collaborative storytelling exercise.

By design, the CRAFTING system is necessarily open ended and freeform, and is designed to result in magical effects, mechanics and synergies beyond the limited imagination of the author.

The risk is, therefore, that as a player you manage to invent something with some properties which would render the item so ludicrously overpowered and over-useful that, even though it conforms to the rules set out here, it would nevertheless 'break' the game. If a single item solves every possible obstacle placed in front of the players, or removes tension and wonder from the game without adding new and interesting stories to tell, then there may be a problem.

The GM should rightly intervene if they feel that the inclusion of such an item would render the game less fun for everyone (including them!)

If this occurs, you should work with the GM to come to a compromise whereby you perhaps limit the abilities of your new superweapon to a more manageable degree. Equally, you should perhaps allow the GM a period of latitutde after creating an item where you may still work together to tinker with or clarify the exact effects and mechanics - no GM has perfect foresight after all. This should only be used in exceptional circumstances, or in a very short period of time after the item is created.

The important thing to remember is that crafting efforts should be a collaborative effort between the players and the GM - not a combative one. Players should be working with the GM to come up with fun ideas - not scheming as to what they can slip under the GM's nose.

Potioneering, also known as the arcane art of **Alchemy**, is one of the most ancient of the artificing practices.

Whilst the sister arts of **enchanting** and **crafting** focus on the creation and imbuement of physical items, potioneering focuses on the mixing, brewing and steeping of magical fluids, balms and tinctures: potions which imbue the user with magical effects when they are drunk, spilled, applied to the skin, or any other myriad forms of application.

Unlike the other artificing arts, the ingredients used for alchemy are almost entirely natural, herbal or bestial in nature - rather than the refined and manufactured products required for smithing, for example. A potion master's toolkit contains leaves, claws, eyeballs and all manner of other organic ingredients - the ingredients for the most powerful potions have to be harvested from rare and dangerous magical beasts - though some mundane plants also have some surprisingly powerful magical effects.

Mixing a Potion

Mixing a potion is far more than simply throwing ingredients into a bowl and hoping for the best - it is a delicate, magical art that involves imbuing the mages own power into the creation as it infuses - shaped by their understanding of the ingredients and the processes involved.

Even if a muggle (or, indeed, simply an untrained wizard) were to follow a tried-and-tested recipe to the letter, they would not end up with a batch of felix felices potion, but rather some upsetting bogwater creation. In order for the potion to work, the mage must have a level of understanding, an intuitive connection, to the potion.

Potion mixing inherently requires the use of a set of tools - specifically an Alchemy Set, which contains the all-important cauldron, as well as tools for preparing and filtering samples, purifying chemicals and other such important aspects of potionmaking.

Ingredients

After deciding on the potion you wish to make, you must then select at least three ingredients you wish to include to induce the desired effect.

Each ingredient found in the list below is described by a number of simple phrases, which indicate the magical properties possessed by the ingredient - you should simply choose a selection of ingredients, and construct a narrative for why the chosen ingredients would produce the desired effect.

For example, if Sean were trying to mix a powerful Healing potion, he would note that the combination of Wiggentree bark, Horklump Juice and Moly would be a powerful healing combination. When narrating the potion making, Sean's player would describe something along the lines of:

I use my Wiggentree Bark and the Horklump Juice to produce a basic healing mixture, to which I then add a dash of my extremely rare Moly, thereby magnifying the effects of the potion.

Equally, you can mix and match additional properties to create a 'story' about the potion - the Weasley twins were infamous for their stink bombs: an attempt to make a stink bomb might invoke the aerosol properties of peppermint, the smelly and Disgusting properties of a pungent onion, tied together with the catalyst property of octopus powder - together these properties clearly bind together to create a foul-smelling gas.

You may also choose to add in ingredients to counteract any unwanted effects - the polyjuice potion famously uses a lot of ingredients which have the disgusting property, resulting in a truly vile-tasting beverage. The discerning potioneer might decide that a dash of ginger (with the tasty property) might help the potion go down a bit more smoothly.

Improvised Ingredients

The players are perfectly free (in fact, encouraged!) to work with the GM to expand the list of ingredients - if they defeat a hippogriff in battle, and come away with a handful of feathers, they are welcome to try and work together to come up with some additional words to describe the alchemical effects of their bounty. Equally, new 'words' to describe alchemical properties can be invoked at any time by the GM, in conjunction with the players.

A final note is that you may also elect to use ingredients as symbolic entities - a potion designed to transform something into gold would be made out of metamorphic ingredients, and then some gold itself - even though this does not match with the 'words' used to describe it. Equally, a polyjuice potion uses a part of the target individual - even though this has no intrinsic magical property.

This system is designed to be largely freeform, allowing players to experiment and innovate with their own mixtures and recipes. - as long as a coherent narrative can be constructed as to why the chosen ingredients come together to give the specified effect, the GM should be lenient.

Preparing the Project

The GM should now attempt to determine the exact details of the potion you are making (and also perhaps dream up some complications or mitigating factors). They should ask the potion mixer to describe exactly the effects of the potion they are trying to make, the magnitude of the effects, and the number of doses intended.

The difficulty of the mixing is determined using the basic artificing rules found on page 97. In short, the GM uses the rarity of the ingredients and the properties of the potion mixing that is being attempted to divine a Rarity for the potion.

As suggested on page 97, the Rarity also corresponds to the number of required successes for the potion to be completed. However, attempting to brew a larger dose may increase the number of required successes. Most alchemy attempts would produce only a small number of samples of the desired potion - usually between 1 and 3 (at the GMs discretion). This number can be increased by voluntarily increasing the complexity of the project by one level - if a Fiddly project would produce 2 samples, then you may brew 4 potions by making the mixing arduous, or 6 potions by making it tough

Ingredient Properties

Below is a list of the ingredient properties which are used for the 'default' alchemical ingredients included in this guide. Each effect is described (deliberately vaguely) by a single word, which is elaborated upon in this list.

Effect Name	Effect Description	Sample Ingredients
Absorbant	Causes things to be swallowed up, or incorporated into the target	Manticore Skin and Moondew
Accelerant	Speeds up the metabolic rate, and even the passage of time	Nogtail Trotter, Raiju Shaving and Thunderbird Feather
Acidic	Corrosive, inflicts acid damage and degrades physical objects.	Basilisk Venom, Dragon Blood and Sphinx Saliva
Aerosol	Produces a cloud of gas or air, ideal for producing long-lasting clouds.	Peppermint, Dragon Fire Gland and Nundu Venom Sac
Amnesic	Induces amnesia, causes a target to forget things	Lethe Water
Amplifying	Increase the strength of the things it is applied to, either physically, magically or alchemically	Mackled Malaclaw Tail, Lobalug Venom and Phlegiston Water
Aphrodesiac	Makes things appear beautiful, induces lust and desire	Ashwinder Eggs, Daisy and Pearl Dust
Aquatic	Imbued with the essence of water, gives the consumer aspects of underwater creatures.	Kelpie Hair, Styx Water and Gillyweed
Babbling	Induces excessive talkativeness, usually with a sense of mania	Hippocampus Hair, Jarvey Fang and Mandrake Root
Burning	Creates heat and fire, can ward off cold, protect from fire or outright burn things	Dragon Fire Gland, Fire Crab Shell and Pheonix Feather
Colourful	Brightly coloured, induces specific colour changes in the potion or its consumer	Dragon Scale, Fire Crab Shell and Hippocampus Hair
Conductive	Allows electricity and heat to pass through easily	Magnesium, Moonstone and Gold
Confusing	Induces confusion in the minds of living beings	Vodka, Lethe Water and Doxy Eggs
Cursed	Contains powerful dark magic that bring about foul curses	Dementor Cloak and Unicorn Blood
Disgusting	Vile, likely to induce nausea and vomiting	Eye of Newt, Gillyweed and Troll Snot
Dry	Rapidly absorbs liquids, helps mop up spillages	Abyssinian Shrivelfig and Ash
Enraging	Induces anger and rage, turning the afflicted into a mindless beast.	Cyclops Eye, Quintaped Leg and Styx Water
Explosive	Powerfully unstable, liable to explode or detonate	Erumpet Horn, Magnesium and Boomberry
Flexible	Unbrittle and able to deform and contort, but always able to return to original shape	Mallowsweet, Murtlap Tentacles and Fluxweed
Floating	Flies or moves about in space of its own accord	Fairy Wings, Aconite and Thunderbird Feather
Fortifying	Increases the positive attributes of things – increases strength or intelligence (when applied correctly).	Griffin Claw, Troll Snot and Re'em Blood
Fragrant	Has a pleasant aroma	Boomberry, Lavender and Peppermint
Freezing	Cold to the touch: can ward off excess heat, protect from cold or freeze things solid	Sphinx Saliva, Dementor Cloak and Frost Salamander Blood
Hallucinogenic	Induces euphoria and brings about visions and false memories.	Billywig Sting, Cocytus Water and Kneazle Claw
Hard	Hard, unbending and immune to change – ideal for protective ointments	Dragon Scale, Dragon Claw and Copper
Healing	Induces healing to living beings	Nettles, Dittany and Murtlap Tentacles
Incorporeal	Not quite there, allows one to step briefly into the astral plane	Demiguise Hair
Inspiring	Induces hope and bravery into things, pushing them to achieve their best and defy the odds.	Mooncalf Tears and Pheonix Feather
Insulating	Prevents heat and electricity from passing through easily	Wiggentree Bark, Ash and Fire Crab Shell
Invisible	Causes things to become invisible or hard to see	Demiguise Hair and Lacewing Flies
Irritant	Causes itching, swelling and boils to erupt on the skin	Bubotuber Juice, Bulbadox Powder and Flobberworm Mucous
Lucky	Said to bring good luck to those who bear it	Fairy Wings and Squill Bulb
Magical	Acts as a conduit or a source of raw magical power	Dragon Blood, Gold and Runespoor Egg
Melancholic	Induces melancholy, despair and in extreme doses, terror	Cocytus Water, Dementor Cloak and Pogrebin Shell
Metamorphic	Causes objects to alter their shape and change form	Caterpillar, Mercury and Bicorn Horn
Nutritious	Supplies vitamins, minerals and energy for living beings and plants to thrive upon	Honeywater, Lemon Juice and Mandrake Root
Painful	Creates incredible mind-numbing pain if consumed	Acheron Water
Paralytic	Causes muscles to lock up and induce paralysis	Acheron Water, Bubotuber Juice and Asp Tail
Penetrating	Seeps through defensive, or bursts through armour	Bicorn Horn, Sea-Serpent Spine and Erumpet Horn
Poisonous	Toxic to living beings, inflicts poison damage	Basilisk Venom, Mercury and Lobalug Venom
Prescient	Stimulates psychic abilities, allowing glimpses into the future, or into the minds of others	Tea Leaf, Kneazle Claw and Cyclops Eye
Preserving	Prevents rot and decay, holds things as they are	Acromantula Venom
Purifying	Drives away disease, poisons and corruption	Pheonix Feather, Bezoar and Eye of Newt
Radiant	Emits a glow	Pearl Dust, Salamander Blood and Pheonix Feather
Resilient	Unusually immune or resistive to external influence	Dugbog Bark, Wartcap Powder and Manticore Skin
Sapping	Drains the positive attributes from things	Leeches, Glumbumble Treacle and Grindylow Claw
Slippery	Causes things to slide, induces movement	Mercury, Morning Dew and Murtlap Tentacles
Smelly	Has an unpleasant aroma	Bundium Fluid, Pungent Onion and Flobberworm Mucous
Soothing	Calms the target of mental stress, prevents itchiness	Squill Bulb, Mooncalf Tears and Murtlap Tentacles
Soporific	Sends things off to sleep	Asphodel, Lavender and Mooncalf Tears
Stabilising	Prevents instability, makes things more predictable and reliable	Honeywater, Eye of Newt and Lethe Water
Sticky	Causes things to stick in place, prevents movement	Troll Snot, Stinksap and Honeywater
Stimulant	Brings about mental acuity, prevents sleepiness	Hippocampus Hair, Ginger and Dragon Claw
Suffocating	Prevents target from breathing	Ash, Grindylow Claw and Nundu Venom Sac
Tasty	Yummy to eat	Mallowsweet, Lemon Juice and Chizpurfle Fang
Ugly	Horrible to look at, induces revulsion and hatred	Bezoar and Quintaped Leg
Unlucky	Said to bring about chronic bad luck	Mackled Malaclaw Tail and Unicorn Blood
Voltaic	Possessing or generating an electrical charge	Raiju Shaving, Copper and Thunderbird Feather

Ingredients

Below is presented a list of ingredients, along with a brief description of their origin, as well as the all-important descriptions of its ALCHEMICAL PROPERTIES.

Harvesting & Acquiring Ingredients

Character are encouraged, wherever possible, to gather their own ingredients for potion mixing - after all, it is always more satisfying to mix things that you harvested yourself, rather than using store-bought ingredients. The potency of the magic is just a *bit* stronger when there is a personal connection.

However, sometimes it is just not practical to go dragon hunting when you want to whip up a quick batch of **FIRE-BREATHING PHILTER** - in which case merchants in all magical centres can surely be found who will service your needs.

Retroactive Purchases

In keeping with the general theme of abstraction and simplification present in the FINANCIAL system of the game, so to is a certain level of abstraction levied at the purchasing and tracking of ingredients.

Some players may simply not find it fun to keep a coherent list of all the alchemical supplies they have gathered, and any serious potion-oriented character would quickly find themselves overwhelmed with the maintenance of such a list. It is therefore encouraged that a level of **RETROACTIVE PURCHASING** be allowed.

When ingredients are purchased at a shop, rather than purchasing (for example), *five samples of dragons blood, two samples of newts eyes and a scoop of scarab beetles*, instead the character sheet encodes the ability to purchase *x samples of rare ingredients, or y samples of a common ingredient*.

The exact ingredients that were purchased can be decided retroactively - when a potion mixing requires some *fairy wings*, as long as you have purchased a COMMON ingredient, you can decide that the 'mystert' ingredient was in fact the fairy wings you require, before marking it off.

When purchasing 'retroactive ingredients', the following price guides may suffice:

RARITY	COST
ABUNDANT	100+ samples for ₲1
COMMON	20 samples for ₲1
SINGULAR	10 samples for ₲1
UNUSUAL	3 samples for ₲1
RARE	1 sample for ₲1
EXTRAORDINARY	₲3 per sample
MYTHICAL	₲10+ per sample

The secondary character sheet contains slots to mark how many 'retroactive' ingredients you have purchased in the form of a number of diamonds for each rarity. Each time you select which ingredient was purchased from your set, remove the mark. Note that ABUNDANT ingredients are so cheap and easily available that any respectable potion-maker may assume that they have a near-infinite supply. The GM should only charge

for these ingredients if truly monumental quantities are being used.

The GM may, of course, rule that the desired ingredient was not available at the time of purchase (or perhaps has not survived the months or years that have passed since it was purchased...), in which case you may have to track down an ingredient specifically, though this should generally only apply to specific volatile, rare or hard to obtain ingredients.

This also does not apply to ingredients which you have harvested yourself - you use those as you would normally expect, recording them individually and marking them off as they are used or sold.

Ingredient Rarity

As with all items, INGREDIENTS are classified by their RARITY, which encompasses the difficulty of acquiring, harvesting, processing and preserving the ingredient.

It may be assumed that a rarer ingredient is necessarily more powerful - to the extent that the limiting factor on most potion mixing efforts is the rarest item used in the mixture. Unless a particularly good 'ingredient narrative' can be concocted, a POTION can never be assigned a RARITY higher than that of its most rare ingredient.

In this fashion, potions are limited in their effectiveness by the availability of ingredients - you cannot mix a MYTHICAL poison capable of bringing down dragons with a single droplet without some seriously MYTHICAL ingredients.

Abundant Ingredients

INGREDIENT	DESCRIPTION	EFFECTS
ASH	Burned and blackened organic matter.	DRY, INSULATING and SUFFOCATING
ASPHODEL	A mundane member of the lily family, used in sleeping potions	SOOTHING and SOPORIFIC
CATERPILLAR	Pupae form of a butterfly. A variety of species and colours.	COLOURFUL and METAMORPHIC
COFFEE BEANS	Small brown berries with a high caffeine content. Used by muggles as a restorative.	STIMULANT
COPPER	A chemical element with many intriguing properties.	CONDUCTIVE, HARD and VOLTAIC
DAISY	A small white and yellow flower familiar to muggles.	APHRODESIAC and FRAGRANT
FLOBBERWORM MUCOUS	The green-grey goo extruded by the most useless of creatures.	IRRITANT, SMELLY and STICKY
GINGER	A pleasant smelling plant and foodstuff. Gives life a bit of zing.	STIMULANT and TASTY
HONEYWATER	A dilute form of honey. Useful as a potion base.	NUTRITIOUS, STABILISING and STICKY
LAVENDER	A pleasant smelling purple plant with powerful calming effects.	FRAGRANT, SOOTHING and SOPORIFIC
LEMON JUICE	Cloudy, acidic juice – a good addition to many potions.	ACIDIC, NUTRITIOUS and TASTY
MOONDEW	Dew gathered at midnight on a new moon. Absorbs all light that hits it.	ABSORBANT and PURIFYING
MORNING DEW	Dew harvested by naked virgins from only the purest oak leaves, just as the first rays of morning infuse them.	SLIPPERY
NETTLES	Stinging plant, but has restorative properties when brewed.	HEALING and IRRITANT
PEPPERMINT	A pleasant smelling and tasting herb, which produces a cloud of gas when heated with acids.	AEROSOL, FRAGRANT and TASTY
ROSE PETALS	Red petals that exude lust.	APHRODESIAC and FRAGRANT
TEA LEAF	A muggle plant that awakens the brain, and broadens the senses. Good with milk.	PRESCIENT and STIMULANT
VODKA	A strong mixture of ethanol and water, usually distilled from grain or potatoes.	CONFUSING and RESILIENT

Common Ingredients

Ingredient	Description	Effects
Aconite	The brilliant blue flower of a common, non-magical (but poisonous) plant.	Floating and Poisonous
Asp Tail	The tail of a poisonois European snake, used in potion making for thousands of years.	Paralytic and Poisonous
Billywig Sting	The venom inside this vicious barb causes giddiness and levitation.	Floating and Hallucinogenic
Boomberry	A small brown nut that explodes when disturbed.	Explosive and Fragrant
Bubotuber Juice	White sap from the magic tree causes boils on contact.	Acidic, Irritant and Paralytic
Bulbadox Powder	Volatile orange powder capable of causing boils and itching	Disgusting and Irritant
Bundium Fluid	A powerfully acidic, foul smelling grey secretion.	Acidic, Smelly and Sticky
Chizpurfle Fang	The fang of the magic-absorbing insects is a powerful mental restorative.	Stimulant and Tasty
Dittany	A mundane green leaf with powerful healing properties.	Healing
Doxy Eggs	The bright blue eggs of the trickster-fairies are mildly poisonous.	Confusing and Poisonous
Eye of Newt	A classic potion ingredient, these black orbs are often used to stabilise volatile potions.	Disgusting, Purifying and Stabilising
Fairy Wings	Fairies regrow their iridescent wings regularly, though fresh-plucked wings are the most potent.	Floating, Hallucinogenic and Lucky
Fluxweed	A magical plant known for its healing and transformative properties.	Flexible, Healing and Metamorphic
Hemlock Essence	A well known poison, known for its purple hue.	Poisonous
Horklump Juice	The deep red juice of the horklump is a healing agent.	Healing and Tasty
Iron	A plentiful, hard metal. Used as a base in alchemy.	Conductive and Hard
Lacewing Flies	A species of small green insects, known for their transparent wings.	Invisible and Metamorphic
Leeches	Animals that feed off blood. Powerful healing properties, but gross.	Disgusting, Healing and Sapping
Lobalug Venom	This white fluid is a mild poison, often used to amplify other ingredients.	Amplifying and Poisonous
Lovage	A mundane plant with nausea inducing qualities.	Disgusting
Magnesium	This lustrous metal is so reactive it must be stored in oil to prevent it reacting with air.	Amplifying, Conductive and Explosive
Mallowsweet	The yellow berries of this plant have many beneficial properties.	Flexible and Tasty
Murtlap Tentacles	The pink tentacles have a soothing effect on the skin.	Flexible, Healing, Slippery and Soothing
Nightshade	A poisonous purple flower, used as a cosmetic by muggles throughout history.	Aphrodesiac and Poisonous
Owl Feather	Proximity to wizards mean that an owls feathers pick up many properties.	Floating
Pungent Onion	A bright green onion with a powerfully repulsive odour.	Aerosol, Disgusting and Smelly
Slug Slime	Horned slugs produce an acidic green-grey fluid that slow their targets down.	Acidic and Sticky
Stinksap	A foul smelling green sap that permeates all surfaces it touches.	Penetrating, Smelly and Sticky
Tormentil Tincture	A bright yellow fluid extracted from a plant known for its soothing properties.	Colourful and Soothing
Wartcap Powder	A sickly yellow powder that causes boils and rashes to break out.	Irritant and Resilient
Wiggentree Bark	A thick lump of bark from a magical tree. Powerful restorative properties.	Hard, Healing and Insulating

Singular Ingredients

Ingredient	Description	Effects
Abyssinian Shrivelfig	A purple fruit found in the African desert. Dries up and shrinks when picked.	Dry and Metamorphic
Boomslang Skin	The brown, sloughed of skin of a non-magical snake.	Disgusting and Metamorphic
Doxy Venom	This clear fluid deeply affects the brain of the victim.	Confusing and Poisonous
Dugbog Bark	Very dense wood-like material from the back of a dugbog.	Hard and Resilient
Fire Seed	A seed that burns with a hot flame whilst growing. Takes hours to cool once picked.	Aphrodesiac, Burning and Purifying
Gillyweed	A magical plant with the ability to confer the consumer with gills.	Aquatic, Disgusting and Nutritious
Glumbumble Treacle	A melancholy inducing substance that looks like pink honey.	Melancholic, Sapping and Sticky
Grindylow Claw	A grey talon used by the creature to suffocate its victims.	Paralytic, Sapping and Suffocating
Jarvey Fang	A curved fang containing a venom that causes involuntary babbling.	Aphrodesiac and Babbling
Knotgrass	The result of magical experimentation on a muggle plant - the result is an unusually resilient weed which can grow almost anywhere.	Metamorphic and Resilient
Mandrake Root	Trimmings from a sentient plant that act as a powerful antidote.	Babbling, Nutritious and Purifying
Mercury	A liquid silver metal that is constantly changing shape and form.	Metamorphic, Poisonous and Slippery
Moke Skin	A green scaled pouch that shrinks at the sign of approaching danger.	Flexible, Resilient and Resilient
Moonstone	A gemstone of unknown provenance. Glows with an inner light.	Conductive and Radiant
Octopus Powder	A disgusting orange powder, but a powerful catalyst.	Amplifying and Disgusting
Salamander Blood	Bright red fluid that emits huge amounts of heat. A powerful catalyst.	Amplifying, Burning and Radiant
Scarab Beetles	Once considered sacred by the ancient egyptians, these contain a surprising amount of magical power for a mundane beetle.	Healing and Resilient
Sloth Brain	The diced brain of a sloth is said to contain the essence of the being.	Confusing and Sapping
Squill Bulb	The root of a non-magical plant found at high altitudes, often used to make potions palatable.	Lucky, Soothing and Tasty

Unusual Ingredients

Ingredient	Description	Effects
Alihotsy Leaves	Consuming the speckled leaves of the 'hyena tree' results in uncontrollable laughter	Hallucinogenic
Bezoar	A hard, brown lump formed in the stomach of a goat. Horrifying to look at, but said to be a powerful antidote.	Purifying and Ugly
Centaur Hoof	Shavings from the hoof is said to contain the wisdom of the mystical people.	Prescient and Stimulant
Frost Salamander Blood	The ice-cold blood of the frost salamander, a pleasant sky-blue colour.	Freezing and Stabilising
Hippocampus Hair	This multicoloured hair is said to help the memory.	Babbling, Colourful and Stimulant
Kneazle Claw	When powdered, increases the consumer's perception enormously.	Hallucinogenic, Prescient and Stimulant
Mooncalf Tears	Glowing fluid that seems to calm you down just by looking at it.	Fragrant, Inspiring, Soothing and Soporific
Nogtail Trotter	The foot of the nogtail makes one as fleet as the beast itself.	Accelerant and Hallucinogenic
Pearl Dust	A lustrous powder that gleams with positive energy.	Aphrodesiac and Radiant
Pogrebin Shell	A lump of hardened flesh that resembles stone. Exudes an ominous aura.	Hard and Melancholic
Raiju Shaving	A clump of fur torn from the lightning-fast thunder dog, crackles with energy.	Accelerant and Voltaic
Silver	A rare and lustrous metal, second only to gold in its value. Feared by the undead.	Conductive and Purifying
Troll Snot	A thick grey goo that dulls the senses, but bolsters the muscles.	Disgusting, Fortifying and Sticky
Venemous Tentacula	A green goo formed from the mashed plant. Highly toxic.	Poisonous

Rare Ingredients

INGREDIENT	DESCRIPTION	EFFECTS
ASHWINDER EGGS	A clutch of the eggs of a fire-snake. They are red-hot, and are renowned in love potions.	APHRODESIAC and BURNING
CYCLOPS EYE	The single eye torn from the thunder giant tribe, very rare and very dangerous	ENRAGING, PRESCIENT and VOLTAIC
DEMIGUISE HAIR	An invisible strand of hair, with many beneficial properties.	INCORPOREAL and INVISIBLE
DRAGON BLOOD	Dumbledore is said to have discovered 12 uses for this scarlet substance.	ACIDIC, AMPLIFYING, BURNING, MAGICAL and RADIANT
DRAGON CLAW	The powdered claw of a dragon is said to provide a potent brain-boost.	HARD, SAPPING and STIMULANT
DRAGON FIRE GLAND	The red-hot glands that sit inside the mouth of a dragon, responsible for their fire-breathing.	AEROSOL and BURNING
DRAGON LIVER	The liver of a dragon takes on the qualities of the food that the dragon eats.	DISGUSTING and HEALING
DRAGON SCALE	A hardened scale from the hide of a dragon - the colour varies depending on the species it was harvested from.	COLOURFUL, HARD, INSULATING and RESILIENT
FIRE CRAB SHELL	A jewel-encrusted ruby shell that occaisionally emits a gout of flame.	BURNING, COLOURFUL, INSULATING, RADIANT and RESILIENT
GOLD	A rare and lustrous metal. The goal of alchemists throughout history.	APHRODESIAC, CONDUCTIVE and MAGICAL
GRIFFIN CLAW	A magic raptor-like claw. Said to confer its great intelligence to the owner.	FORTIFYING, PRESCIENT and STIMULANT
KELPIE HAIR	The grey hair of the shapeshifter retains some of this magic.	AQUATIC and METAMORPHIC
MACKLED MALACLAW TAIL	A powerful iridescent blue ingredient, useful but unstable.	AMPLIFYING, EXPLOSIVE and UNLUCKY
RUNESPOOR EGG	Deep blue eggs with an orange aura, they are said to focus the mind	MAGICAL and STIMULANT
SEA-SERPENT SPINE	Shed from the fins of aquatic beasts, these spines are used by poisoners worldwide, and are renowned for their ability to pierce even the toughest materials.	AQUATIC, PENETRATING and POISONOUS

Extraordinary Ingredients

INGREDIENT	DESCRIPTION	EFFECTS
ACHERON WATER	Water from one of the rare magic rivers, the Acheron is the river of pain. Drinking this water is not advised.	PAINFUL and PARALYTIC
ACROMANTULA VENOM	Thick, black venom of the giant spiders. Very rare and potent.	PARALYTIC, POISONOUS and PRESERVING
BICORN HORN	The golden horn of a legendary beast, with many properties.	FORTIFYING, METAMORPHIC, PENETRATING and STIMULANT
COCYTUS WATER	Water from one of the rare magic rivers, the Cocytus is the river of wailing.	FREEZING, HALLUCINOGENIC and MELANCHOLIC
DEMENTOR CLOAK	A cutting from the cloak of a dementor. Oozes cold, and saps your will.	CURSED, FREEZING and MELANCHOLIC
ERUMPET HORN	A grey, twisted horn that has a nasty habit of exploding.	AMPLIFYING, EXPLOSIVE and PENETRATING
LETHE WATER	Water from one of the rare magic rivers, the Lethe is the river of forgetfulness, and so the water is a powerful amnesiac.	AMNESIC, CONFUSING and STABILISING
OCCAMY EGG	Seemingly made of solid silver, yet constantly growing in size.	APHRODESIAC, COLOURFUL and METAMORPHIC
PHLEGISTON WATER	Water from one of the rare magic rivers, the Phlegiston is the river of fire, and the water drawn from this river is unusually reactive and explosive.	AMPLIFYING, BURNING and EXPLOSIVE
QUINTAPED LEG	A brown, hairy leg from a magic abomination. Filled with hatred and power.	AMPLIFYING, ENRAGING and UGLY
RE'EM BLOOD	A vibrant yellow fluid that imbues the drinker with immense strength.	AMPLIFYING and FORTIFYING
SPHINX SALIVA	Used to keep the sphynx cool in the hot deserts, this fluid is also incredibly acidic.	ACIDIC and FREEZING
STYX WATER	Water from one of the rare magic rivers, the Styx is the river of hatred, but is also rumoured to provide near-invulnerability.	AQUATIC, ENRAGING and RESILIENT
UNICORN HAIR	A pure-white hair with many beneficial properties, if taken politely.	AMPLIFYING, APHRODESIAC and APHRODESIAC

Mythical Ingredients

INGREDIENT	DESCRIPTION	EFFECTS
BASILISK VENOM	Potent purple venom from the fangs of a monstrous snake.	ACIDIC, PARALYTIC and POISONOUS
MANTICORE SKIN	The manticore's magic resistance resides within its tanned skin.	ABSORBANT, INSULATING and RESILIENT
MOLY	A golden, glowing plant that helps to heal the wounded and break curses. It can only be picked by an immortal at the exact moment of dawn, else it shrivels and dies.	APHRODESIAC, FRAGRANT, HEALING and PURIFYING
NUNDU VENOM SAC	A black lump of flesh responsible for producing the poisonous aura of the nundu.	AEROSOL, AMPLIFYING, POISONOUS and SUFFOCATING
PHEONIX FEATHER	A scarlet feather with many wonderful magical properties.	BURNING, HEALING, INSPIRING, PURIFYING and RADIANT
THUNDERBIRD FEATHER	A pale, golden feather which seems to crackle with energy. Merely touching it causes your hair to stand on end.	ACCELERANT, CONDUCTIVE, FLOATING and VOLTAIC
UNICORN BLOOD	Visibly similar to mercury, the blood of a unicorn carries a powerful curse.	CURSED, HEALING, SAPPING and UNLUCKY

Selected Recipes

Though alchemy is inherently a very personal affair, with individual witches and wizards harbouring their own secret recipes which they pass on down through the generations, the following suggests some very common base recipes for a number of potions.

CHAPTER 29. POTIONS

Antidote to Common Poisons

A standard concoction learned in every potions class - this foul-tasting, black fluid purges the body of toxins and poisons

RARITY:	Singular
INGREDIENTS:	MOONDEW, EYE OF NEWT, BEZOAR
EFFECT:	Removes the POISONED status effect (and other toxin-induced effects) with a POWER of 10.

Amortentia

A vibrant pink fluid which exudes an aroma unique to individual: it mimics the scent of the things the individual finds most attractive. Whilst TRUE LOVE cannot be mimicked, this potion produces a powerful infatuation and lust.

RARITY:	Extraordinary
INGREDIENTS:	ASHWINDER EGGS, UNICORN HAIR, PEARL DUST, FIRE SEED, PLUS A TOKEN OF THE FOCUS OF DESIRE
EFFECT:	The drinker becomes immediately CHARMED (Power = 25) towards the focus of the potion, feeling great sexual and romantic urges towards them until the potion wears off.

Baruffio's Brain Elixir

Though the actual effects of this potion are debated, it is a popular item on the HOGWARTS black market come exam time.

RARITY:	Rare
INGREDIENTS:	RUNESPOOR EGGS, DRAGON CLAW, GRIFFIN CLAW
EFFECT:	For one hour after consuming, the drinker's INTELLIGENCE statistic cannot be below 5.

Draught of the Living Death

A pitch-black liquid, said to cause the drinker to fall into a sleep so deep it mimics death.

RARITY:	Unusual
INGREDIENTS:	ASPHODEL, SLOTH BRAIN, VENEMOUS TENTACULA
EFFECT:	Target falls asleep with POWER 5. This does not wear of without external intervention.

Felix Felices

Lustrous, liquid gold fills a tiny phial - this potion is incredibly difficult to brew, but the results are truly astounding. Use with extreme caution.

RARITY:	Mythical
INGREDIENTS:	RUNESPOOR EGG, ANGEL'S FEATHER, SQUILL BULB, GOLD, FAIRY WINGS
EFFECT:	For 1 hour after consuming, all rolls performed by the consumer score the maximum possible result. If consumed more than once in a 1 year period, the drinker becomes addicted and permanently reduces their maximum HEALTH by one for every day in which a sample is not consumed.

Pepperup Potion

A vibrant blue fluid with white steam billowing out from it - upon drinking, similar puffs of steam shoot out of your ears!

RARITY:	Singular
INGREDIENTS:	COFFEE BEANS, GINGER, CHIZPURFLE FANGE, FIRE SEED
EFFECT:	The drinker is reinvigorated. Roll a DV 10 WILLPOWER check - on failure, restore a single FORTITUDE point, on a success, restore two.

Nirvan's Noxious Clouds

An unassuming glass vial seems almost completely empty, containing only a whisp of green gas. When smashed, the gas expands outwards into a suffocating, toxic gas cloud.

RARITY:	Rare
INGREDIENTS:	ASH, DRAGON FIRE GLAND, LOBALUG VENOM, MERCURY
EFFECT:	When released, expands to cover a radius of 3m. Any being entering the cloud suffers LEVEL 3 POISON damage per cycle, and cannot breathe whilst remaining inside the cloud.

Wiggenweld Potion

This bright red fluid is instantly recognisable as a basic healing potion: inducing the natural healing abilities of the drinker

RARITY:	Common
INGREDIENTS:	WIGGENTREE BARK, HORKLUMP JUICE, DITTANY
EFFECT:	Drinker rolls a DV 7 VITALITY check, healing for 1 level + 1 for each success.

Enchanting is the process whereby magical items are made – imbuing them with extraordinary abilities.

In order to ENCHANT an item to become magical, one must first create a **Arcane Nexus** on the item, and then funnel magical energy in order to **Imbue** the Nexus with power.

The Nexus

The first step in the creation of a magical item is the laborious process of ARCANE INSCRIPTION, in which magical RUNES are drawn over the object to be enchanted using special **Runic Tools**. These RUNES form a complicated web of magic known as the **NEXUS** of the object.

The NEXUS forms the heart of the magical enchantment, with the result that iIf the nexus of an enchanted object is destroyed (an act which normally, though not always, destroys the enchanted object) the enchantment is released and ceases to function. The NEXUS forms an arcane web which catches, stores, channels and redirects magical power in a certain way, depending on the intent of the enchanter.

Runes

There are thousands of individual RUNES throughout the known world, each individual culture has their own arcane symbology and methods of placing power into objects. The RUNES taught at Hogwarts are known as the '**Ancient Runes**', and are those most commonly used in Northern Europe since around 200 B.C.

Each rune inscribed on the surface of the object alters the nature of the nexus, and hence changes the kind of magic that can be stored in it, the way that the item is activated, and the way in which the magic is released. The most important part of the enchantment process, therefore, is selecting the runes which will produced the desired effect.

Ones these RUNES are chosen, the enchanter must begin the complex task of inscribing interlinking chains of these RUNES in arcane shapes and patterns over the surface of the object. The selection of RUNES is therefore of vital importance to the outcome of the enchantment.

All of the ANCIENT RUNES fall into one of three categories: the **Control Runes**, the **Esoteric Runes** and the **Duration Runes**. For a successful echantment, you need at least one rune from each category to be inscribed into the nexus.

Control

The way in which the magical item is used and controlled is determined by the **Control Runes** - does the item respond to words and phrases, the approach of a foe, or does it activate when worn?

Rune	Name	Description
𝕏	animax	Used for enchantments which are 'sentient', and appear to be controlled at the will of a living being within the item.
𝕂	fabulum	Used for triggers that rely on an arcane or magical action occuring, such as a spell being cast upon them, or placed upon an enchanted item.
Ⅎ	iuxta	Induces a field which can detect the proximity of specified being or objects - useful for triggering effects when an item is approached or worn.
⅄	mentis	Allows a wielder to control the effects of the item with their mind.
ℕ	oculum	Triggers the enchantment when a visual trigger occurs, such as a particular image appearing, or light landing on it in a specific fashion.
⅄	salto	Useful for enchantments that should trigger when a particular ritualistic motion is performed either near or with the object, or when the object is interacted with in some physical way.
⅊	seculum	A *seculum* rune activates the energy within the nexus on a fixed schedule, allowing the enchanter to create a time-based trigger.
⅄	sessio	An item enchanted with this rune is permanently active and has no trigger to speak of. The effect is considered 'passive' and always active, though at the cost of a somewhat diluted effect.
⅄	vox	This rune activates the nexus when a particular command phrase is said within a certain radius of the item.

Duration

The **Duration Runes** specify how long the effect of the enchanted item lasts after it is activated: does it last for only a few seconds at a time, does it release the effect incredibly quickly then halt, or is the effect permanently active?

Rune	Name	Description
⚹	displos	Used for effects that act instantaneously, releasing all their effect an energy in a split second.
⏁	velox	Used for effects which last for a handful of seconds – burning a target when struck with a weapon, or activating a temporary shield.
𝕏	lentus	Used for effects that last on the duration of minutes to hours. The effects tend to be much more gentle, as the magic gently seeps out over time.
𝕏	aeternum	Used for effects which last for extended periods of time, or are constantly active. As with *lentus*, the effects are diluted by the need to conserve energy.

Esoteric

The **ESOTERIC RUNES** shape the nexus to accept magic from a certain discipline, and therefore determines the category of magic the enchantment is capable of reproducing.

Rune	Name	Description
ᛉ	aevum	Used to contain magic associated with the **TEMPORAL** discipline.
Φ	animus	Used to contain magic associated with the **CEREBRAL** discipline.
Y	basiorum	Used to contain magic associated with the **HEXES** discipline.
ᚴ	canto	Used to contain magic associated with the **BEWITCHMENT** discipline.
ᛆ	clypus	Used to contain magic associated with the **WARDING** discipline.
⊤	genero	Used to contain magic associated with the **CONJURATION** discipline.
ᛁᛁ	lues	Used to contain magic associated with the **NECROMANCY** discipline.
ᚥ	morbus	Used to contain magic associated with the **CURSES** discipline.
ᛏ	motu	Used to contain magic associated with the **KINESIS** discipline.
ᚨ	muto	Used to contain magic associated with the **ALTERATION** discipline.
ᛕ	primum	Used to contain magic associated with the **ELEMENTAL** discipline.
ᛁ	ritus	Used to contain magic associated with the **OCCULTISM** discipline.
ᚼ	sarco	Used to contain magic associated with the **HERMETICS** discipline.
ᚼ	vinco	Used to contain magic associated with the **PSIONICS** discipline.

Learning Runes

Whilst, for simplicity, the runes are presented as singular entities within this rulebook (the 'base rune'), when a witch 'learns' a rune, they are actually learning the complex 'grammar' needed to conjugate and modify the base runes into the complex webs of magic required for enchanting.

Learning a new rune, therefore, can be an arduous task, and usually requires studying a tome dedicated to that singular rune for a number of hours. Locating the relevant tome might be an adventure in and of itself - the HOGWARTS LIBRARY is unlikely to stock any tomes regarding the use of ᛁᛁ , the necromantic rune, for example.

As a rough guide, once a rune-tome has been located, a character may perform an INTELLIGENCE (INVESTIGATION) check (DV 7). Each success reduces the required study time by 1 hour, starting from 8 hours. Once this time has elapsed, your character is considered to have memorised the use of this rune.

The Enchanting Ritual

Whilst the RUNES are being inscribed, the artificer must channel magical energy into the runes, to be stored and shaped in the nexus. To do this, they must hold a very precise idea of the effect they wish to imbue into the item.

Following the basic ARTIFICING guidelines given on page **??**, you must first describe (as precisely as possible) the effect that you are trying to imbue into the target item, and describe why and how your selected runes allow you to perform this action. If the GM concurs that your selected runes would create a NEXUS for your chosen enchantment, they will choose a DV and a required number of successes using the standard ARTIFICING guidelines.

For every 6 hours that you spend focussed entirely on the Imbuing process, you may perform an IMBUING check. Every success you gain from the check is allocated into the project-pool.

Enchantment Success

Once you have reached the required number of successes, you have completed the enchanting process, and now possess a newly enchanted object. Your GM should finalise any remaining questions about the properties of the new object, such as any limitations or finite uses, and then you may begin to use it as you wish.

Enchantment Failure

As per the rules regarding long-term projects, if a CATASTROPHIC FAILURE ever results in the project successes to go below zero, the action fails. Unfortunately, with a process as delicate and fiddly as the construction of a NEXUS, such a failure probably ends badly.

The exact nature of the failure of an enchantment is up for the GM to decide, but the total destruction of the original item would be considered the absolute minimum - a small explosion catching those nearby and dealing a small amount of HARM would also be reasonable. ARTIFICERS learn the hard way the importance of protective gear!

The Limits of Enchanting

Although it is possible for an unskilled indivudal to lay their hands on the RUNES needed to create even the most powerful of items, the basic rules of magic still apply. For instance, one cannot enchant a magic item to produce infinite amounts of food, as this would violate the rules regarding conjuration magic. See the page 94 for more on the LAWS OF MAGIC.

An additional note of caution is warranted regarding the use of the rune ᚼ , the rune of sentience. Only in the hands of the most powerful enchanters can this replicate a true sentient mind within the enchanted item (such as that found within the SORTING HAT). In the hands of most enchanters this rune is much more limited, producing a more animalistic, basic mind which, though able to respond to external stimuli, is not intelligent or conscious.

Multiple Effects

Sometimes you may want to layer multiple effects on a single item.

Complimentary Effects

If these individual effects compliment each other, and form part of a singular cohesive structure, then they can be chained together into a single enchantment.

An enchanted cloak which lets you control nearby fire with your mind, but also bestows a resistance against fire could be enchanted with the combined runechain ⛤⛤⛤⛤⛤ - though the runes are very different, they clearly flow as part of the same enchantment (a 'cloak of fire') and so the nexus can easily be modified to accomodate this additional effect.

The individual effects would be weaker than if you had just chosen one of the effects, or the item would be classed as a significantly RARER item, therefore requiring more time and effort to enchant, but this poses no intrinsic problems.

Non-Complimentary Effects

However, if you attempt to enchant drastically different effects layered onto the same artefact - you may wish to have a sword which contains a vicious toxin in the blade (⛤⛤⛤), but also allows you to read the minds of your enemies (⛤⛤⛤). Whilst undeniably a powerful weapon, these two magical effects don't necessarily 'mesh' well together, and you would have to twist yourself in nots to try and come up with a narrative reason why these two effects arise from a single magical effect.

These effects, therefore cannot be performed as part of the same enchantment ritual, and only the most powerful of ARTIFICERS are able to enchant an already enchanted item.

Some Examples

For the purposes of illustration, the table below contains a brief description of the enchanting profiles of some well-known magical items:

Abundant

Name	Runes	Description
DISAPPEARING INK	*Voice Instant Bewitchment*	A vial of ink which, when a command phrase is uttered, switches between visible and invisible.
ENCHANTED ORIGAMI	*Sentient Long Kinesis*	A weakly enchanted piece of paper, folded to appear as an animal. The enchantment causes it to 'come alive' for a period of time.
MAGICAL LANTERN	*Visual Eternal Elemental*	A simple object which glows brightly when placed in a region of darkness.
SWINDLER'S COIN	*Mental Instant Change*	A small silver sickle which appears perfectly normal, when tossed, the owner can control if it lands on heads or tails with perfect accuracy.

Common

Name	Runes	Description
BEAUTIFYING ROBES	*Proximity Eternal Bewitchment*	A set of robes which make the wearer appear more physically attractive.
BLUDGER	*Sentient Long Kinesis*	A strong though simple enchantment placed on an enchanted solid ball used in QUIDDITCH. When released, the ball seeks out players and attempts to smash them.
REMEMBERALL	*Proximity Eternal Cerebral*	A small orb which changes colour when someone nearby forgets something.
SNEAKOSCOPE	*Arcane Short Cerebral*	A small object which buzzes and hums when it detects the usage of magic from the DARK ARTS school.

Singular

Name	Runes	Description
TWO-WAY MIRRORS	*Voice Long Cerebral*	A pair of small, handheld mirrors. When a command word is spoken, they may be used to communicate with each other akin to a muggle 'video call'.
WOUND-SEALING CLOAK	*Somatic Instant Hermetic*	When an attack passes through this cloak, it automatically seals itself around the wound to prevent further infection or bleeding, healing up to level 3 HARM once per day.

Unusual

Name	Runes	Description
BASIC BROOM	*Mental Eternal Kinesis*	A basic broomstick allows the user to fly, though they won't be breaking any records whilst doing so.

Rare

Name	Runes	Description

Extraordinary

Name	Runes	Description
RACING BROOM	*Mental Eternal Kinesis*	A far superior enchantment when compared to the basic version, a racing broom turns tighter, responds quicker and goes like the clappers.

Mythical

Name	Runes	Description
ASTRAL CLOAK	⍓⍓⍓⍓ *Proximity Eternal Bewitchment & Temporal*	A true cloak of invisibility, shifting the wearer partly into another realm, and thereby protecting them entirely from magical and mundane attacks. Magical effects cannot pass through this wondrous item.
HORCRUX	⍓⍓⍓ *Passive Eternal Necromancy*	A horcrux, on its own, is nothing particularly interesting: merely an exquisitely prepared vessel. When paired with a profane and disgusting ritual (the details of which are to horrifying to describe here), however, it can be used to store a part of the creator's soul, thereby tethering them to the realm of the living as long as the horcrux is intact.

ASTRAL CLOAK	⍓⍓⍓⍓ *Proximity Eternal Bewitchment & Temporal*	
HORCRUX	⍓⍓⍓ *Passive Eternal Necromancy*	

Part VI

Appendices

Changes in V4.0

The 4.0 system is a complete overhaul from the old 1.0-3.0 system - as such, the changes are too numerous to truly encode here, so only a brief overview will be given.

Core System Change

Whilst previous systems were based (more or less) on a standard d20-plus-bonuses mechanic, the new system uses instead a **Dice Pool**. Here there are no static bonuses, but instead rolling different numbers of dice (d12s) against the DV.

This allows a measurement of different degrees of success, rather than a simple pass/failure.

Because of this, almost every other aspect of the game has been altered in some way.

Spells

Rather than a defined spelllist where near every outcome was articulated in the spell description, the system now uses a much more vague system - spells are described by a single word (i.e. Burn, Control), with the players and the GM determining the power level that would be required for the desired outcome.

A number of examples of possible effects are provided (in fact, these almost outnumber the previous spell list), but are a) only suggestions b) deliberately vague.

Money

Rather than keeping track of every penny spent, the game has moved onto a more abstract idea of currency - essentially only tracking large purchases, though with some leeway on how exactly to implement that.

To Do List

- **Add additional backgrounds**: Think of some more non-exotic, non-human backgrounds that could reasonably be fitted into the game.

- **Harm/Health/Healing calculations**: Need to explicitly lay out how harm is dealt in C2.

- **Potion making**: No progress as yet on potioneering

- **More item stuff**: Armour, enchanting examples, books - all need to be fleshed out.

- **Spells**: Some more refinement needed on the spell text + some more examples can never hurt

- **Beasts**: Lots of beasts left to finish + many of them are probably horrifyingly unbalanced.

Part VII

Character Sheet

Character
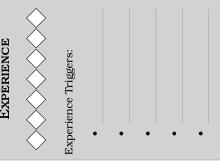
NAME:

FAMILY:

PERSONALITY:

ARCHETYPE :

EXPERIENCE

Experience Triggers:

- • • • • •

NOURISHMENT

Doing NOURISHING activities restores **FORTITUDE**

Nourishment Triggers:

- SLEEPING (1/DAY)
- EATING (2/DAY)
- • • • •

Inventory

EQUIPMENT

◇
◇
◇
◇
◇

◇ ◇ ◇ ◇ ◇

GALLEONS

VAULT

Spellbook

Magical

Health / Fortitude

HEALTH

◇	SORE	
◇	BRUISED	(-1D)
◇	HURT	(-2D)
◇	INJURED	(-3D)
◇	WOUNDED	(-4D)
◇	MANGLED	(-5D)
◇	CRITICAL CONDITION	

FORTITUDE

◇	AWAKE
◇	WEARY
◇	PUSHING IT
◇	TIRED
◇	DRAINED
◇	EXHAUSTED
◇	BURNED OUT

HEALTH
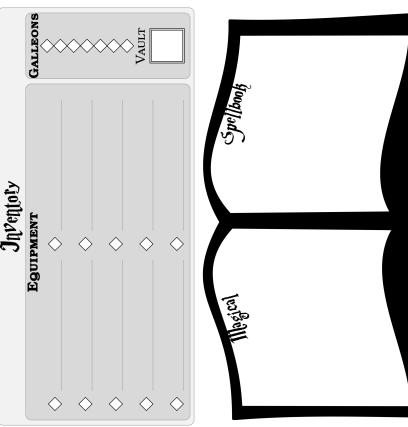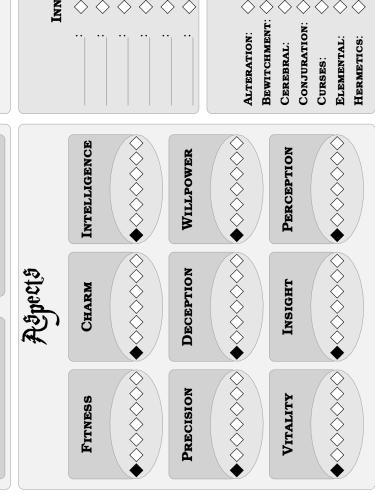
You lose health by taking HARM. Fill in boxes equal to the LEVEL of damage taken. If you have already taken that level of damage, instead place a number of marks into the next available box equal to the harm level. When you have accumulated 5 marks in the box, it is considered full. Health is restored through healing magic, potions, medical attention, or simple rest.

FORTITUDE

You can expend fortitude to:
- *Gain one automatic success (a roll of 12) on a check*
- *Get an extra action in a round of combat*
- *Cast magic one level higher than your current AFFINITY.*
- *Ignore all penalties due to injury for a short period of time (1 turn)*
- *Negate a CATASTROPHIC FAILURE*

Fortitude is restored by completing nourishing actions.

Major Abilities

PRACTICAL

INNATE

KNOWLEDGE

Defence

BLOCK:

DODGE:

ENDURE:

Current Status

Magical Affinities

ALTERATION:

BEWITCHMENT:

CEREBRAL:

CONJURATION:

CURSES:

ELEMENTAL:

HERMETICS:

HEXES:

KINESIS:

OCCULTISM:

PSIONICS:

TEMPORAL:

WARDING:

NECROMANCY:

Aspects

FITNESS

PRECISION

INTELLIGENCE

CHARM

DECEPTION

WILLPOWER

PERCEPTION

INSIGHT

VITALITY

Minor Abilities

INNATE

PRACTICAL

KNOWLEDGE

Full Ability List

INNATE	PRACTICAL	KNOWLEDGE
Alertness	Acrobatics	Arcane
Bravery	Brawl	General
Conviction	Covert	History
Eloquence	Craft	Investigation
Intimidation	Imbue	Medicine
Kindness	Marksmanship	Muggle
Kinship	Performance	Nature
Logic	Pilot	Science
Speed	Skirmish	Technology
Strength	Survival	World
+1 from archetype	+1 from archetype	+1 from archetype

Character Background

Notes

Character Progression

Ability	Exp Cost
Increase Aspect Rating	= 2x new attribute score
Increase Affinity Rating	= 3x 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

Feats & Abilities

◇ _____

◇ _____

◇ _____

◇ _____

◇ _____

◇ _____

◇ _____

◇ _____

◇ _____

Full Inventory

CARRIED ITEMS

STORED ITEMS

STORAGE LOCATION:

Magic & Spells

MEMORISED SPELLS

SPELLCASTING

You can cast any time you have your wand and are able to move and speak. Choose a spell that you have MEMORISED, and describe an effect you wish to manifest using that spell. The GM will determine the 'power level' of the casting (from 0, NIHIL to 7, SUMNUS). The DV of the casting is **8 + POWER LEVEL - AFFINITY**.

The minimum number of successes required depends on the target of the spell:

Range	Successes
SELF	1
WANDTIP	+1 per target
RANGED	+2 per target
MASS	+4 and up

Every spell has a BASE POWER equal to their POWER LEVEL. This is used to the strength of the spell (i.e. the damage dealt). Every additional success after the minimum number can be used to increase this power by 1 (OVERPOWER), increase the DV for resisting the spell (DEFY) by one, or increase the duration of a time-limited spell (EXTEND).

Artificing

Artificing is the process whereby you can create new objects, both magical and mundane. More magical acts of creation (i.e. **Enchanting** and **Alchemy**) are governed by the Imbue ability, whilst less magical creation (**Crafting** or **Art**) uses the Craft ability.

By design, artificing is left open ended and beyond the scope of the rules to encompass. You must work directly with your GM to design the mechanics and properties of your creations.

After describing the type of object you wish to create, and the type and potency of any magical or physical effects the item possesses, the GM determines if the crafting is possible, and if so, the Difficulty and Complexity of the crafting. The Difficulty determines the DV, whilst the Complexity determines the number of successes required for the project to complete. Artificing checks are carried out after every 6 hours spent working on the project. When you meet the required number of successes, you gain the use of the item!

Artificing DV Table:

				Artificing Ability				
		1	2	3	4	5	6	7
Item Rarity	Abundant	8	7	6	5	4	3	2
	Common	9	8	7	6	5	4	3
	Singular	10	9	8	7	6	5	4
	Unusual	11	10	9	8	7	6	5
	Rare	-	11	10	9	8	7	6
	Extraordinary	-	-	11	10	9	8	7
	Mythical	-	-	-	11	10	9	8

Potion Making

Ingredient Pouch

Abundant: *Always on hand*

Common:
20 samples = ☽1

Singular:
10 samples = ☽1

Unusual:
3 samples = ☽1

Rare:
1 sample = ☽1

Extraordinary:
1 sample = ☽3

Mythical:
1 sample = ☽10+

Harvested Ingredients

Mixing Potions

All magical and alchemical ingredients have innate properties. By choosing at least three ingredients with complimentary or magically significant properties, you may mix them together to produce a potion of some kind.

Doing so requires a Alchemical Toolset, as well as having the necessary ingredients to hand. Describe to the GM the effects of the potion you wish to brew, and argue why your selected ingredients spin an alchemical narrative resulting in your design. The rarity (i.e. the potency and level of effect) of a potion is almost always limited by the maximum rarity of the ingredients used. Most potions are brewed in small batches of 1-3 samples, which are consumed when using them. You may brew larger batches by increasing the complexity.

Ingredients

Ingredients can be harvested from magical creatures and plants throughout the world, and stored in your pouch. When purchasing ingredients you can buy them 'anonymously', deciding retroactively exactly what ingredient was purchased.

Enchanting

CONTROL RUNES

Used to determine what triggers the enchantment, and how the effect is controlled and manipulated.

◇ **animax**, the Sentience rune
◇ **fabulum**, the Arcane rune
◇ **iuxta**, the Proximity rune
◇ **mentis**, the Mental rune
◇ **oculum**, the Visual rune
◇ **salto**, the Movement rune
◇ **seculum**, the Timed rune
◇ **sessio**, the Passive rune
◇ **vox**, the Vocal rune

DURATION RUNES

Used to determine how long the enchantment is active for, after being triggered. Shorter bursts produce more powerful effects, whilst longer durations have a more diluted power.

◇ **displos**, the Instant rune
◇ **velox**, the rapid rune
◇ **lentus**, the Long rune
◇ **aeternum**, the Eternal rune

DOMAIN RUNES

Used to determine the resonance of the magical nexus and tune it to magic from a specific school.

◇ **aevum**, the Temporal rune
◇ **animus**, the Cerebral rune
◇ **basiorum**, the Hexes rune
◇ **canto**, the Bewitchment rune
◇ **clypus**, the Warding rune
◇ **genero**, the Conjuration rune
◇ **lues**, the Necromancy rune
◇ **morbus**, the Curses rune
◇ **motu**, the Kinesis rune
◇ **muto**, the Alteration rune
◇ **primum**, the Elemental rune
◇ **ritus**, the Occultism rune
◇ **sarco**, the Hermetics rune
◇ **vinco**, the Psionics rune

Enchantment Ritual

Enchanting allows you to use your imbue ability to infuse physical objects with magical effects.

To enchant an item, you need Runic Tools, and an item to enchant. Then you must describe to the GM the effect you wish to create, and pick at least 3 runes (1 from each category), describing why they combine to produce your effect.

The GM uses the description to determine a difficulty (DV) and complexity (number of successes). Every 6 hours you may roll an Imbue check to add towards the project.

With an appropriate rune-tome, runes take 8-hours to memorise, -1 hour for each success on a DV7 Intelligence (investigation) check.

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