

# Qalleus Drum



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# Introduction

## Overview

Malleus Deum is a fantasy pen and paper, tabletop, role-playing game (RPG). In Malleus Deum one player assumes the role of Game Master or **GM** and plays the part of a narrator in a collaborative story. Other players adopt the role of individual people within the story, called Player Characters. All the other characters, and any monsters within the story are controlled by the GM and are referred to as Non-Player Characters or **NPCs**. We use the term **Actors** to denote all things that may take actions in the world, this includes all player and non-player characters, and all monsters.

Each player character is described by a Character Sheet. Any narrative decisions of moment within the game are made by *Making Checks* which involves rolling dice, adding any bonuses from the character sheet, and comparing the result to a **Difficulty** level

Check:

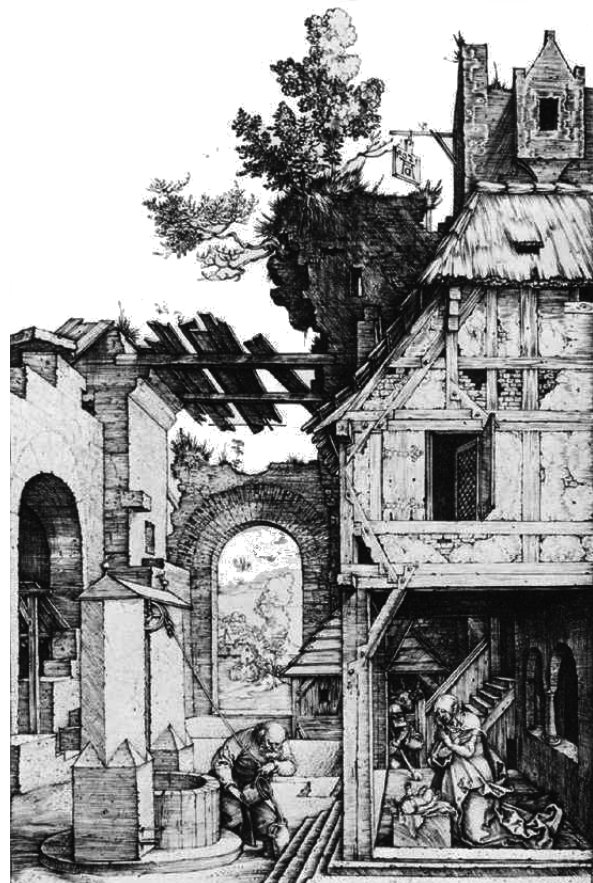
$$\text{Dice} + \text{Bonus} \stackrel{?}{\geq} \text{Difficulty}$$

The details of how this all fits together, how to make a character sheet, how to make checks, and more is covered in the next few chapters.

## Motivation and Design

This game has the following design goals:

- i. The authors believe that the big name RPGs are showing their age. Dungeons and Dragons is now 40 years old. While there are a large number of indie rpgs that have explored interesting new rpg design elements, Dungeons and Dragons has remained relatively static, its development ossified by negative feedback to changes from its large existing fan-base. These rules represent a response to this state of affairs.



Malleus Deum is an attempt at a *modern* rule set. It tries to integrate advances in RPG rule design into an otherwise traditional RPG rules system. Specifically we try to include an Aspect-like mechanic from FATE, linear magic-users like 13th age and Dnd5e, a strategic initiative phase from Dr Who to encourage non-combat resolutions, simple unified resolutions, morale, and adding benefits and complications to dice results.

- ii. In this game we are trying to deemphasize combat. Not remove it. But take an opportunity to try and provide rules that will allow the GM to shine the light on other parts of the game: negotiation, morale, fleeing and pursuit, investigation and personal development.

It's nice to have a change in pace and scenery. We have tried to design a game where combat plays a major role, but other aspects of the game, such as role-playing, negotiation, non-lethal combat, and investigation, are also a possibility.

- iii. We feel it is important for users of the game that the game license allow people to contribute to the game on their own terms and have, therefore, released the game under the Creative Commons Attribution License 3.0, which is available online. In a nutshell, you are free, to:

- ❖ Share — to copy, distribute and transmit the work, to
- ❖ Remix — to adapt the work, and to
- ❖ Make commercial use of the work

Under the following conditions:

- ❖ Attribution — You must attribute the work in the manner specified by the author, but not in any way that suggests that they endorse you or your use of the work. All creative commons licenses require attribution.

- iv. Modular and Customizable: Our goal is that you should be able to include the bits you want, exclude the bits you do not, customize whatever you like, add whatever house rules you like, then build your own set of rule books and modules and print them.

Modularity also makes maintaining balance in an evolving game easier as some parts of the system can be tweaked without effecting other parts.

- v. Moderately heavy-weight rules complexity means that the rules are a little more complicated than, for example, FATE, FUDGE, Basic Dnd, or Call of Cthulhu and a little less complicated than say DnD4e. Combat needs to be easy enough that GMs can throw challenging encounters together on the fly. But the rules for character progression need to be rich enough to capture and keep the imagination of the players.

- vi. Geared to a low magic setting. At high level magic becomes difficult to GM with a myriad of unforeseen interactions and unintended consequences. In the authors opinion, there are also problems with game balance in high fantasy settings. As George Martin said: "If you look at The Lord of the Rings, what strikes you, it certainly struck me, is that although the world is infused with this great sense of magic, there is very little onstage magic. So you have a sense of magic, but it's kept under very tight control." We also refer the interested reader to Sandersons Rules of Magic.

- vii. Malleus Deum is designed for fantasy settings. We feel that generic role playing systems do not fit any milieu particularly well - they are the jacks of all trades and masters of none.

# Character Generation

## Character Overview

Player Characters are described by:

- ❖ A set of **Primary Attributes**: Strength, Endurance, Agility, Speed, Luck, Willpower, and Perception.
- ❖ A set of **Secondary Attributes**: Armour Class, Movement, Initiative, and Experience
- ❖ Two Hit Point stats: Stamina and Health.
- ❖ Three Dice Pool stats: Magic, Resolve and Fate.
- ❖ An Archetype and a Level. The Archetype describes the characters race and their class or type. The Level describes how advanced, how powerful, the character is.
- ❖ A set of Aspects. Aspects are statements that describe the characters personality, relationships, philosophy or appearance. They have effects within the game, e.g: Silent Outcast, Naive Appeaser, Dipsomaniac, Hairy Bastard, Declared vengeance against Elogh King of the Goblins.
- ❖ A set of Abilities, e.g: Sweeping Blow, Arcane Lore, Pick Locks, and
- ❖ Some optional description about the character. A back-story for the character, possibly some fame and any tertiary statistics the player might want to include: Height, Weight, Age, Hair Colour and so on.

The characters attributes and aspects are used to determine whether the player can successfully perform certain actions within the world. Checks are described further in Section 3.1 on page 17. Steps to create a character can be found in Section 2.11 on page 13.



Young Dourli, Dwarven Shield Guard

## Primary Attributes

Every character shares a set of primary attributes. Attributes are numeric descriptions of a characters capabilities. Initially they are values between four and sixteen inclusive.

### Strength

Represents the characters brute physical strength. Strength checks are used to bend bars, open doors and to lift heavy objects. Strength modifies melee damage and the characters Stamina.

## Endurance

The characters ability to handle physical stress. If a character has a high Endurance it indicates that they are healthy and tough. Endurance is used to oppose poisons, resist exhaustion, diseases, the cold, and modifies the characters Health.

## Agility

The characters ability to move easily; their nimbleness, athleticism and dexterity. Agility modifies the characters Armour Class.

## Speed

Speed represents how physically fast the character is. Speed effects the character's Initiative Modifier and their movement rate.

## Luck

A measure of how fortunate a player is. Luck modifies a character's initial Fate Pool.

## Willpower

Willpower is the characters intestinal fortitude, their strength of character, commitment and firmness of mind. Willpower contributes to a character's Resolve which is used to determine if the character breaks and flees from an encounter.

## Perception

The character's awareness, acumen and insight. Perception represents your attentiveness to detail and your unflagging vigilance. In game this value is used socially, for reading people and detecting underhanded motives. Perception modifies the character's Awareness which is used both for surveying the surrounds for potential avenues of attack, and reduces the likelihood of being surprised. Perception is used for searching.

## Secondary Statistics

**Armour Class:** A representation of how difficult a character is to hit. A character may be harder to hit because they are wearing armour or carrying a shield or even because of the use of misdirection and guile.

**Initiative:** Initiative effects turn order during combat.

**Experience:** Is a numeric value that represents the development of the characters abilities due to the conflicts, trials and tribulations the character has had to face.

**Movement:** Determines the number of squares a character can move when playing on a grid. GMs should use this value as an indication of the characters speed across the ground during narrative play.

## Dice Pool Statistics

**Resolve:** Resolve is a dice pool used during combat that measures the characters will to stand and fight, their mental well-being, morale, fear, shock, sanity and determination. Lost resolve is recovered by a number of dice per day as specified by the character's archetype.

**Magic:** Casting magic uses a dice pool and many special rules described in Section 7.1 on page 38.

**Fate:** Characters have a **Fate Pool**. Characters get a number of dice in their Fate Pool at the start of a session called the **Fate Rest Rate**. The Fate Rest Rate is the number of dice, of any type, the character may return to their pool after a short rest. Each character also has a Maximum Fate Pool. A characters Fate Pool cannot exceed this amount and any Fate dice accrued above this amount are lost. The Fate Rest Rate and the Fate Maximum are specified by the characters archetype and their Luck.



## Hit Points

A character's physical well-being is represented by two sets of statistics: Stamina and Health. Characters can take damage to either of these stats as the result of a single attack, however it is more usual that attacks cause one type of damage. Usually the character will take damage to stamina first and then health. Stamina represents minor wounds and exhaustion, and heals quickly. Health represents the actual physical status of the character and heals slowly.

Hit points have a minimum value of zero. After a character takes a hit to a given hit point stat which reduces that stat to zero they have taken *critical* damage to that stat and the *effect of the damage must be resolved*. In order to resolve damage the GM may:

- i. Declare an outcome, or
- ii. Negotiate an outcome with the player and the party, or
- iii. Have the player roll on an appropriate Consequence Table.

At the GM's discretion, characters may also be forced to roll on a Consequence Table when other events occur in game. For example, the first time the characters see a dragon the GM may make them roll on the Fear Consequence Table. If a player is struck by a mountain giant's club the GM may force them to roll on the Crushing Blow Consequence Table.

## Stamina

Stamina is the character's ability to take superficial damage, bruising, flesh wounds, scratches, glancing blows, near misses and their aerobic fitness.

The first time damage reduces Stamina below zero during an encounter the player must resolve the Critical Stamina Damage *and* any remaining damage is removed from Health instead. Critical damage may be resolved on the Brawling Critical Table, or the Heavy Blow Critical Table.

Damage to stamina leaves the character breathless, a little stunned, bruised and battered but not physically too badly hurt. Characters regain Stamina at their Stamina Rest Rate every short rest.

## Health

Health is the character's brawn, their physical capacity to take damage.

When a character reaches zero health they are effectively too hurt, too weak or too tired to defend themselves. When a player's Health reaches zero they roll for a Near Death Consequence.

Health represents severe physical damage to the character. It takes time to restore health. The character gains Health back at their Rest Rate for every day spent resting.

*Dourli, our amiable dwarven friend has somehow managed to find himself in a brawl with some of the town's thugs. He punches one of the thugs in the face and rolls 7 Stamina Damage. The thug has only 5 Stamina remaining so his Stamina is reduced to 0, his Health is reduced by 2 and the thug has to roll on the Stamina Consequence Table. He rolls poorly and is knocked unconscious.*

## Abilities

Each character has a set of **Abilities** that allow them to perform actions within the game. Abilities are bought using skill points as part of character creation and when the character's level increases. There are five types of **Skill Points**:

### Lore

represents the "book-learning" a character has received, how much knowledge they have accumulated. Lore is used to purchase skills like Heraldry, Alchemy, Herbal Medicine and the like.

### Martial

represents combat related physical skills, e.g. Axe Strike, Shield Block.

### General

represents physical skills learned, or trade-craft: smithing, horse-riding, swimming, leather-work and so on.

### Magical

represents occult and theological related skills

A characters initial skills are determined by his or her archetype and by using a point-buy system. The characters archetype assigns a number of skill points for each of the five different skill point types. During character creation the player chooses which skills or abilities they would like their character to have and pays the purchase price for that skill in skill points. Skills and abilities are discussed further in Chapter 5 on page 27.

## Archetypes

Each character has an archetype. An **Archetype** is a combination of a race and a class, for example a character might choose to be a Dwarven Shield Warrior or a Halfling Rover. Archetypes define which abilities and skills a character may have or learn and how hard it is for them to acquire that ability.

## Level

Each character has a level which represents how much experience the characters has. The character's level usually starts at one and increases when the character has accumulated enough experience.

Experience is measured using experience points (XP) which are awarded when the character achieves goals within the narrative. The number of XP required to increase in level is determined by the character's archetype.

## Aspects

Aspects are descriptions about a characters personality, their relationships or their appearance that tie those descriptions to the game mechanics and allow checks to be made against them. Aspects are defined in great detail in chapter Chapter 4 on page 22. We describe the process by which aspects are assigned to new characters in Section 2.11 on character creation.

## Background

Players may create a background or back-story for their character. At least some of the players background should be fleshed out at character creation time. The background helps to tie characters to one another and to give them a purpose and a feeling for how they fit in the world.

## Character Creation

Follow these steps to create a character

- i. Choose an archetype.
- ii. Choose a name for the character.
- iii. Write your name in the players name area on the character sheet.
- iv. Fill in your height, weight, and age as specified by the archetype. Choose whatever gender you like.

- v. Determine your Primary Attributes using one of the following two methods:

**Random** For each attribute, roll 5d4, remove a single die with the lowest value, and assign the sum of the remaining dice values to the attribute. After all attributes have been assigned, optionally swap one or two pairs of attribute values.

**Fixed** Choose one of the following sets of numbers and assign them to the primary attributes of your choice:

❖ 15, 14, 12, 11, 10, 9, 7 or

❖ 14, 14, 13, 11, 10, 9, 7

- vi. Fill in your opposed check modifiers. The opposed check modifier for an attribute is the value of the attribute minus nine, e.g. Dourli has a Strength of 14 and an Agility of 7. His opposed strength check modifier is +5 and his opposed agility check modifier is -2.

- vii. Determine your Initiative Score and Modifier:

Initiative Score =

Archetype Initiative +

Speed Attribute Initiative Bonus



- viii. Determine your Movement and Movement Modifier.
- Moves =  
 Archetype Movement +  
 Speed Attribute Move Bonus
- Your movement modifier is the same as your movement.
- ix. Determine your Stamina.
- Stamina =  
 Archetype Stamina +  
 Endurance Attribute Bonus for Stamina
- The Archetype stamina is listed in the archetype description and the Attribute Bonus Table, see Table 2.1 on page 16.
- x. Determine your characters Health.
- Health =  
 Archetype Health +  
 Strength Attribute Bonus for Health
- The Archetype Health is listed in the archetype Level Progression Table and the Strength Bonus is in the Attribute Bonus Table 2.1 on page 16.
- xi. Determine your Resolve Dice Pool, Refresh Rate and Current Pool:
- Resolve =  
 Archetype Resolve Dice +  
 Willpower Attribute Bonus Dice for Resolve
- The Archetype Resolve is listed in the archetype Level Progression Table and the Attribute Bonus Table 2.1 on page 16.
- xii. Fill in your Magic Pool and Magic Refresh Rate as described by your archetypes level progression table. The current pool starts equal to your Magic Pool. Some archetypes have no magic pool and you can ignore this step for those archetypes.
- xiii. Determine your Fate Refresh Rate and Max Fate Pool from your archetype with bonuses for Luck from the Attribute Bonus Table 2, see Table ?? on page ?? Set your Fate Pool to your Max Fate Pool value.
- xiv. The rate of character progression is determined by Story Progression Points. Starting SPP is zero unless the GM states otherwise. The SPP required to reach the next level is recorded in the archetype description document.
- xv. Determine the Skill Points you have available from your archetype level progression table and record them on your character sheet.
- xvi. Players should choose a few initial aspects for their character. Newly acquired aspects have a difficulty of  $4 + d4$  unless the archetype description or the GM says otherwise.
- During the course of the game new aspects can be added and old aspects removed so the initial choice is not overly important. We suggest you choose one aspect that describe your characters politics, motivations or troubles and another one that describes your characters relationship with some other member in the party.
- To provide inspiration, each archetype has some suggested aspects. There is also a table of random aspects in Section 4.2 on page 25. You do not have to choose aspects from these lists. You are more than welcome to create your own. In fact it is preferable. Just make sure to run your aspects past your GM before committing them to paper, as GMs and players may need to collaborate to ensure that their character's aspects and the world, interact in interesting ways and are cogent.
- xvii. Optionally sketch out a couple of lines of back story with your fellow players and GM with a few points about the characters history. For example, Dourli might come from the Iron Mountains and be searching for his long lost cousin Grimli.
- xviii. Buy your starting skills using the skill point price list for your archetype.
- xix. Determine the starting money as described by your archetype.
- xx. Buy equipment.
- xxi. Determine your Armour Class:

Armour Class =  
Archetype Armour Class +  
Shield Armour Class Bonus +  
Speed Armour Class Bonus

The shield bonus is available when equipping shields and a few other weapons that can be used defensively.



Attr	Strength	Strength	Endurance	Agility	Speed	Speed	Luck	Willpower
Bonus	Damage	Health	Stamina	AC	Initiative	Move	Fate	Resolve
3	+0	+0	+0	+0 AC	+0	-2	+0d4	+0d4
4	+0	+0	+0	+0 AC	+0	-1	+0d4	+0d4
5	+0	+1	+0	+0 AC	+0	-1	+0d4	+0d4
6	+1	+1	+1	+0 AC	+1	-1	+0d4	+1d4
7	+1	+2	+1	+1 AC	+1	+0	+1d4	+1d4
8	+2	+2	+1	+1 AC	+2	+0	+1d4	+1d4
9	+2	+2	+2	+2 AC	+2	+0	+2d4	+2d4
10	+2	+3	+2	+2 AC	+2	+0	+2d4	+2d4
11	+3	+3	+3	+2 AC	+3	+0	+2d4	+2d4
12	+3	+4	+3	+2 AC	+3	+0	+2d4	+2d4
13	+4	+4	+4	+3 AC	+3	+0	+2d4	+2d4
14	+4	+5	+4	+3 AC	+4	+1	+3d4	+3d4
15	+5	+6	+5	+3 AC	+5	+1	+3d4	+4d4
16	+6	+7	+6	+4 AC	+6	+2	+4d4	+5d4
17	+7	+8	+7	+4 AC	+7	+2	+5d4	+6d4
18	+8	+9	+8	+5 AC	+8	+3	+6d4	+6d4
19	+9	+10	+9	+6 AC	+9	+3	+7d4	+7d4
20	+10	+11	+10	+7 AC	+10	+3	+8d4	+8d4

Table 2.1: Attribute Bonus Table

# Checks

## Making Checks

In this chapter we describe *Checks*. Checks are the core mechanic of the game. Checks are used to determine whether a character can do things, like climbing a wall, closing a protective circle, or jumping a horse over a fence.

In order for a player's character to perform a challenging action they must make a **Check** which involves rolling some dice, possibly adding a modifier and determining whether the total of the roll and modifier is greater than some difficulty, if so the check succeeds, otherwise it fails.

There are two varieties of check: Std 2d8 Checks, and Dice Pool Checks. These determine what dice are used in the check.

## Standard Checks

Standard Checks are the simplest and most common check. In order to make a **Standard Check** or **Std 2d8** the player rolls 2d8, adds any relevant bonus, and the check succeeds if the total dice result rolled is greater than or equal to the task's difficulty. The **Difficulty** is a number that represents how hard it is to perform the task at hand.

Standard Check aka Std 2d8:

$$2d8 + \text{Bonus} \overset{?}{\geq} \text{Difficulty}$$

## Doubles Are Special

There are certain special results that, when rolled on the Std 2d8 Checks, trigger unusual effects, granting either a **Benefit** or a **Consequence** to the character, as follows:

### Double 1s

Is always an automatic failure. In addition the character receives a significant consequence.

### Double 3s, 5s and 7s

If the player rolls any other odd double result then their character receives a consequence.

### Double 8s

Is always an automatic success. In addition the character receives a significant benefit.

### Double 2s, 4s and 6s

If the player rolls any other even double result then their character receives a benefit.

## Benefits and Consequences

### Benefits

Whether the check succeeds or not, through skill or luck, the character has gained some advantage in the check. When the character gains a benefit the GM can describe the benefit or may allow the player to call the result, describing the result of the check to the rest of the table. The player is allowed to add some minor advantageous secondary effect to the result. For example, the opponent could be pushed back, drop the scroll they are carrying, or be forced to make a break test. As always the GM is the final arbiter of whether a player's call is reasonable and he may temper the results of the success, as he chooses.

### Consequences

Something has gone wrong. The GM should describe some additional bad outcome for the check or roll on one of the failure tables for inspiration. For example, the character may have struck with the flat of the blade (requiring the weapon to make a save), they may have lost their footing, left themselves open to attack or dropped some item they were carrying. In other words, some adverse effect applies. The GM should decide on an appropriate consequence for the character, or roll on one of the blunder tables for inspiration.

Dourli has to make a quick getaway from a burning stable surrounded by a crossbow wielding gang. The one horse inside the stable is panicking because of the fire. The GM decides that the task has a difficulty of 14, so Dourli must roll a 14 or more in order to get the horse under control. Dourli doesn't have Horsemanship or Animal Husbandry but he does have a fairly high strength. Dourli attempts to control the horse using strength. Dourli has a strength of 13 and so gets a bonus to his role of +3. Dourli rolls a pair of fives on his 2d8 for a total of 10 and adds the 3 to get 13 which isn't enough to make the 14 required to control the horse. In addition, because he rolled double odds he suffers a consequence. The GM declares that the horse bolts, smashing through the burning stable doors and running into the night.

## Dice Pool Check

Dice pools represent some finite resource that will run out if overused, e.g. Magic, Fate and Resolve. When the player has to make a dice pool check they choose *however many dice they want* from their dice pool and roll them to try and get a result within a certain range.

A Dice Pool Check succeeds if:

$$\text{Difficulty} \overset{?}{\leq} \text{Dice Result} < \text{Over-Charge}$$

Some Dice Pool Checks may not have an Over-Charge value. But if the check has an overcharge and the player rolls greater than or equal to the overcharge then they succeed, but some bad over-charge effect occurs. If they roll under the Difficulty then they fail.

None of the special Benefit/Consequence rules for Std Checks apply to dice pool checks. However, when a dice rolls a one, that dice that dice is said to be **Exhausted** and is removed from the dice pool. For character dice pools like Fate, Magic and Resolve the dice pools will have a rest rate which allows the player to return dice to his dice pool over time or when certain events occur. For magical items and other dice pool checks the loss might be permanent. Exhaustion only applies to Dice Pool Checks, not Std 2d8 Checks.

A character's dice pools are defined by their archetype, level and skills.

## Types of Check

There are many different types of Check. When choosing which one to use the rule of thumb is use the check most specific to the task at hand. We describe the types of check here in decreasing order of specificity; so another approach is to pick the first check that applies from the following list.

## Ability Checks

The most common type of check is an ability check (or skill check). Combat to-hit rolls are ability checks using the appropriate weapon skill, as are spell casting checks using the appropriate magic skill. For these checks the dice used, the modifier and a suggested default difficulty are provided in the ability description. Note that the difficulty is a suggestion for the GM who may override it as they desire.

*Dourli attempts to strike a thug with his axe using the Axe Strike ability which he has at Level 1. He rolls Std2d8 + 2 and the difficulty is the thugs armour class. The +2 bonus is provided by his 1st level Axe Strike ability.*

## Opposed Ability Checks

An **Opposed Check** tests one characters ability against another. Instead of checking against a difficulty the character checks against their opponents check result for the same ability. In case of ties no-one wins.

### Opposed Ability Check

$\text{Std2d8} + \text{Mod.} > \text{Std2d8} + \text{Opponents Mod.}$

*Dourli wants to sell some information to the thieves guild. One of his party members opposes the idea. Dourli tries to negotiate to get his way. As Negotiate is an Opposed Ability Check both Dourli and his opponent roll. Whoevers modified roll is higher wins.*

When making an opposed ability check against an NPC the GM can state a difficulty for the player to beat (converting the opposed ability check into a normal ability check).

## Aspect Checks

Aspect checks are standard checks against the aspects difficulty. They are discussed further in Chapter 4 on page 22.

Check Type	Difficulty
Easy	4
Moderate	8
Difficult	12
Very Difficult	14

Table 3.1: Standard Difficulties Table

## Attribute Checks

Attribute checks are checks made using one of the characters attributes, when no more specific check applies, e.g. a character might test their speed when running from an avalanche.

For Attribute Checks the character rolls a Std 2d8 modified by the characters Attribute modifier, see Table ?? on page ?? for a list of attribute modifiers.

The difficulty for these attribute checks is chosen by the GM, see Table 3.1 on page 19 for a list of suggested difficulties.

*Dourli tries to shift a large wine barrel that is sitting on a trap door in a cellar. The GM declares that in order to do so Dourli must make a strength check with a difficulty of 12. The player rolls a 3 and a 4 on their 2d8. Dourli has a Strength of 13, and so gets a bonus of +4 for a total of 11. Dourli fails to move the wine barrel.*

## Opposed Attribute Checks

Opposed attribute checks involve two sides making an attribute check against each other. The difficulty for the check is the other sides check result.

### Opposed Attribute Check vs Difficulty:

$\text{Std2d8} + \text{Mod.} > \text{Std 2d8} + \text{Opponents Mod.}$

Attribute Value	Modifer
4	-5
5	-4
6	-3
7	-2
8	-1
9	+0
10	+1
11	+2
12	+3
13	+4
14	+5
15	+6
16	+7

Table 3.2: Attribute Modifiers

Consider the intrepid Dourli holding a door shut while two thugs try to open the door. This could be played as an opposed Str attribute test or the GM could just make Dourli make a regular Str Check against some stated difficulty chosen by the GM.

## Break Checks

Break Checks occur when the characters are loosing a fight when fear takes a hold on them. Described in Section 6.9 on page 34.

## Encumbrance Checks (Optional)

Encumbrance is an optional rule. When the characters are doing something where the weight of their pack could be problematic then the GM can make the player roll against encumbrance. This check is discussed further in Section 9.6 on page 78.

## Generic Checks

Generic checks are a catch-all check for when nothing else applies. The player rolls a Std 2d8 against a difficulty chosen by the GM.

## Other Check Details

### How often can you Check?

Each character can perform a check once. For example, Dourli might try opening a box by picking locks. If he fails he can try opening the box with his axe but he can't try picking the lock again. In addition, someone else can try and pick the lock.

### How often can you Check?

As a GM when should you require that your players make a check? Make sure that you only require players to check when: *the outcome is uncertain and failure makes the game more interesting*. Many tasks are easy enough that they can be completed automatically. In this case no check is required to perform the action. Harder variants of the task might require a check though. For example, opening a door might be considered an easy task that automatically succeeds, while opening a door quietly might require a check. Similarly breaking down a door might require a check to perform quickly but can be done automatically given enough time and given that one of the characters has an axe.

## Party Checks

Sometimes checks have to be made by more than one character in the party. In this section we discuss the different party checks.

### Everyone Checks

Sometimes everyone in a group has to make a test. For example, if the party is attacked using poisonous gas everyone in the party has to save. When **Everyone Checks**, each group member makes a separate check independent of the rest of the group and each individual suffers any repercussions separately if they fail.

### Proxy Checks

In a proxy check *someone* makes a check to represent the efforts of the whole group. If the check fails everyone in the party suffers any effects. There are three types of Proxy Checks: *Lowest Checks*, *Anyone Checks* and *Highest Checks*.

When the **Lowest Checks** the player whose character has the lowest bonus makes the check e.g. when sneaking. Conversely, when the **Highest Checks** the player whose character has the highest bonus makes the check, e.g. for perception checks.

In the interest of game pace we suggest the GM chooses a character that is the approximate highest or lowest to perform the check. It may not be completely accurate but it is fast and it helps to share the dice rolling load around.

### Chained Checks

In a **Chained Check** members of the group check in rough order of their relevant ability. Chained group checks come in two flavours: Ascending and Descending.

In an **Ascending Chained Check** the character in the group with the lowest relevant bonus checks first, then the second-lowest and so on until someone succeeds. Usually there are repercussions for characters who fail an ascending chained check. For example checking to see who breaks and flees from battle uses an ascending chained check using Resolve. Everyone who fails rolls on one of the break resolution tables.

Again, the GM should feel free to use an approximate ordering of the characters to save time and spread the action, e.g. just choose a character that is likely to have a low bonus for the descending check. Any effect that this approximate ordering has on the outcome should be considered due to the fickle winds of fate.

A **Descending Chained Check** starts with the character with the highest bonus checking first and then the second highest and so on until a player succeeds. For example if the party are trying to run off a rope bridge that is being cut by some goblins.

Difficult chained checks may require more than one success at the GMs discretion, that is multiple party members have to succeed before the check is successful. So, for example, we might write this as *Ascending Resolve Chained Check x2* for a check that requires two resolve based successes with the characters with the lowest bonuses going first.

# Tags, Aspects and Conditions

## Tags

A *Tag* is a label or signifier attached to a character, monster, or scenario in the world. A cellar might be *dark* and *musty*. If the GM describes a cellar as being dark then we say it is tagged dark, a dwarven character is tagged dwarven.

Actors may use tags to gain an advantage in a check. They may also be prerequisites for using abilities, describe weapon damage types, properties that effect magic use, monster classes etc.

Dourli hides from a local gang of thugs in a cellar. The GM describes the cellar as dark and dank and storing old barrels. The thugs enter the cellar and look around. Dourli invokes the dark tag of the cellar saying "They'll have trouble seeing me in the dark". The GM agrees the difficulty of the thugs search is increased and the thugs.

## Aspects

Aspects are special tags that describe some facet of a characters personality, their system of beliefs, personality traits, or their appearance. Each aspect has a difficulty and the player can be forced to make checks against the aspects difficulty. The higher the difficulty the harder it is for the character to resist the aspect. For example Dourli might have the following aspects: *Gold is my Lodestone 8*, and *My Word as a Dwarf 10*.

Role-playing is shared story-telling. Conflict and struggle are central to a good story. Aspects are the mechanic that we use to represent facets of the actors personality that can be used to create interesting, non-physical, conflict and character development within the game.

There are many types of aspects. They fall loosely into the following categories:

**Personality Aspects** describe a characters personality their flaws and foibles, their short comings their weaknesses and sometimes their strengths, e.g. *Mama's Boy*, *As Exciting as Cold Oatmeal*, *Suspicion Haunts the Guilty Mind*.

**Philosophy Aspects** encode a character's beliefs and their moral compass: *Defender of the Downtrodden*, *Man of the Book*, *Laws are like Spider's Webs*, *Hold Fast*.

**Relationship Aspects** Relationship aspects can be used to describe a close bond between the character and an individual, or a small group or even a large population. In the last case it comes in the form of *Fame*, or *infamy*, with aspects like *The Heroes of Izenholme*, or *The Scourge of the Serpent People*.

Discuss the role playing milieu with the GM. Get a feel for the colour of the world and the NPCs and organizations within it. Choose an aspect with the GM that ties your character to one of these NPCs or organizations: *Chosen of the Elvin Council*, *Beholden to the Black Hand*. Alternatively choose a relationship with one of the player characters.

**Appearance Aspect** If you have an appearance aspect then there is something about your character that is visibly notable, e.g. *Eyes of Midnight Black*. Dourli might pick *A beard to die for*. for example. Town criers might call out a wanted description for payment regarding information leading to the apprehension of a dwarf with a particularly fine beard. Girl dwarves might find Dourli particularly irresistible.

## Compelling and Resisting Aspects

The GM and players may attempt to **Compel** any characters aspect at any time. Compelling involves suggesting to a player that their character should follow a course of action in keeping with one of their aspects. The player who controls the character may then choose to **accept** or **resist** the compel.

If the player *Accepts a Compel* for an aspect then they should have their character behave in accordance with that aspect.

Alternatively, players may have their characters try to *resist the compel*. They may perform a standard check against that Aspects difficulty. If they fail the check their character must perform an action that is congruous with the aspect in question, *and* increase the difficulty of the aspect by one up to a maximum of 13. See Figure ??.

Dourli hears that someone has offered 20gp for information about one of Dourli's colleagues. The GM might decide to try to compel Dourli as he has an aspect *Gold is my Lodestone*. The player then decides whether he will accept the compel and provide the information about his associate or resist the compel.

He decides to resist. So he has to check against the difficulty of that aspect, which is 8. He rolls 2d8 (as aspect checks are standard checks) and rolls a total of 7. He fails as his dice result, 7, is lower than the aspects difficulty, 8. So now Dourli has to provide the information about his associate in order to garner his well earned cash. In addition, because he failed the aspect check he increases the difficulty of the aspect by one, to 9.

Dourli now decides that he cannot, just hand over the information about his associate, like a despicable cad, and instead resolves to try and give them bogus information. This action satisfies the compel as, if he succeeds, he still gets his gold.

Conversely, a player can compel their own aspect in order to gain an advantage, provided the GM agrees to the compel. When a player compels one of their own aspects they roll the check as normal. If they fail the aspect binds the character. If they succeed the check the aspect does not apply and no advantage is gained. However, the character must now reduce the difficulty of that aspect by one.

## Aspect Difficulty and Lifetime

Aspects need not last the lifetime of the character. There are a limited number of aspects a character may have at any one time. Characters grow and over time the beliefs that shape them change and aspects they once described them may no longer apply. For example, a character might hold certain beliefs very strongly and, overtime, the strengths of those beliefs may wane. After some period, the character may become disenchanted with their former philosophy and move on. Perhaps they grow and realize the error of their ways, or maybe they continue to believe but the passion in them has gone.

The difficulty of an Aspect always lies in the range 5 to 13. Aspects acquired during character creation have an initial difficulty of  $d4 + 4$ . Aspects whose difficulty falls below five are said to be **diminished** and no longer apply to the character. They may be removed from the character sheet or demoted to a tag.

Alternatively, the GM may at any time declare that a character loses an existing aspect, gains a new one, or he may reword an existing aspect. The GM should take care when doing this to keep the players vision of their character intact. You should consider modifying the characters aspects for one of the following reasons:

- ❖ **Manageability:** if the character has too many aspects consider removing some, preferably starting with those with the lowest difficulties.
- ❖ **To satisfy the Narrative Imperative:** if adding the aspect to the character would drive the story forward in interesting ways. This might happen as the result of some traumatic event or epiphany.



GM Attempts to Compel		Player Attempts to Compel	
Player Accepts	Player Resists	GM Accepts	GM Resists
Compelled	Check Succeeds	Check Succeeds	Not Compelled
	Not Compelled.	Not Compelled and difficulty decreases by one to a minimum of 5. If the difficulty is 5 after this check, roll to see if the aspect diminishes.	
	Check Fails	Check Fails	
	Compelled and difficulty increases by one; to a maximum of 13.	Compelled.	

Table 4.1: Compel Aspect Table

- ❖ To tweak an existing Aspect: if the aspect is constantly being exploited by the player then the aspect should be changed. Remember a good aspect has to cause problems for the character occasionally

Other aspects, such as physical aspects, are usually held for the lifetime of the character. For example, suppose Dourli loses a hand in a tragic, yet potentially foreseeable, drunken axe juggling attempt. He gains the *Missing Left Hand* aspect. Over time this may become much less problematic for him as he adapts to his new condition however he will very likely retain that aspect until his death. Alternatively, the GM can rule that aspect can be diminished and if Dourli manages to get the aspects difficulty down to 5 then it no longer affects him in the usual course of play. That aspect would then become a tag on the character – just because it no longer effects him in a significant way.

## Aspect Advantages

When a player seeks to compel one of their own characters aspects they do so in the hopes of receiving an **advantage** and or weakening the hold of that aspect upon their character. An advantage comes in one of two forms. Often it will be restoring a die to one of their dice pools, or bonus to a dice roll. Alternatively the *player narrates* the result of a subsequent check.

Suppose Dourli is fighting an ogre, and a large amount of treasure is at stake if Dourli can win. The ogre is nearly defeated but Dourli fails his break test. Dourli's player might try to compel his *Gold is my Lodestone* aspect to try to get the GM to give Dourli some bonus to his break tests in that fight. He rolls a 3. Well under the aspects difficulty and so is bound by the aspect. The GM grants him an extra d6 for his break test roll. Dourli also decreases the difficulty of this aspect as he successfully compelled his own aspect.

## Conflicting Aspect

Sometimes a characters aspects conflict with one another. In such cases someone can compel one aspect to try and gain an advantage on a second aspect check, e.g. suppose the GM tries to compel Dourli's *Gold is my Lodestone* aspect to make Dourli sell out one of his companions. The player may counter that Dourli has claimed his friendship with the companion while imbibing and that the GMs compel conflicts with his other aspect *My word as a Dwarf*. If Dourli *fails* the check against *My word as a Dwarf* then he is bound by that aspect and the GM should grant him an advantage in the check against *Gold is my Lodestone*.

## Crafting Good Aspects

Good aspects are evocative of the characters personality, their belief system or their social status. They should not describe parts of the game already covered by existing game mechanics. For example, *Greatest Swordsman Ever* is not a good aspect - it interferes with the game rules on combat. *Thinks He's the Greatest Swordsman Ever* is much better because it establishes the character as a braggadocio. Remember that the Aspects should be chosen to create conflict and problems for the characters to overcome. If an Aspect does not cause the character to overcome difficulties or make interesting decisions it is not a good aspect. We have included some example Aspects in Table 4.2 on page 25.

## Conditions

A *Condition* is a tag with explicit in-game rules attached to it. Like Aspects, Conditions are a special type of Tag. In this section we present a list of some common conditions.

**Blind** The character cannot see. They make checks Ambush, Surprise, Initiative, and To-Hit at -5.

**Bloodied** The character has suffered damage to their Health.

Roll d100	Aspect
XXXX	The end justifies the means
XXXX	Conceit is the finest armour a man can wear.
XXXX	Discretion is the better part of valour.
XXXX	Chivalry is not dead
XXXX	Miles Gloriosus
XXXX	Munchhausen
XXXX	Nobody calls me chicken!
XXXX	Paragon of Virtue
XXXX	Fight first, talk later!
XXXX	Glory is forever
XXXX	Deadpan Snarker
XXXX	In wine there is wisdom, in beer there is freedom.
XXXX	Mercy has no place in the law
XXXX	Anyone can be a barbarian; it requires a terrible effort to remain a civilized man.
XXXX	School of hard knocks
XXXX	Disillusioned veteran
XXXX	Gold has lost its luster
XXXX	Unlucky in love
XXXX	A sheep in wolves clothing
XXXX	Wide-eyed in the big city
XXXX	A bit slow on the uptake.
XXXX	No one in this world you can trust
XXXX	When you have to kill a man it costs nothing to be polite.

Table 4.2: Random Aspect Table

**Broken** The character has lost the will to fight and must withdraw from battle. They may make a fighting withdrawal or flee. This occurs after a character has failed two break checks in combat.

**Checked** The character has lost momentum in a fight. They will not charge and will not pursue. This occurs after the character has failed a break check in combat.

**Dazed** The character has suffered a nasty injury and are suffering a great deal of pain. They must make a willpower check or suffer a -2 to all checks except Luck.

**Drunk** The character has had too much alcohol to drink. They make Agility and Perception checks at -2 and they make Luck checks at +2.

**Distracted** Something has caught the characters attention and they are not paying attention to their surroundings. They make checks Ambush, Surprise, Initiative at -2.

**Deaf** The character cannot hear. They make checks Ambush, Surprise, Initiative at -2 and have some trouble communicating with others.

**Enraged** The character is wild with rage. They can't flee or retreat.

**Exhausted** The character is very tired. Make Strength, Endurance, Speed and Movement checks at -4.

**Fearless** The character has no fear and makes no break checks.

**Invisible** same as if others were blinded in actions that include the character.

**Juggernaut** creature that has trouble turning and changing direction. must make a move turn after a charge.

**Prone** The character is on the ground. Perform physical checks at -3.

**Poisoned** The character is suffering from terrible pain in the stomach or some form of paralysis. They must make a willpower check in order to perform any action.

**Routed** The character has been defeated in combat. If they can Flee they do so. Otherwise they will plead for mercy or do something desperate. This occurs when the player has failed three break checks in combat.

**Sick** The character is feverish and light headed? They perform a willpower check at the start of each turn in combat and if they fail they perform checks that turn at -2.

**Tired** The character is tired. Make Strength, Endurance, Speed and Movement checks at -2.

**Unconscious** The character has blacked out due to a stunning blow to the head or due to too much pain. They are in no immediate danger to their lives. They can perform no actions.

# Abilities

## Overview

**T**HIS chapter describes abilities available to characters in the game.

Each character has a set of **Abilities**. Some abilities allow the player to perform **Actions** or **Ability Checks** while others provide the player with passive advantages. Skills may be used in a variety of ways depending on the skill in question.

Abilities are tags and like other tags, they may be used by the player to gain an advantage in an appropriate context.

Many abilities have a cost that players must pay in order to acquire the ability. As players increase in level they get more points to purchase additional abilities. Some abilities are innate - they have zero cost and the character is assumed to automatically have the ability at first level.

Some skills have prerequisites. In order to use one skill as a prerequisite for another the character must first have mastered the skill. In order to master the skill the player must have used the skill and achieved the appropriate number of successes and failures using that skill.

## Ability Progression

For a character to increase an ability level they potentially need to satisfy four conditions: Prerequisites, Training, Mastery and Reflection. Most abilities will require some or all of these conditions to be met before the ability can be attained.

Innate skills are considered to be either instinctive or have been learned in the characters childhood. Most characters in the game are assumed to have these skills by default. This includes things like jumping, climbing and speaking a language or two.

## Prerequisites

Some skill levels have prerequisites. These prerequisites must be met before the new skill level can be attained. Prerequisites are generally of two types: minimum primary attribute requirements, e.g. Strength > 13, and other skill prerequisites, e.g. Maths I is a prerequisite for Alchemy I. An ability does not have to be mastered in order to be used as a prerequisite for another skill. But a character cannot attain the next level of an ability without mastering the current level, e.g. you must have mastered Maths I before you can gain Maths II, but mastery is not required to satisfy the prerequisite for Alchemy I.

## Training

Training represents the time spent studying or practicing a skill and is represented using skill points. When a character goes up a level they receive skill points. Those skill points can be used to learn new skills and abilities.

## **Mastery**

In order for a character to attain a higher level of a skill they already have they must first have mastered the existing skill level. Listed beside the skill level in their archetype description will be the number of successes ☉, attempts ☉ or failures ☉ of the ability is required before that skill level is mastered. During the course of a game the player is required to keep track of the progress of unmastered abilities.

## **Reflection**

Finally, the character requires reflection so that they can truly understand the ability that they have learned. Characters must wait for a long rest which allows them the time to contemplate what they have learned.

# Combat

## Combat Overview

Combat is central to the game and has its own specific set of rules. Combat starts with an optional *ambush* or *surprise* check, an initiative roll, and then a series of **Combat Rounds**. In each round all the actors involved perform a single action. The order in which actions are performed in the round is determined by the type of the action and the characters initiative. Each round lasts six seconds.

## Ambush and Surprise

It is possible for some groups within a fight to be unprepared for battle or completely taken off guard. For game purposes we say that a group of actors can be either ambushed or surprised. **Ambushing** is a planned attack on a hopefully unsuspecting enemy. **Surprise** represents occasions when two unsuspecting groups run into one another with no prior knowledge of the confrontation.

Environs	Detect	Hide
Wilderness	Scout or Tracking	Stealth
Urban	Sneak	Notice or Listen
Other	Perception	Agility

Table 6.1: Awareness Table

## Ambush

In order for one party to Ambush another they must be **aware** of that parties presence or approach and the party being ambushed must be unaware of the ambushing party. Ambushing requires that an opposed party check be made that tests the ambushers Lowest Hide ability versus their opponents parties Highest Detect ability. The actual abilities used in these checks depends on the environment in which the ambush occurs, see Table 6.1 on page 29. If successful the opponents are ambushed and receive a  $-5$  to their initiative rolls. If the attempt fails the opponents are off-guard and suffer a  $-2$  to their initiative. Recall that if the party has no chance of successfully ambushing they should not be checking at all.

## Surprise

Surprise occurs when one or more parties arrive at a combat and were unaware of the other parties presence, but *were* expecting trouble. Usually surprise happens at the start of combat or when new combatants suddenly arrive to an existing fight. Whenever there is the potential for combatants to be surprised then a **surprise round** occurs. If a surprise round occurs mid-combat then initiative is rerolled.

A surprise check is the same as an ambush check with the following two differences. Firstly when two parties meet both parties may be surprised. This is not the case with ambushing. Secondly, if a party fails a surprise check then they are off-guard and suffer a -2 modifier to initiative. If a party succeeds in their check then they are not surprised and no modifier is applied.

The thugs have returned to the cellars. Dourli and Roslyn have been unable to escape and now a fight looks inevitable. It's still dark and our heroes have managed to hide from the thugs so far. Dourli attacks the thugs from his hidden position attempting to ambush them. The GM notes that the Thugs will be expecting trouble and he can only attempt to surprise them.

Dourli tries to get advantage from the dark tag of the cellars. The GM agrees and gives him a +1 arguing that the fact that the thugs were expecting to find Dourli down here would somewhat negate that advantage. Dourli agrees.

Roslyn's Sneak is a lot better than Dourli's, so Dourli rolls his Sneak in an opposed check versus the Thugs best Notice or Listen. If Dourli's Sneak Roll is higher than his opponents roll they will be surprised and their initiative roll will be reduced by -2.

## Initiative

The order in which actions occur during combat rounds is partially determined by initiative. Before combat starts players roll their initiative dice. Their characters' **initiative** for the rest of this combat is the total of this roll less any modifiers for surprise or ambush. The GM may choose to add or subtract any other contextual modifier as they see fit. Combatants declare their actions in initiative order from **lowest to highest**.

## Combat Rounds

**Combat rounds** are divided into **Stages**. Each stage is a set of actions all of which happen at roughly the same time.

Stage	Example Actions
Talk	Parley, Yield
Run	Flee, Run
Act	Miscellaneous Actions
Fight	Ranged Attacks
	Retreat
	Reach Attacks (first round)
	Fast Attacks
	Melee Attacks
Resolution	Rally

Table 6.2: Turn Order



There are five combat stages: Talk, Run, Act, Fight and Resolution. Actors that choose actions in the earlier stages will tend to go before actors who chose actions from the later stages. In other words, if your character chooses to run they will generally run before anyone else has a chance to fight.

There are three other special combat stages: initiative and surprise which happen whenever initiative or surprise is being decided, and reactions that happen when a trigger occurs. This allows us to classify in which combat stage related skills are applicable.

Finally there are various non-combat stages that only occur outside of combat, e.g. research.



## Action Order

Actors in the game declare their actions in reverse initiative order, from lowest to highest. After an actor declares their action any other actor with a higher initiative who is yet to take their action may interrupt the first player's action. The new interrupt action must be from an equal or higher stage. Interrupts can occur multiple times until no actor wishes to interrupt further. At this point the actions are carried out in order from the most recent actor to interrupt back to the original actor.

Dourli and his ally Roslyn has been cornered by the local gang leader Fenton One-Eye and two of his thugs. A fight in the cellar of the Inn has been underway for some number of rounds. During the fight a few kegs of whiskey have been smashed and there is a shallow pool of whiskey on the ground. Dourli rolled 7 for his initiative. Roslyn rolled 8, Fenton rolled 9 and his two thugs rolled 6 (as a group).

The thugs go first, having the lowest initiative, and declare they will charge Dourli, a type of Melee Attack. Dourli interrupts their turn, as he has a higher initiative and declares he will throw a torch onto the whiskey, a Ranged Attack. Dourli is able to do this because ranged attacks are at a higher stage than melee attacks. Roslyn wants to attack the thugs with her quarter-staff but cannot because Reach Attacks are at a lower stage than Missile Attacks, she decides to wait. At this point, Fenton can declare any interrupt action in the ranged attack stage or higher. Not being armed with a missile weapon and having serious misgivings about being caught in an inferno in such confined spaces he declares that he will Run, which occurs in the Run stage.

At this point the actions have all been declared, because there is no one left to interrupt, and the actions are now executed in this order: Fenton runs for it, Dourli throws the torch and the Thugs are caught in the flames. These actions are now regarded as having happened. Any subsequent actions happen after the actions described thus far.

Roslyn is the only actor who has not performed an action at this stage and since that also makes her the remaining actor with the lowest initiative she declares whatever action she pleases knowing that she cannot be interrupted. After Roslyn's action is executed there are no actors with remaining actions and so a new turn starts.

## Combat Details

### Movement and Out of Turn Actions

Normally actors are allowed a single action during a combat round. A **Free Action** is an action that does not count against this limit. Only one free action may be performed by an actor in any single combat round.

Most actions also implicitly include some optional movement. When an actor attacks it is understood to involve some movement to close the distance to their opponent.



Some special actions allow the actor to perform an action **out of turn**, usually when some triggering event occurs. This means that the particular action can be used to interrupt at some time when it would normally not be allowed. An actor may only perform one out of turn action per round.

## Combat Stages and Actions

### Talk

The **Parley** action is a *free action* that occurs in the Talk stage. When parlaying the actors negotiate with the the other party to some end, e.g. to gain information, to deescalate the conflict or to gain fame etc. Surprised actors cannot parley. Parlaying is a brief exchange, if the players wish to have an in-depth discussion then they must convince their opponents to pause the conflict for a period while negotiations proceed. Actors that try and filibuster, by talking at every opportunity will most likely be ignored.

Alternatively vanquished actors may **Yield**. When actors yield they acknowledge their defeat and throw their fate at the mercy of their opponent. The effectiveness of this strategy depends on the opponent, but most humans will spare a foe who has yielded. Orcs will keep the downfallen until they run out of other meat. Even a bear (protecting its family) may lose interest if you play dead.

### Run

Actors who are fleeing perform the **Flee Action** now. Actors who are fleeing must rally in the Resolve stage before they can perform any other action. Fleeing is generally faster than running as fear gives the actor wings. Actors may voluntarily flee if there exists a credible threat, or they may be forced to flee if they fail a break test in the Resolve Stage. For the purposes of game play fleeing is considered to be a double movement  $+d6$ .

Alternatively, an actor may choose to perform a **Run Action**. The player may perform no other actions in a turn if they are running but they may stop running whenever they choose. A run is a double movement.

Roll 2d8	Consequence
2-3	Make a weapon save.
4	If the attack hits make a weapon save.
5	Save vs Strength or the weapon is pulled from the attackers hand.
6	Save versus Agility or fall prone.
7	Make an encumbrance test or drop d4 things.
8-16	No Effect

Table 6.3: Suggested To Hit Consequences

### Act

The Act Stage is where actors perform miscellaneous actions. Some examples actions the could be performed in the Act Stage include: releasing a portcullis, mounting a horse, quaffing a potion, pushing a load of barrels over and so on.

### Fight

A **Charge** is a move performed in the direction of an enemy which may culminate in a Fight or Fight-Reached action. Charges can **fall short** if the distance to the enemy is too great, check versus speed with a difficulty of 7 to see if the charge falls short. Charging may provoke a break test in opponents.

A **Fight Action** is an optional move performed in the direction of an opponent followed by an attack. A Fight action is a check using the attackers ability's skill to hit value versus the armour class of the defender.

The benefits and consequences

If the character fails a break test there options might be limited to one or more of the following: Hold, Fighting Retreat, Flee or Yield.

Roll 2d8	Consequence
2-8	No Effect
9	Pushed back. Opponent is pushed away from the attacker. Attacker chooses where.
10	Left Arm. Save versus willpower or drop what they are holding.
11	Right/Favoured Arm. Save versus willpower or drop what they are holding.
12-13	If the attack hits the defender makes an armour save. Armour Broken Reduce armour class by half the armours AC Bonus.
13	Dazzling display. Opponent makes a morale test.
14	Head. Defender dazed unless they are wearing a helmet.
15-16	Called shot. Attacker chooses a special hit location.

Table 6.4: Suggested To Hit Benefits

Characters may choose to perform a **Fighting Retreat**. In a fighting retreat each turn the character may make an attack if they can, but then must move their full movement away from danger if they can. They cannot move toward an enemy unless they have no other option. Once an actor starts to retreat they have to rally before they can take an action other than Fighting Retreat or Flee as it takes great discipline to force themselves back into the fight.

A **Hold** action allows the character to stand and fight, but they may not advance.

### Resolution

The GM may determine that one party or another must make a break test. If they fail the break test then they must flee. The break test is not an action.

When an actor flees they keeps fleeing until they rally. In order to rally the actor must want to rally and then have to make the break test they originally failed to cause them to flee in the first place. Rallying is a free action.

## Non-Lethal vs Lethal Combat

There are two categories of combat. Lethal and Non-Lethal. In Non-Lethal combat the participants are not actively trying to kill their opponents, but rather trying to subdue them or drive them off. Most combat with humans and their like will be non-lethal.

In non-lethal combat you use the non-lethal damage of the weapon and that damage is recorded against the targets Stamina. When the targets stamina reaches zero the attacker chooses whether the target Flees or Yields.

In lethal combat you use the lethal damage of the weapon and that damage is recorded against the targets Health. When the targets health reaches zero they start making Near-Death rolls.

Examples of typical non-lethal combat encounters include fights with the local guards, barroom brawls, fights with gangs of thugs and bandits. There are many reasons to use non-lethal combat: killing people is often a capital crime in human society, there are severe social implications when an individual becomes known as a killer, potentially the players might wish to interrogate an opponent, bandits might want to make money selling people into slavery.

It is possible for one set of combatants to be fighting using non-lethal combat while their opponents use lethal combat. It is also possible to start fighting using either lethal or non-lethal combat and then to switch to the other type of combat.

## Movement and Range

### Miniatures vs Theatre of the Mind

Combat may either be performed on a table with miniatures using a map with a grid, or purely narratively using the theatre of the mind.

Scenario	To Hit Difficulty Modifier
Long Range	+3
Light Cover	+3
Darkness	+3
Blindness	+6
Heavy Cover	+6
Full Cover	impossible

Table 6.5: Combat Modifiers

If the combat is taking place on a grid then the map determines the distances for movement, spell area of effect, missile weapon range etc. On a map a run is simply a double movement, a charge is a movement + d6 extra squares then an attack if the enemy is in range. Fleeing characters move twice their movement rate +d6 extra squares.

Movement is halved over **difficult terrain**. Difficult terrain included: muddy ground, terrain with a lot of debris, brambles etc.

Missile weapons and some spells have a range. Beyond that range they cannot be effectively used and they automatically miss. The range may be subdivided into short range and long range. Attacks at **long range** attract a +3 to-hit difficulty.

Cover provides modifiers to hit for most missile weapons and for melee combat. **Light cover** afforded by bushes, the curve of a hill and the like gives a +3 to hit difficulty, **Hard cover**, such as a half wall, provides a +6 to hit for missile weapons, melee weapons and some spells. **Full cover** makes hitting the target impossible. The GM should feel free to choose a to-hit modifier that fits the cover available to the characters.

Some weapons, like spears, have **reach**. During combat weapons with reach attack before normal melee weapons *on the first round*.

## Attacks of Opportunity and Engagement

A character in hand-to-hand automatically **engages** their opponent. Typically, characters can engage only one opponent at a time, but may be engaged by many characters simultaneously.

2d8	Consequence
2	Reroll on the Terror Resolution Table.
3	Reroll on the Fear Resolution Table
4-5	Character Flees or Yields.
6	Character Flees, Yields or makes a Fighting Retreat.
7	Character Holds, Flees, Yields or makes a Fighting Retreat.
8-16	No effect

Table 6.6: Break Consequences Table

If a character is engaged then any action that causes them to move away from the actor that has engaged them triggers an **attack of opportunity** against the moving character. An attack of opportunity is simply an additional melee attack as a free action. Recall that actors may only perform one free action per combat round.

## Break Checks

Both player characters and monsters may, from time to time, be forced to make a break check. In order to make life more manageable, the GM and player characters make break tests differently.

## Player Character Break Check

For player characters **break checks** are Ascending Chained Checks versus Resolve, i.e. the character with the lowest Resolve checks first. Any characters who fail the check must roll on one of the Break Resolution Tables.

Break if:

$$\text{Resolve Pool} \stackrel{?}{\leq} \text{Break Difficulty}$$

As characters fail break tests they gain conditions that limit what they can do during combat, and subsequent break checks become more difficult, see Table 6.7 on page 35 for a list of break test difficulties and conditions.

Failed Breaks	Condition	Difficulty
0	-	8
1	Checked	12
2	Broken	14
3	Routed	16

Table 6.7: Break Difficulties Table

For example, looking at the table, the first time a character makes a break test during combat they do so with a difficulty of 8. If they fail they gain the Checked condition and further break tests are made with a difficulty of 12.

The GM should feel free to modify the break difficulty as he pleases, e.g. to reflect being attacked at night, being vastly outnumbered, the horrible visage of the characters opponents, the party being in good spirits etc.

Break tests for players should be made:

- ❖ After the party member becomes bloodied,
- ❖ After all party members have become bloodied,
- ❖ When the party enters combat against a fear causing opponent,
- ❖ Whenever the party is surprised.

Ultimately though, it is up to the GM to decide when the players should make a break check and the GM should feel free to make the sooner or later in the combat so that they align with pivotal events in the combat.

## Monster and NPC Character Break Tests

Monster stat blocks include a default break difficulty for the monster as a suggestion to the GM though ultimately it is up to the GM's discretion to choose an appropriate break difficulty for the monsters. For example, say a party of adventurers attack a kobold temple, the kobold priests are enraged at the desecration of their temple so the GM determines that their break difficulty should be reduced, but the kobold guards have seen some of their compatriots flee already and so their break difficulty should be increased.

Break tests for monsters and opposing NPCs should be made when:

- ❖ The first time a monster dies during an encounter,
- ❖ After a third of the monsters have died,
- ❖ After two thirds of the monsters have died,
- ❖ Whenever the monsters are surprised.

In the interests of keeping the game flowing, if there are more than say five monsters then the monsters should be grouped together for the purposes of their break tests. For example, imagine there are 15 kobold guards in the combat, the GM should group them as three groups of five for the purposes of testing to see if they break.

If monsters lose their break test they must attempt to disengage, bargain their way out of the conflict, play for time, or flee as the GM pleases. The GM is free to roll on one of the Break Resolution Tables for inspiration.

## Pursuit

### Stages of a Pursuit

At some point the characters are going to want to flee from an opponent or to chase a fleeing opponent. This section describes rules for fleeing and pursuit.

There are four stages of pursuit:

**Disengaging** If a group is trying to flee from combat they must first disengage. When playing on a grid this means they must make it to the edge of the grid and leave the map. If playing using TOTM the group disengages when all members run from the combat. At this point they are distant enough from the battle that they are considered to be out of combat. In order for their attackers to start combat with them again they must be successfully pursued.

**Decide to Pursue** Pursuit is optional. Actors with the checked condition cannot pursue.

**Chasing**

**Tracking** Occurs when the pursuer can no longer see the quarry. In the wilderness they have to use the Tracking skill vs their opponents Evasion. In cities they might have to question people, possibly using diplomacy, intimidation, or bribery.

Of these four steps, Chasing is the only one that is not covered elsewhere so we will cover that here.

## Chasing

Chasing occurs when one group is pursuing another and the other group is intermittently visible, or there is broken ground to stop the pursuers, or the quarry is running to some safe location. The pursuers just need to close the distance between them and their quarry. The quarry just need to get far enough ahead that they can slip away or get to safety.

Pursuit works as follows. Assign every member of the pursuit an initial chase rank that represents their position in the chase. Give the lead pursuer a rank of 5. Now assign ranks to the rest of the members of the chase relative to the lead. For example the members of the quarry closest to the lead pursuer might get an initial rank of 6 or 7. If there are members of the quarry who started running earlier then they might get an initial rank of 8, or 9.

Every turn of the chase each member of the chase takes an action, see below for a list of example actions. Most of these actions will effect their chase rank or the rank of other members of the chase.

**Move** Increase rank by 2.

**Sprint** Test versus movement. If successful increase rank by 3, otherwise increase rank by 2 and gain the Tired condition. If the character has the tired condition then they gain the Exhausted condition.

**Ranged Attack** Make a missile attack. If the weapon is tagged Fast then the character can also increase their chase rank by one. Benefits might slow a pursuer down as they take cover.

**Reload Slow Weapons** Reload slow missile weapons. The character takes the whole round to reload their weapon.

**Create Obstacle** The character does something that will slow their pursuers. Characters can only perform this action if they can describe a feasible way to slow their pursuers. For example they might tip over a cart in a town. However on a plain there might be no way to create an obstacle.

**Melee Attacks** When the lead pursuers rank is the same as that of the trailing quarry, the pursuer and the quarry may make melee attacks against one another. If they do so they increase their chase rank only one.

## When does a Chase End?

Chases end when some predetermined condition is reached. The three most common conditions are: **When the Pursuit is Lost**, **Upon Arrival at a Destination**, and **When the Quarry is Run Down**.

Pursuit is lost when the lowest ranking quarry's rank is greater than the highest ranking plus five at the end of the round. In this case the quarry has evaded their pursuers.

Pursuit is Lost:

$$\text{Lowest Quarry Rank} \stackrel{?}{\geq} \text{Highest Pursuer Rank} + 5$$

In certain scenarios there is some safe place to which the quarry is fleeing, for example, imagine a group of Halflings fleeing towards a river ferry while pursued by dark horsemen. In these situations the ferry is represented by its own chase rank. Any of the quarry that reach the specified rank have arrived at their destination.

When a pursuers chase rank *exceeds* the rank of the trailing quarry that quarry is said to be Run Down. At this point the quarry can no longer flee and is back in combat.

## Random Encounters while Chasing

Random encounters may occur during a chase. The chase might run into a midnight procession of the worshippers of the gods of bachanalia, maybe there is a cart blocking the path, or they run into the night watch. Refer to chase events table for random events (FIXME: TO BE DONE LATER).

## Foreshadowing and Outs

For combat to be interesting strategically it is important that there be a chance of failure. However, as combat is highly lethal combat may result in a total party kill, which is a generally undesirable outcome.

There are two approaches to solving this problem. The first is to make sure that the characters are able to win the combat by providing deliberately easy foes. While this works, if overused it leads to a dull combat experience.

The second approach to solving this problem is to provide an **Out** for the party should things go south. For example if the characters are fighting slavers and they lose then they can be enslaved and the game continues. If they are fighting Orcs they may be kept for food later. The city guards might throw them in the dungeon if they prevail against the party.

A sub-type of the Out is the Deus Ex Machina. In this case the party is saved right at the last minute by some third-party. This is generally undesirable from a narrative perspective as it leads the players to believe that whatever they do some third-party will save them at the last minute, thus reducing tension.

The trick to making Outs feel less contrived is **Foreshadowing**. As a GM, you should provide information to the characters about the Out so that if and when you have to use it the development in the narrative is less jarring. For example, if characters are trying to contact the elvish border guards in the Grey Forest and you, as the GM, know they are just about to run into giant spiders have the characters hear the guards trumpets in the distance. If the players are fighting slavers, let them know that there have been slaver raids taking place. Also it is a good idea to plant these foreshadowing seeds earlier rather than later.

In summary, to avoid combat annihilation try to have an Out for the characters before the combat. Use foreshadowing in order to make the out seem less contrived.

## Random Encounters

Random encounters are events that happen to the party that are not instigated by the party. Random encounters serve two primary purposes in the game:

- ❖ Random encounters provide a disincentive for the characters to camp and “turtle”. The threat of constant danger should encourage them to keep moving forward, and to keep the story moving forward as well.
- ❖ Random encounters do not all have to be bad. They can be used to provide the characters with useful information.

In order to determine when a random event occurs determine the threat level of the characters locale. In the wilderness the threat level might be in the range 4 to 6. In an enemy stronghold it might be 8 to 12. Get one of the players to roll a standard check against that difficulty. If they fail a random encounter occurs.

## Fighting in Groups

It is possible to fight in groups. While fighting in a group the front row provides hard cover to the back row. The front row must have at least as many people in it as the back row. To make melee attacks from the back row you must be using a weapon with reach. It is possible for a group to have two front rows, i.e. to be fighting on two fronts, provided that the number of people in each front row is greater than or equal to the number of people in the back row. Furthermore, characters in the back row add a temporary bonus die to their break tests.

# The Laws of Magic

## Fundamental Principles of Magic

Magic infuses this and all worlds. It links and binds all things, tying entities together and creating invisible bonds between the planes. The utilization of magic is concerned with controlling the flow of thaumaturgical energies along these paths. Magic appears to be governed by well known principles and is as much a science as physics, mathematics, theosophy astrology, phrenology or even biology. However, due to the chaotic nature of thaumic energies the application of these laws is unreliable, and very frequently dangerous.

In this chapter we outline the fundamental laws of transfiguration, channelling, ensorcellment, evocation, summoning and the like. But the reader should beware, verily it is said that those who play with the devil's toys will be brought by degrees to wield his sword. The basic principles of magic are as follows:

**The Principle of Potentials** In order for magic to occur there must be a difference in thaumaturgical potentials.

**The Principle of Flux** Magic occurs when thaumaturgical energies flow from a high potential to a low potential along a line of flux.

**The Law of Contagion** Magic shapes all things. Logically it follows that similar things are linked by the lines of flux that created them.

**The Law of Conductivity** Lines of flux may be broken or enhanced using a variety of techniques. Different materials conduct magic better than others. Natural and biological materials such as flesh, wood, and water conduct magic very well, as does silver. Ferrous metals and rock do not conduct magic well and can interfere with its casting in unpredictable ways.

**The Corollary of Knowledge** The more you know about a subject the greater your knowledge about the lines of flux that bind them.

Mechanically, magical spells are skills. Casting magic uses a pool of magic dice, and magic checks are dice pool checks. Each character has a different dice pool depending on their archetype, their abilities and their skills. Most non-magical characters will only have animus dice and no way of using them. Other characters will have greater energy and a variety of ways of using it.



In order to cast spells the player chooses a set of dice from their pool, rolls them and attempts to roll greater than its difficulty level, and less than its over-charge value if specified.

Cast:

$$\text{Over-Charge} \stackrel{?}{\geq} \text{Dice Result} \stackrel{?}{\geq} \text{Difficulty}$$

If the sum of the magic dice is less than the difficulty then the spell is under-powered, sputters out and fails. If the sum of the magic power is greater than the spell difficulty then the extra theurgical energies must be dissipated somehow.



These magical checks are affected by the complex, chaotic nature of thaumaturgical energies. We now describe how the laws of magic effect the casting of spells by increasing or decreasing their power depending on circumstance.

## The Law of Potentials

The first law of magic is that *magic requires a potential difference in magical energy levels as a prerequisite*. Furthermore, *the productive use of magic requires the construction of a thaumaturgical conduit between potentialities* through which the magic can flow.

There are many different sources of thaumaturgical potentialities, such as the potential difference between planes of existence, energy from stored thaumaturgical sources, the animus (a person's spark of life) and so on. We examine the most important, the most widely used, of these potentialities here.

## Sources of Magical Potentialities

### Raw/Planar Magical Sources

Planar Magicks are those that use the raw potential differences between planes directly, these so-called Protinus magics, are the most powerful and the most dangerous to magical sources to use:

**Planar Potentialities** are the most volatile and perhaps the most dangerous means of controlling magical energies. They employ the potentiality across two planes. That is they harness the flow from planes of higher energy to planes of lower energy. There are two main dangers of using this form of thaumaturgical energy. The first is its volatility. Casters using this energy source are more likely to over charge their spells. The second danger are the lurkers in the dark. There are a myriad of creatures lurking in the frigid abyssal planes who hunger eternally to escape to higher planes to feed indiscriminately. They wait for the opportunity a miscast might provide.

**Elemental Magic** is a subset of planar magic that uses the potential between a particular set of well-known planes of existence, the so-called elemental planes. The advantage of this energy source is that these planes are comparatively stable and their behaviour is fairly well-understood. Unfortunately, elemental magic is less versatile than, the more general, planar magic.

### Types of Magic Items

Magical items use thaumaturgical energies stored within the device itself. Magic by its very nature is evanescent - it has a tendency to dissipate after a period of time. Magical items tend to be made of thaumatic insulating materials in order to minimize the rate at which magic is dissipated.

In game, this stored magical potential is represented by each magical device having its own magic pool and refresh rate. The item used to store magical energies may be one use, rechargeable or self recharging. One use magic items will have no refresh rate. When a one-use item's pool is depleted the device is spent.

Powerful magical devices may be imbued with the residual animus of their creators, or tainted with by the nature of their magical source. In either case, this is represented in game by the item having one or more aspects that are applied to actors when they interact with the item. The nature of the interaction required to transfer the item's aspects to the actor depends on the item, e.g. the aspects might be applied when they touch the item, or when they have used the item a number of times, etc.



<b>Conductivity</b>	
Ground with Staff	Remove the lowest or highest die from a roll.
Ground with Spear	Remove the lowest die from a roll.
Metal Armour	Stops grounding.
Running Water	Lose dice on a 1-3.
Standing Water	Lose dice on a 1-2.
Rune Half Life In stone or steel	Years
Rune Half Life In Other Materials	2d20 minutes
<b>Contagion</b>	
Knowledge	One or two extra dice.
Knowledge of the True Name	Four extra dice
Holy Symbol	Theurgic magic assumes the use of a holy symbol. No extra benefit.
Improvised Holy Symbol	Holy symbol of the wrong material. Lose dice on a 1-2.
No Holy Symbol	Magic dice dissipate on a 1-3.
Casting spells without a verbal component	+7 to difficulty and overcharge.
Casting spells over-range with no contagion	+7 to difficulty and overcharge.
<b>Biothaumic Magic</b>	
In Cities	Use d4s
In Villages, Outskirts, Dungeons	Use d6s
In the Wilderness	Use d8s

Table 7.1: Magic Effects

**Scrolls** Like rune spells, scrolls contain the written incantations that must be entoned to cast a spell. Unlike runes they do not contain any magical energies with which to automatically trigger or power the spell. A scroll user must be able to read the language in which the scroll is written, checking to do so if necessary, and must be able to read the scroll aloud. Furthermore scroll users must power the scroll with their own magic pool. These requirements make them difficult for non-casters to use. Scrolls may be reused unless they become damaged, or the creator has built some limit into the scroll (which may be done in order to reduce the danger of misuse or limit competition with the creator).

**Potions** Potions store thaumic energy in liquid form. The magic is enufused in a liquid solvent, and contained within a glass flask with binding magical inscriptions. Energy stored in a potion begins to escape as soon as the flask is opened. Potions are generally created by magic users for the use of non magic users as potions are easy to use and moderately easy to create.

**Wands** A wand is a slight baton made from a thaumic conducting material that is used to better focus and control raw thaumic energy. Using a wand allows the caster to reroll one of their spell dice.

**Rods** A rod is a short, 1'-2', heavy staff that is used to store and direct the flow of thaumic energy. They are constructed from a thaumically conductive core encircled in an outer thaumic insulating shell. Typically, rods can store an extra two dice worth of thaumic energy. Magical rods can be used in combat and are equivalent to a club. Once used the caster needs to recharge the rod.

**Staffs and Spears** Staffs are long sticks, 5'-6', that can be used in combat. In addition because they are constructed from a conductive material, typically wood, they can be used to ground out a spell, in order to mitigate the problems associated with over-charging a spell. When using a staff to ground out dice you may remove either the highest or lowest die from the roll. A spear may also be used for this purpose but its metal tip effects the flow and so when grounding with a spear only the lowest die result may be grounded out.

**Holy Symbol** Holy symbols use contagion to increase the strength of the conduit between a theurgical caster and their sponsor. It is assumed that theurgical casters have a magical symbol and there are penalties for casting theurgical magic without a holy symbol of the appropriate type.

**Runic Magic** Magical runes are essentially spells that automatically cast themselves when a certain triggering event occurs, usually within the vicinity of the runes.

The small amount of magic required to cast the runespell is stored in the runes themselves when they are created. Overtime this magic will leach from the rune and it will no longer be viable, but may still be replenished by a skilled Runemaster. For this reason runes are usually carved into materials which are highly thaumaturgically non-conductive such as ferrous metals or rock. Once the runespell is cast it behaves as any other spell, drawing the energy for the spell itself from some second source. For runes carved in stone and steel this is almost always from the elemental planes of earth as the spells powers are enhanced by the contagious nature of the substrate.

Magical swords, armour, rings and the like are typically runic in nature.

### The Animus

Every living creature is imbued with a store of thaumic energy within and of themselves, their *Animus*. This energy is used by a number of forms of magic, the most widely know examples are: necromantic draining, blood magic, death curses, human sacrifices, and ingestion.

It has been postulated that the phenomenon of life is a trickle of magical power from some higher plane through to some lower plane. In such a model each creatures life can be construed as a conduit through which magical energies flow. An alternate model holds that living creatures are wellsprings of magical energies, i.e. that they are the sources of magical energies themselves. A third model holds that both of the first two models are holds true. Which of these models, if any, are correct remains an extremely contentious area of debate amongst students of these dark arts. In any case, it is widely believed that their exists an animatic flow that replenishes the animus from some source.

The rate of the animatic flow is proportional to the strength of emotions that the living creature is feeling. For this reason many thaumaturgical predators will enhance these emotions while feeding.

It has been hypothesized that apparations, ghosts, banshees and other spiritual manifestations are the remnants of powerful residual animatic flow, eddies in the animatic flow, if you like.

### The Biome

Rather than draw magical power from a particular animus, some animistic casters, such as Druids, are able to draw very small amounts of magic from all surrounding living creatures. While very powerful these magics can be difficult to use if the biome is not in balance. The type of biothaumic magic dice changes depending on the environmental balance.

Biothaumic magic uses different dice depending on the environment the caster is in. In biomes with a great deal of balanced animistic energy, forests, swamps etc, each dice in biothaumic magic pool use d8s. In a biome that is out of balance, like a city, use d4s. In biomes that are slightly out of balance, e.g.villages and dungeons, use d6s.

## Channelled Magic

Theurgic, Channelled, or Sponsored Magic is magic whose power has been channelled from a third party “god”, demon or celestial agent of some description. Often a shared symbol is used to establish or strengthen the conduit between a caster and the third-party source. In this type of magic the caster typically acts as an agent for the third-party, allowing the third-party to project their power and their influence.

Those with an enquiring mind may be wondering where the third-party gets their energy from. It seems clear that many gain their power from planar magics. For the so-called ‘gods’ it has been surmised that the act of prayer forms a conduit with the god through which some small part of the devotees animus travels. Thus people pray to a god, the god gains animus, the god grants power to clerics to project the gods interest, the clerics use this power to protect those of their faith and convert new devotees, .. and so on. Though, this is just a theory and such musings are clearly not meant for mere mortals such as ourselves. Many religions have also practiced sacrifice as a faster and simpler way of providing animatic energies to their deity.

## The Laws of Flux

In order for magic to happen thaumic energies must flow. It does not matter in which direction magic flows across a potential difference it may still be harnessed, as a water mill may be located upstream or downstream from a waterfall and still do work, all that is required is that the magic flows.

Stopping the flow stops the magic. Hindering the flow hinders the magic. **To use magic there must be a potential and a flow.** Certain magical symbols, chiefly the pentagram and the circle, when carved, drawn or laid out upon the ground in salt will stop the flow of magic (salt is used because it is non-conductive, granular, common, cheap, and white.. which makes it easier to see any discontinuities in the symbols).

An alternate problem happens when there is too much conductivity. In practice this happens when there is too much water around, e.g. when it rains, or when the caster is standing in a puddle. Here the caster is likely to dissipate more energy than they otherwise would.

## The Law of Contagion

Magic shapes and binds all things. Objects that share similarities are linked by magical ties. These ties can be used to strengthen magical spells. For example, having the blood or hair of a person can be used to strengthen a spell used on that subject.

### Blood Magic

Note that a characters magic dice pool represents the amount of inner magical energy the character has available to draw upon when resisting magical effects. However, that is only a small fraction of the total creatures life force, their **Animus**.

The power of **Blood Magic** is derived from thaumaturgical contagion between the blood and the animus of the subject. Blood magic drains the animus from the subject. When a caster or monster uses a form of blood magic to drain a targets animus roll the targets magic pool. The caster or monster then receives extra blood magic dice equal to the total of the subjects magic roll, e.g. a character with a 2d6 magic pool is drained, rolls 7 on their magic pool, then the the caster receives an extra 7 temporary blood magic dice.

Blood magic is temporary. Once lost the only way the caster or monster can get more dice is to drain more subjects.

### Symbolic Contagion

Similar symbols form flux lines connected by contagion. Ritual use of special patterns can form an association to other locations and other realms. Holy symbols form conduits between theurgic source, a deity or demon, and the caster. Shared symbols carved into portals tie one portal end point to another.

### Temporal Contagion

Events that occur at the same time are connected by contagion. This allows casters to draw on the power of great celestial and planar events, e.g. the alignment of the planets, in order to increase the power of specific spells. Similarly, various times of the year are more auspicious for casting certain rituals because of the contagion with the previous castings of the spell at the same time of the year.

### Words of Power

Words are the key to magic. When the first great spell casters, monumentally powerful inter-planar beings, cast their spells they did so while intoning in Innochian, the language of magic. Intoning the same words forms a contagious link with the original castings and other castings of this spell through time.

Magic words may also be used to train the invokers thoughts and to gain the attention of other worldly beings, like ringing a bell in the dark.

## The Law of Conductivity

Different materials effect the flow of magic differently. Natural and biological materials such as flesh, wood, and water conduct magic very well. Ferrous metals glass, and rock do not conduct magic well and can interfere with its casting in unpredictable ways.

Iron interferes with the flow of magic. Magical creatures, particularly the Fey, do not like it. Non-ferrous metals.. Platinum, Gold, Silver, Copper, etc also conduct magic well, though scholars are in disagreement as to why these do so, given iron does not. Silver, is a particularly excellent conductor and so adversely affects those possessed by extra planar beings such as the undead and lycanthropes.

Magical circles break conductivity (and therefore also break contagion). What the circle is made of generally doesn't matter. Though there are specialized protective circles for the protection of particular beings that while more powerful require special ingredients, (e.g. salt for vampires).

If a spell is over-charged it may be possible to **Ground-Out** the spell. By using a conductive tool, typically a wooden staff, carved appropriately, a character can ground-out a spell by holding it and planting the end on the earth. This removes either the highest or lowest die from the result, at the characters discretion, and places it back in the characters pool.

Ferrous armour disrupts the flow of magical energies and adversely affects grounding. It is impossible to ground-out magic when wearing armour. Similarly, if using a wooden shafted spear with a ferrous head then only the lowest die may be removed as the metal head interferes with the thaumaturgical conductivity of the shaft.

Water, and particularly running water, is an excellent magical channel. Characters casting magic in standing water lose dice from their result when rolling a 1 or 2. In running water they lose dice on a result of 1-3. In addition, running water breaks contagion.

### Conduits

#### Proximal Contagion

Things that are close to one another are linked by proximal contagion. This is why many spells have a range. Beyond that range it becomes difficult to form a decent conduit. Magic at great distance is very difficult.

WHAT ARE WE SAYING HERE? Establishing a conduit. Evocation Blood, Flesh and Indulgence? running water.. sunrises talking through planes.

If a magical act draws upon a flow of energies from this plane to some other lower potential plane then energies are expended from this plane, then the temperature will drop, lights will dim and ice may form. We call such an action an endothaumic reaction. In contradistinction, if energy flows to this plane from some higher plane then the magic is of a type named exothaumic and the tell-tale side effects of such practice are smoke of a sulfurous nature, bright lights and heat. Magic that results from intra-planar sources, that is magic from stored sources has no such side-effects.

Name can be used to create a conduit to allow channelling of energy.

Possession - conduit from some external entity to a person. Gates - opens a door to a different dimension and the creature itself can arrive.

gestures, ingredients, verbalization .. a form of contagion.

## Portals

Portals are pathways between or within planes that allow travel or projection through those portals. There are two types of portal, Lesser and Greater Portals. Lesser portals are pin-hole sized, that are too small for physical travel and only allow communication of for beings to project their will through. The lesser portal is briefly opened, usually requiring assistance at the destination, and the being uses this channel to create a simulacrum of themselves through the portal. The facsimile is created by congealling ectoplasm from the environment. When the lesser portal is shut this breaks any link through the portal. However, the simulacrum remains linked with their parent by contagion.

Greater portals require huge amounts of thaumaturgical energy to create and to keep open. Once open they allow beings to physically pass from one plane to another.

Opening portals is extremely dangerous as their are countless beings lying in wait, in a manner not to dissimilar to the way the barbarians of the north fish for seal through the ice. Hungrilly waiting through the eons.

## The Corollary of Knowledge

Theurgical fluxes bind all things. The better a caster understands these fluxes for a subject the easier it is for the magic user to cast spells that effect the subject. Knowledge is power. The greater the knowledge the magical practitioner has about his subject the more power they have over that subject . The GM, at their discretion, should grant one or two extra dice to the magical practitioner, if the practitioner can demonstrate special knowledge about the subject. Knowing the true name of a magical being grants an additional dice. Similarly having an accurate physical or mental model or representation of the target of a spell gives you an extra dice.

# Mundane Skills and Abilities

## Archery Proficiency

THESE skills represent training with the use of the bow and arrow. Initial training is with a short bow. Use of the long bow requires a fair amount of training.

### Archery ☒

Characters may use Archery to shoot arrows from short bows during combat doing weapon damage when they hit.

0 **Check:** Std 2d8 vs opponents AC **Dmg:** ☆ Weapon damage

I **Check:** Std 2d8 + 2 vs opponents AC **Dmg:** Weapon damage + 2

II **Check:** Std 2d8 + 4 vs opponents AC **Dmg:** Weapon damage + 4

III **Prereq:** Agility>12, Perception>12  
**Check:** Std 2d8 + 6 vs opponents AC **Dmg:** Weapon damage + 6

### Dead Eye ☒

The character has spent many hours working on improving the accuracy of their shots. Players can choose to call a shot which gives them a large bonus to hit.

I **Prereq:** Archery II  
**Check:** Std 2d8 + 8 vs opponents AC **Dmg:** Weapon damage

II **Check:** Std 2d8 + 10 vs opponents AC **Dmg:** Weapon damage + 2

### Rain of Arrows ☒

Holding a number of arrows in his hand at once the character is able to shoot them all in quick succession. Note that this involves less than complete drawing of the bow and therefore causes less damage. Also note that the speed of these shots occurs because the character is holding the arrows in his firing hand before the combat, so this ability can only be used in the first round of combat and cannot be used when the character is surprised.

I **Prereq:** Archery II, Agility>10  
**Check:** Std 2d8 vs opponents AC twice on the first round of combat **Dmg:** Weapon damage

II **Prereq:** Agility>12  
**Check:** Std 2d8 vs opponents AC thrice on the first round of combat **Dmg:** Weapon damage

III **Prereq:** Agility>13  
**Check:** Std 2d8 + 2 vs opponents AC thrice on the first round of combat **Dmg:** Weapon damage + 2

### Long Bow Proficiency ☒

The character has trained in the use of the long bow.

- I **Prereq:** Archery I, Strength>10, Not Short  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage

- II **Prereq:** Archery I, Strength>12, Not Short  
**Check:** Std 2d8 + 2 vs opponents AC **Dmg:** Weapon damage opponent saves versus agility or is knocked back

- III **Check:** Std 2d8 + 4 vs opponents AC **Dmg:** Weapon damage + Str modifier, opponent saves versus agility or is knocked over

## Axe Proficiency

These skills represent training in the use of axes in combat. This includes the use of single handed war axes, two handed battle axes, and throwing axes.

### Axe Strike ✂

Characters equipped with an axe can strike with it during combat doing weapon damage.

- 0 **Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage + Str modifier  
 ☆

- I **Check:** Std 2d8 + 2 vs opponents AC **Dmg:** Weapon damage + Str modifier

- II **Check:** Std 2d8 + 4 vs opponents AC **Dmg:** Weapon damage + 2 + Str modifier

### Axe Hook ✂

Characters equipped with an axe can use the axe to attempt to disarm an opponent or remove their shield by using the axes beard as a hook.

- I **Prereq:** Axe Strike I  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage and opponent drops weapon/shield

- II **Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage + Str modifier and opponent drops weapon/shield

### Cleave ✂

The character strikes at their opponent with great vengeance and furious anger.

- I **Prereq:** Axe Strike II, Strength>9  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage + Str modifier

- II **Prereq:** Strength>11  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage + 3 + Str modifier

- III **Prereq:** Strength>13  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage + 5 + Str modifier

### Axe Frenzy ✂

When a character makes a frenzied attack with an axe, they make a morale check. If they pass they make two attacks that round.

- I **Prereq:** Willpower>11, Axe Strike I  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage

- II **Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage + Str modifier

## Club Proficiency

Represents training the ability to use clubs, maces, flails, morning stars and improvised weapons in combat.

### Mace Strike ✂

Characters equipped with a Club or similar weapon can strike with it during combat doing weapon damage.



- 0 **Prereq:** Tag: club  
 ☆ **Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage

I **Check:** Std 2d8 + 2 vs opponents AC **Dmg:** Weapon damage + Str modifier

II **Check:** Std 2d8 + 4 vs opponents AC **Dmg:** Weapon damage + 2 + Str modifier

### Club Smash ✂

Characters equipped with a club or similar weapon can attempt to disarm an opponent or remove their shield.

- I **Prereq:** Mace Strike I, Strength>10, Tag: club  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage + 3 and opponent saves versus endurance or drops weapon/shield

II **Prereq:** Strength>12  
**Check:** Std 2d8 + 2 vs opponents AC **Dmg:** Weapon damage + 6 and opponent saves versus endurance or drops weapon/shield

### Wild Swing ✂

The character swings the club wildly keeping their opponents at bay.

- I **Prereq:** Tag: club  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage  
**Effect:** Attackers must make a Willpower Check in order to make melee attacks against the character.

II **Check:** Std 2d8 + 2 vs opponents AC **Dmg:** Weapon damage + 2  
**Effect:** Attackers must make a Willpower Check in order to make melee attacks against the character.

## Craft Abilities

Craft abilities involve making and building things. Mostly these abilities can be used to appraise things to provide more information to the players. Occassionally the actors may use these abilities to actually build or design something in the game. Finally, some of them might be useful, given the right context, during the Act stage of combat.

### Smith ⌚

Smiths craft metals using heat. There are a range of smith specializations. Tin smiths created and repaired pots and pans. Blacksmiths worked with iron. Goldsmiths worked with gold and so on. This ability represents basic familiarity with metalworking and smithing.

I

II

III

### Weapon Smith ⌚

A weapon smith can make, repair and evaluate non magical metal weapons.

I **Prereq:** Smith II

II

### Armour Smith ⌚

An armour smith can make, repair and evaluate metal armour.

I **Prereq:** Smith II

### Carpentry ⌚

Carpenters craft things from wood. Specialization leads to fine wood-working, cabinet-making and furniture building. Can be used to find secret compartments in furniture.

I Basic carpentry skills.

II Wood turning and cabinet making.

III Excellent furniture builder.



**Builder** ⌚

Builder of large wooden structures: houses, barns etc.  
Can be used to detect secret doors in buildings.

I     **Prereq:** Carpentry I

II  
III

**Cartwright** ⌚

Cartwrights build and repair carts and cartwheels.

I     **Prereq:** Carpentry I

II  
III

**Shipwright** ⌚

Shipwrights are carpenters who specialize in ship-building and repair.

I     **Prereq:** Carpentry I

II  
III

**Cooper** ⌚

Coopers make barrels. Barrels are used to ship a wide range of goods. A lot of barrels are needed!

I     **Prereq:** Carpentry I

II

**Mason** ⌚

The character has experience as a Stonemason, repairing, appraising, and crafting stone structures.

I     Basic stone-working skills

II     An understanding of architecture and load bearing structures.

III    A deep understanding of architecture and the design of buildings.

**Farmer** ⌚

Basic agricultural skills: ploughing, etc.

I  
II  
III

**Crossbow Proficiency**

Represents training the ability to use of the bow and arrow. This includes at higher levels the use of the long bow.

**Crossbow Use** ✂

Characters equipped with an Crossbow can strike with it during combat doing weapon damage.

0     **Check:** Std 2d8 vs opponents AC   **Dmg:**  
☆     Weapon damage

I     **Check:** Std 2d8 + 2 vs opponents AC   **Dmg:**  
Weapon damage + 2

II     **Check:** Std 2d8 + 4 vs opponents AC   **Dmg:**  
Weapon damage + 5

**Fast Loader** ✂

The character has spent a long time practicing reloading a heavy crossbow. They can check to reload and fire in the same round. If they do so their shot occurs in the melee attacks stage of the turn, not in the missile/ranged attack stage.

I     **Prereq:** Crossbow Use I  
      **Check:** Speed vs 10

II     **Check:** Speed vs 8

**Heavy Cross Bow Proficiency** ✂

Character has trained in the use of the heavy crossbow.

- 0 **Check:** Std 2d8 vs opponents AC **Dmg:**  
☆ Weapon damage

- I **Check:** Std 2d8+3 vs opponents AC **Dmg:**  
Weapon damage

- II **Check:** Std 2d8+3 vs opponents AC **Dmg:**  
Weapon damage + 3

## Dagger Proficiency

Represents training the ability to use daggers, stilletos rondels.

### Dagger Strike ✂

Characters equipped with a dagger can strike with it during combat doing weapon damage.

- 0 **Check:** Std 2d8 vs opponents AC **Dmg:**  
☆ Weapon damage

- I **Check:** Std 2d8 + 2 vs opponents AC **Dmg:**  
Weapon damage + Str modifier

- II **Check:** Std 2d8 + 4 vs opponents AC **Dmg:**  
Weapon damage + 2 + Str modifier

### Throw Dagger ✂

Characters equipped with a dagger can throw the dagger at an opponent.

- I **Prereq:** Dagger Strike I  
**Check:** Std 2d8 vs opponents AC **Dmg:**  
Weapon damage

- II **Check:** Std 2d8 + 3 vs opponents AC **Dmg:**  
Weapon damage

## Gun Proficiency

Represents training the ability to use of pistols and blunderbuss.

### Shoot 🏹

Characters equipped with a gun can shoot with it during combat doing weapon damage.

- 0 **Check:** Std 2d8 vs opponents AC **Dmg:**  
☆ Weapon damage

- I **Check:** Std 2d8 + 2 vs opponents AC **Dmg:**  
Weapon damage + 2

- II **Check:** Std 2d8 + 4 vs opponents AC **Dmg:**  
Weapon damage + 5

### Gun Maintenance ⌚

Represents the characters ability to reload and repair the gun.

- 0 **Check:** Std 2d8 vs default 4  
☆ **Effect:** Reload the gun during combat

- I **Prereq:** Crossbow Use I  
**Check:** Std 2d8 vs default 3  
**Effect:** Reload the gun during combat

- II **Check:** Std 2d8 vs default 9  
**Effect:** Repair the gun?

## Hammer Proficiency

Represents training the ability to use war hammers in combat. This includes the use of two handed warhammers, single handed hammers, maces, mornings stars, clubs and throwing hammers.

### Hammer Strike ✂

Characters equipped with an Hammer can strike with it during combat doing weapon damage.

- 0 **Check:** Std 2d8 vs opponents AC **Dmg:**  
☆ Weapon damage + Str modifier

- I **Check:** Std 2d8 + 2 vs opponents AC **Dmg:**  
Weapon damage + Str modifier

- II **Check:** Std 2d8 + 4 vs opponents AC **Dmg:**  
Weapon damage + 2 + Str modifier

## Hammer Smash

Characters equipped with a hammer can use the hammer to "smash" an opponent hitting them and pushing them back.

### I **Prereq:** Hammer Strike I

**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage opponent saves versus agility or is knocked back

### II **Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage + Str modifier, opponent saves versus agility or is knocked back

## Language Abilities

The ability to use a language.

There are six different categories of language: Native, Foreign, Obscure, Patois, and Dead. Which languages fall into which categories depends on your archetype, your background and your GMs wishes.

## Brythinian/Common

This ability represents the actors ability to speak, read or write Brythinian a language in common use in the civilized world and used as a language of trade.

- 0 **Check:** Std 2d8 vs Difficulty  
☆ The ability to speak a little Brythinian.

### I **Check:** Std 2d8 + 3 vs Difficulty The ability to speak Brythinian. Only check under difficult circumstances.

### II **Check:** Std 2d8 + 3 vs Difficulty The ability to read text written in Brythinian. Only check under difficult circumstances.

### III **Check:** Std 2d8 + 5 vs Difficulty The ability to write text written in Brythinian. Only check under difficult circumstances.

### IV **Check:** Std 2d8 + 5 vs Difficulty The character is fluent in the language. They can read and write the language and perform research in books written in the given language.

## Khuzdern/Dwarvern

The language of the dwarves.

- I **Check:** Std 2d8 vs Difficulty  
The ability to speak a bit of Dwarvern.

### II **Check:** Std 2d8 vs Difficulty The ability to speak the dwarven language fluently. Only check against this skill in difficult situations, for example when speaking to Dwarves with a thick regional accent, or when there's a storm blowing in the mountains.

### III **Check:** Std 2d8 + 3 vs Difficulty The ability to read text written in a dwarven runes.

### IV **Check:** Std 2d8 + 3 vs Difficulty The ability to write Dwarven runes.

### V **Check:** Std 2d8 + 5 vs Difficulty The character is fluent in the Dwarven. They can read and write the language and perform research in books written in the given language.

**Inochian** ⌚

Spoken by the creatures from beyond this plane and the ancients, Inochian is a dead language now used only for magic. It is composed of syllables that when intoned resonate with the planes and form contagious conduits through which magic may flow.

- I **Check:** Std 2d8 vs Difficulty  
The character has a shakey working level understanding of the phrasing of Inochian.

- II **Check:** Std 2d8 + 3 vs Difficulty  
The character has a good understanding of Inochian.

**Hibernian** ⌚

The ability to speak Hibernian. The language of the Northern Barbarians.

- I **Check:** Std 2d8 vs Difficulty  
The ability to speak the Hibernian.

- II **Check:** Std 2d8 + 3 vs Difficulty  
The ability to read text written in Hibernian.

- III **Check:** Std 2d8 + 5 vs Difficulty  
The ability to write text in Hibernian runes.

**Deutellus** ⌚

Deutellus is a dead language, spoken in the past by members of the now-fallen Deutellium Empire. It is the language of scholarship and used amongst the learned.

- I **Check:** Std 2d8 vs Difficulty  
The ability to partially read the Deutellium language.

- II **Check:** Std 2d8 + 3 vs Difficulty  
The ability to read and speak the Deutellium language.

- III **Check:** Std 2d8 + 3 vs Difficulty  
The ability to write text written in Arronian.

- IV **Check:** Std 2d8 + 5 vs Difficulty  
The character is fluent in Deutellium. They can read and write the language and perform research in books written in Deutellium.

**Sylvan** ⌚

Sylvan is the language of the Elves. It is bastardized form of the Fey language. That has changed so much over time that it is now a distinct language

- I **Check:** Std 2d8 vs Difficulty  
The ability to partially speak Sylvan.

- II **Check:** Std 2d8 + 3 vs Difficulty  
The ability to speak Sylvan.

- III **Check:** Std 2d8 + 3 vs Difficulty  
The ability to read and write the Sylvan. Also gives the player Fey-I.

- IV **Check:** Std 2d8 + 5 vs Difficulty  
The ability to write text written in Sylvan.

- V **Check:** Std 2d8 + 5 vs Difficulty  
The character is fluent in Sylvan. They can read and write the language and perform research in books written in the given language.

**Fey** ⌚

Fey is the native language of the denizens of the Wyld and the High Elves.

- I **Check:** Std 2d8 vs Difficulty  
The ability to partially speak Fey.

- II **Check:** Std 2d8 + 3 vs Difficulty  
The ability to speak Fey well.

- III **Check:** Std 2d8 + 3 vs Difficulty  
The ability to read the Fey language.

- IV **Check:** Std 2d8 + 3 vs Difficulty  
The ability to write text in the Fey language.

- V **Check:** Std 2d8 + 5 vs Difficulty  
The character is fluent in the language. They can read and write the language and perform research in books written in the given language.

## Lore Abilities

Represents book learning on a wide variety of fields through academic study.

### Art

The actor has some ability, experience and training in painting, sculpting, art history and appraisal. They have worked for a master craftsman for a number of years. They know of, and can recognize, the great masters and can provide information about the provenance of works of art.

At third level The character can create good works of art, and can make a good living creating art, if they choose to do so. They may have rich and powerful patrons that will provide some support in times of need. Given a few weeks, access to the art-work and the necessary equipment they are able to craft forgeries that are hard to detect.

- I **Check:** Std 2d8 vs default 10

- II **Check:** Std 2d8 vs default 8

- III **Check:** Std 2d8 vs default 6

### Antiquarian

The character has studied the history of antique objects, furniture, vases, coins, maps, swords, etc. They can check to evaluate the worth and provenance of these objects. At higher levels they can, with difficulty, discern the nature of certain well-known eldritch objects.

- I **Check:** Std 2d8 vs default 10

- II **Check:** Std 2d8 vs default 8

- III **Check:** Std 2d8 vs default 6

### Book Keeping

Book keeping encompasses accounting and financial skills. Book keeping is used by merchants, clerks, and castellans, to manage finances. With this skill an actor can examine the books of a business to get an idea of how the business operates, whether it is doing well or badly, how much debt is owed if any, where the money is coming from and going to, and so on.

- I **Prereq:** Mathematics I  
**Check:** Std 2d8 vs default 10

- II **Check:** Std 2d8 vs default 8

- III **Check:** Std 2d8 vs default 6

### Mathematics

Maths is the lingua franca of science. A basic understanding of maths is a prerequisite for many other abilities. It can be applied in a very large and diverse range of circumstances.

- I **Check:** Std 2d8 vs default 10

- II **Check:** Std 2d8 vs default 8

- III **Check:** Std 2d8 vs default 6

**Alchemy** ⌚

Alchemy is concerned with the creation of chemical substances, the creation of cures for various diseases, the creation of solvents (acids), liquid fire, dies, gunpowder, etc.

Two, as yet, unattained goals of alchemy are the transmutation of lead into gold, and the creation of an elixir of immortality.

**I Prereq:** Mathematics I

**Check:** Std 2d8 vs default 10

The character can check to Manufacture explosives, acids, dyes, gunpowder etc. Can identify many chemical substances.

**II Check:** Std 2d8 vs default 8

The character call themselves an Apothecary, and can prepare poisons and medicines for certain diseases in addition to the abilities from first level.

**Law (Society)** ⌚

An understanding of the law grants the character insight into the way society works. The practice of law invariably leads to the heart of industry and the seats of power. Characters may be able to discern the motive behind political machinations and they may be able to cite a legal precedent in order to compell or cease certain courses of events in a civilized society.

Law is the study of the laws of a particular society. The study of the laws of one society is not necessarily applicable to another. When choosing the law ability the player must specify which legal system they are studying.

**I Check:** Std 2d8 vs default 12

Good, but not professional, understanding of the law of some land. Usually, the characters homeland. Some understanding of the laws in surrounding regions.

**II Check:** Std 2d8 vs default 10

Professional level understanding and possibly experience with the law in a region.

**Necromantic Lore** ⌚

Necromantic lore is the study of the legends of the dread necromancers and the unquiet dead. Characters may provide useful information about these topics on occasion: identifying undead, and or their weaknesses, and providing the relevant mythology around these creatures.

**I Check:** Std 2d8 vs default 12**II Check:** Std 2d8 vs default 10**III Check:** Std 2d8 vs default 8**Demonic Lore** ⌚

Demons inhabit the cold lower planes. There is much recorded of their nature and their history in old and long forgotten tomes. This ability represents the study of that lore. Such books are not easily come by.

**I Check:** Std 2d8 vs default 12**II Check:** Std 2d8 vs default 10**History** ⌚

History is the study of the events of the civilized peoples. Its study is both interesting and useful.

**I Check:** Std 2d8 vs default 12**II Check:** Std 2d8 vs default 10**Physics** ⌚

Physics involves the study of the natural laws of the universe, movement and energy. Its practioners usually make a clear deliniation between the study of physics and the study of the wyrd, unworldly and unnatural laws (possibly to protect themselves from pogroms and witch hunts). At higher levels physics also includes the study of celestial mechanics.

- I **Prereq:** Mathematics I  
**Check:** Std 2d8 vs default 10  
 Some understanding of the relationship between energy and forces, e.g. gravity, motion, stress and heat.

- II **Check:** Std 2d8 vs default 8  
 Includes some understanding of Astronomy and Meteorology.

### Earth Science

Earth science is the study of the earth, mining and minerals.

- I **Check:** Std 2d8 vs default 10  
 The character has a good understanding of mineralogy and can identify metals, common stone types, and common geographical structures. The character can read technical maps. Can be used to detect secret doors underground.

- II **Prereq:** Mathematics I  
**Check:** Std 2d8 vs default 8  
 The character has a rudimentary understanding of civil engineering, load distribution, sapping, bridge or dam building, and so on.

### Natural History

The study of nature.

- I **Check:** Std 2d8 vs default 12  
 The character has some knowledge of the flora and fauna of their homelands. They may identify many plants and may know about useful herbal remedies for certain diseases or for use in the the making of poultices. They have some understanding of zoology and anatomy.

- II **Check:** Std 2d8 vs default 10  
 The character has enough of an understanding of anatomy that they may attempt minor surgeries, set bones etc.

- III **Prereq:** Alchemy I  
**Check:** Std 2d8 vs default 8  
 The character has extensive knowledge of diseases both common and exotic. They may diagnose many diseases, prepare poisons and medicines.

### Politics

This ability represents the study of the machinations that occur in the upper levels of power in society, its application, its history and its heraldry. This includes political theory: Real Politics and Machiavellian dealings and important historical treaties and maneuvers.

- I **Check:** Std 2d8 vs default 12  
 The character has knowledge of the history and current affairs of some local regions nobility and royalty. They know the heraldic insignias of these nobles and important state organizations. They understand the laws of succession in that region. They know most of the commonly known court intrigue.

- II **Check:** Std 2d8 vs default 9  
 The character has 1st level knowledge of two other regions and has deep knowledge of their own region. They may know some tightly kept secrets.



## Theology ⌚

- 0 **Check:** Std 2d8 vs default 12
- ☆ The character has a vague understanding of religious philosophies, legends and lore.

I **Check:** Std 2d8 vs default 10  
The character has spent some time learning about religious philosophies, legends and lore. Can identify most religious symbols and quote from their texts.

II **Check:** Std 2d8 vs default 8  
The character has a deep knowledge of numerous religions both living and dead. The character depth of knowledge is deep enough that they may pass as a follower of many faiths when questioned.

III **Check:** Std 2d8 vs default 6  
Can enter a trance that releases stress, appears as if the character is dead and can reduce the characters oxygen consumption, and reduce the effect of poisonous miasmas.

## Luck Abilities

There are old adventures and their are unlucky adventurers, but there are not any old unlucky adventurers.

## Lucky 🍀

The character was born lucky. The character refreshes dice into their Fate Pool every time they roll a critical success (double 8s) on standard tests during the game.

I **Check:** Critical success on any Std 2d8 roll  
**Effect:** The character refreshes a die into their Fate Pool

II **Check:** Critical success on any Std 2d8 roll  
**Effect:** The character refreshes two dice into their Fate Pool

III **Check:** Critical success on any Std 2d8 roll  
**Effect:** The character refreshes three dice into their Fate Pool

## Reroll 🎲

The character gets a lucky break and gets to reroll. Players may use their **Rerolls** during the game to reroll *all the dice in the current check at most once*. E.g. Dourli rolls 2d8 to hit and gets a 1 and an 8. He may choose to reroll both dice or take the result (he cannot choose to just reroll the 1). Dourli chooses to reroll and rolls a total of 4 on his second roll. Dourli cannot reroll the second roll because he can reroll the dice in a check at most once.

- 0 **Check:** Fate Pool vs default 14
- ☆ **Effect:** The character gets to reroll a check

I **Check:** Fate Pool vs default 12  
**Effect:** The character gets to reroll a check

II **Check:** Fate Pool vs default 10  
**Effect:** The character gets to reroll a check

III **Check:** Fate Pool vs default 8  
**Effect:** The character gets to reroll a check

## Not As Bad As It Looks 🩹

The character examines a wound, checks against Luck and if successful declares the wound is *not as bad as it looks*. The wounded character heals D6+3 hit points. Only one such wound can be examined per encounter.

I **Check:** Fate Pool vs default 12

II **Check:** Fate Pool vs default 10

III **Check:** Fate Pool vs default 6

## Nick of Time 🕒

Sometimes all you need is a little luck to get something done in the nick of time. After an NPC, monster of character performs an action the player can try to perform any action as a reaction "in the nick of time". If the DM chooses to allow it the PC performs their action before the monsters turn.

Usable once per encounter for the whole party.



I **Check:** Luck vs default 10

II **Check:** Luck vs default 8

III **Check:** Luck vs default 7

## Misfortune ➤

It is said that "Anything that can go wrong, will go wrong" and in this case it does. Misfortune allows a player to momentarily take over the narrative from the GM. Whenever something happens in game a character with this skill can make a pronouncement: "It would be a terrible misfortune if ...". For example: "It would be a terrible misfortune if the high sorceror accidentally spilled a drop of sacrificial blood from the chalice".

As this ability can be terribly overpowered or game-destroying if used inappropriately the GM then gets a right of veto. "Unfortunately, the sorceror is extremely careful knowing full well the consequences of such a mistake". Alternatively, the GM could make a counter-suggestion "the sorcerors complete attention is focused on the sacrificial chalice you may be able to undo your bindings"?

If the misfortune is acceptable to the player, they check and if successful the misfortune occurs.

Misfortune is usable once per encounter for the whole party.

I **Check:** Fate Pool vs default 15

II **Check:** Fate Pool vs default 13

## Magic Abilities

Low level magical abilities or magic based lore abilities.

### Augury ⌚

Augury involves petitioning a deity or powerful being for information or insight. Augurys are performed by interpretation of the stars, palmistry, tea leaf reading, dream interpretation, use of cards, the entrails of a sacrificial victim etc. The character should choose one method per message recipient and use that method thereafter.

The augury process follows the following steps. First, the character asks a question, then they prepare the augury, and finally they examine the auspices for the answer.

When asking the question it is important that the augure specify to whom they are directing their question otherwise nameless eavesdroppers may respond. Asking the question is usually done in one of the old languages. Firstly because it may be easier to communicate to the entity in that language, and second because it makes for good theatre.

The steps to prepare an augury depend on the method of divination, but could include making a cup of tea, or sacrificing someone on an alter (players should not do this).

Finally, the auspices can be examined. The GM will answer the characters question in a three words or less or provide no response. If the augury is unsuccessful those words may have nothing to do with the question being asked. The player gets to see their roll, but does not know the difficulty of the augury.

It is important to know that in *Malleus Deum* the Gods are capricious, are not omniscient or in general, particularly caring. So they may not answer the characters augury.

A character may keep performing auguries until they fail, at which point they feel they have lost the attention of the god.

I **Prereq:** Tag: Cleric  
**Check:** Std 2d8 vs default 10

II **Check:** Std 2d8 vs default 7

III **Check:** Std 2d8 vs default 5  
The character may be gifted with visions from their deity.

### Turn Undead ☠

The character calls on their deity to repel beings animated by necrotic forces.

I **Prereq:** Tag: praedicator  
**Check:** Std 2d8 vs opponents will

II **Check:** Std 2d8 + 2 vs opponents will

## Arcana ⌚

The character has read extensively of magic history and lore.

- 0 **Check:** Std 2d8 vs default 14
- ☆ If successful the character knows some well-known magical lore.

I **Prereq:** Inochian I  
**Check:** Std 2d8 vs default 12  
 Identifies well-known magical items and artifacts.

- II **Check:** Std 2d8 vs default 8

## Potion Making ⌚

The character knows how to make magical potions given a lab, time and the right ingredients.

- I **Prereq:** Natural History II  
**Check:** Std 2d8 vs default 7

## Scroll Writing ⌚

The character knows how to make magical scrolls given sufficient time, and writing materials.

- I **Prereq:** Inochian II  
**Check:** Std 2d8 vs default 7

## Necromancy

The art of communing with the unquiet dead is at best the province of shysters and charlatans and at worst an art that plays with things that no man ought. It's practice is viewed with disdain by all right thinking peoples.

## Commune with the Dead ⌚

- I **Check:** Std 2d8 vs default 8  
 While holding part of the deceased's body the necromancer may ask questions of the dead person. If the spell succeeds the dead person will respond to questions telepathically. After each question roll a D4, on a 1 the link with the spirit has been broken and no more questions can be asked.  
 Answers will be heard only by the necromancer and will be heard as a voice in the head. The necromancer must ask the question in a language understood by the spirit and the spirit will respond in a language they understood during their lifetime. The spirit that is contacted is under no compulsion to reply and may ignore the character, lie in its responses or answer how it pleases.  
 The newly dead are often disorientated by their experience and may not realize that they are in fact dead. If death is sudden or traumatic a spirit may not remember it.  
 Characters may only attempt to commune with a particular dead person once. Whether they succeed or fail in their first attempt they will never be able to successfully commune with that person again as the things that keep the gates between life and death are vigilant and fearsome.  
 summoned might attack (need to exert will over them?) handle failure of magic

## Physical Abilities

Represents general physical abilities and common non-weapon-specific fighting abilities, including boxing, wrestling and other bare handed martial arts.

## Run ⚡

The Run ability allows the character to move twice their movement rate. This skill represents the characters fleet footedness.

- 0
- ☆
- I
- II

**Jump** 🦿

This skill represents the characters ability to Jump.

I  
II

**Swim** 🦿

This skill represents the characters ability to swim (if at all).

I  
II

**Climb** 🦿

This skill represents the characters ability to Climb.

I  
II

**Throw** 🗳️

This skill represents the characters ability to throw.

0  
☆  
I  
II

**Notice** 🦿

This skill represents the characters attention to detail, alertness, and their ability to notice subtle things in their environs that are not as they should be.

I  
II

**Listen** 🦿

This is the characters ability to hear faint noise.

0     **Check:** Std 2d8 vs default 13  
☆  
I     **Check:** Std 2d8 + 3 vs default 13  
II    **Check:** Std 2d8 + 5 vs default 13

**Dodge** 🦿

After the actor is hit and/or damage is rolled the actor may use their standard action to attempt to dodge the attack. If successful the attack is dodged and the actor takes no damage.

Some types of attack cannot be dodged, e.g. surprise attacks and poisonous gas attacks. Other types of attack e.g. the acid or fire attacks of dragons may be dodgeable depending on the context and deal half or no damage (at the GM's discretion).

Once the character fails a dodge they are rattled and can no longer dodge for the rest of that combat.

0     **Check:** Std 2d8 vs default 13  
☆  
I     **Check:** Speed Check vs Difficulty  
II    **Check:** Speed Check + 2 vs Difficulty

**Kick** 🦿

The attacker kicks an opponent potentially pushing the opponent back. The opponent must be approximately the same sized or smaller as the attacker in order to be pushed.

0     **Check:** Std 2d8 vs opponents Agility **Dmg:** d3  
☆  
I     **Check:** Std 2d8 vs opponents Agility **Dmg:** d4  
II    **Check:** Std 2d8 vs opponents Agility **Dmg:** d6 and opponent saves vs Str or is pushed back  
III   **Check:** Std 2d8 + 2 vs opponents Agility **Dmg:** d8 and opponent saves vs Str-2 or is pushed back

**Grapple** 🦿

Grappling involves grabbing, tackling or wrestling an opponent and holding them without harming them. Other attacks against a grappled opponent are hindered by the grappler being close to the opponent and the opponents struggling.

Every round that an opponent is grappled they may make an opposed Str test against their grappler to escape. Once grappled it takes a round for a second actor to tie-up, or otherwise constrain, the opponent.

- 0 **Check:** Std 2d8 + Str Modifier vs max of opponents Str or Grapple
- ☆

I **Check:** Std 2d8 + 2 + Str Modifier vs opponents Str or Grapple

II **Check:** Std 2d8 + 4 + Str Modifier vs opponents Str or Grapple

### Head Butt ✂

A head butt involves the attacker driving the top of their head into the bridge of the defenders nose. Head butting is mainly used as an attack of last resort or as a surprise attack. An attacker may only head butt someone immediately in front or behind them. An actor may head butt when grappled.

Head butts do +2 damage if the attacker is wearing a helmet and -2 damage if the defender is wearing a helmet.

- 0 **Check:** Std 2d8 vs opponents Speed **Dmg:** d4
- ☆

I **Check:** Std 2d8 vs opponents Speed **Dmg:** d6 + opponent saves versus stun

II **Check:** Std 2d8 + 2 vs opponents Speed **Dmg:** d8 + opponent saves versus stun

### Punch ✂

The attacker attempts to hit their opponent using their fists. Does +2 damage if the attacker is wearing gauntlets, -2 damage if the attacker is wearing a helmet.

- 0 **Check:** Std 2d8 + 2 vs opponents Agility **Dmg:** d4
- ☆

I **Check:** Std 2d8 + 4 vs opponents Agility **Dmg:** d4 + Str

II **Check:** Std 2d8 + 5 vs opponents Agility **Dmg:** d4 + 2 + Str Modifier

## Polearm Use

These skills represent training in the use of spears, staves, halberds, bill hooks, glaives and other polearms in combat.

### Polearm Stab ✂

Characters equipped with a polearm can strike with it during combat doing weapon damage.

- 0 **Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage
- ☆

I **Prereq:** Strength>11  
**Check:** Std 2d8 + 2 vs opponents AC **Dmg:** Weapon damage + Str modifier

II **Check:** Std 2d8 + 4 vs opponents AC **Dmg:** Weapon damage + 2 + Str modifier

### Hook ✂

Characters equipped with a polearm, but not a spear, can use the axe to attempt to disarm an opponent or remove their shield.

I **Prereq:** Polearm Stab I  
**Check:** Std 2d8 vs opponents AC **Dmg:** Weapon damage and opponent drops weapon/shield

II **Prereq:** Strength>13  
**Check:** Std 2d8 + 2 vs opponents AC **Dmg:** Weapon damage + Str modifier and opponent drops weapon/shield

### Brace for Charge ✂

Characters equipped with a polearm can brace against a charge striking first and doing extra damage.

I **Prereq:** Polearm Stab I  
**Check:** Std 2d8 vs opponents AC **Dmg:** Double weapon damage, opponent must be charging.

II **Check:** Std 2d8 vs opponents AC **Dmg:** Double weapon damage + Str modifier, opponent must be charging.

## Shield Proficiency

Shield abilities refer to any combat training with a shield or buckler.

### Shield Block 🛡️

Characters equipped with a shield can block with it during combat as a reaction. This allows them to intercept a physical attack to themselves or an adjacent character.

- 0 **Check:** Std 2d8 vs Default Difficulty: 6
- ☆ **Effect:** Reduces damage by 8 points

I **Check:** Std 2d8 + 1 vs Difficulty Difficulty: 6  
**Effect:** Reduces damage by 12 points

II **Check:** Std 2d8 + 2 vs Default Difficulty: 6  
**Effect:** Reduces damage by 15 points

### Support 🛡️

Some armour, notably large shields provide **support**. Allies standing shoulder to shoulder with the character gain a bonus to their armour class from the shield. This is a passive ability that requires no action from the player. Support may be reciprocated and is additive. So in a line of three characters with large shields the two characters on the ends will get support once, the character in the center will get support twice.

- I **Check:** Std 2d8 vs Default Difficulty: 6  
**Effect:** Reduces damage by 3 points

II **Check:** Std 2d8 vs Default Difficulty: 6  
**Effect:** Reduces damage by 6 points

### Shield Push 🛡️

The character can use the shield to push an adjacent opponent back in a direction chosen by the character. The opponent must be corporeal, capable of being moved, and not too much larger than the character.

- I **Check:** Strength vs Opponents Strength  
**Effect:** Opponent is pushed back

II **Check:** Strength + 2 vs Opponents Strength  
**Effect:** Opponent is pushed back

III **Check:** Strength + 4 vs Opponents Strength  
**Effect:** Opponent is pushed back

## Skullduggery Abilities

Skullduggery involve skills associated with larceny, thievery and spycraft.

### Sleight of Hand 🃏

This skill involves palming and concealing small objects about ones person and picking pockets.

- 0 **Check:** Std 2d8 - 2 vs opponents Perception
- ☆

I **Check:** Std 2d8 vs opponents Perception

II **Check:** Std 2d8 + 2vs opponents Perception

III **Check:** Std 2d8 + 4 vs opponents Perception

### Sneak 🐾

Hiding in urban environments. Shadowing people and remaining undetected. The character rolls against the highest opponents perception and is undetected if they succeed.

- 0 **Check:** Std 2d8 vs opponents perception
- ☆

I **Check:** Std 2d8 + 3 vs opponents perception

II **Check:** Std 2d8 + 5 vs opponents perception

### Disguise ⌚

Disguise is the art of hiding in plain sight. This covers anything from throwing their hood over the heads through to assuming the dress, mannerisms and style of speech of some class of people.

0

☆

I

II

**Trap Work** ⌚

Spotting, arming and disarming traps.

0 **Check:** Std 2d8 vs Trap Difficulty

☆

I **Check:** Std 2d8 + 2 vs Trap DifficultyII **Check:** Std 2d8 + 4 vs Trap Difficulty**Pick Locks** 🔑

Pick locks encompasses lock smith skills, primarily opening locks but it also includes lock repair.

0 **Check:** Std 2d8 vs Lock Difficulty

☆

I **Check:** Std 2d8 + 2 vs Lock DifficultyII **Check:** Std 2d8 + 4 vs Lock DifficultyIII **Check:** Std 2d8 + 6 vs Lock Difficulty**Concealment** 🔑

Characters or monsters can conceal themselves from other creatures. Concealment is a relationship between two groups of creatures. For example given three groups; a party of adventurers, a large band of goblins and some goblin scouts; then it may be possible that the adventurers are concealed from the band of goblins, and the goblin scouts are concealed from the adventurers.

Because negotiation is a free action it is usually possible for information about concealed parties to spread amongst allied parties almost instantaneously provided that they can communicate with one another.

If the party remains still then no further concealment checks need be made. If the party would like to move, sneak past say, then the lowest checks for concealment. Attacks from concealment would usually grant surprise. Back stabbing is a notable example of attacking from concealment.

0 **Check:** Std 2d8 vs Perception

☆

I **Check:** Std 2d8 + 2 vs PerceptionII **Check:** Std 2d8 + 4 vs Perception**Search** ⌚

There is quite a skill to finding carefully hidden artifacts, equal parts experience, regimentation and perception.

0 **Check:** Std 2d8 vs DC

☆

I **Check:** Std 2d8 + 2 vs DCII **Check:** Std 2d8 + 4 vs DCIII **Check:** Std 2d8 + 6 vs DC**Ropecraft** 🔑

This skill involves tying knots and working with ropes. Most people can use ropes fairly well. You only need to test against this skill in exceptional circumstances.

0 **Check:** Std 2d8 vs DC

☆

I **Check:** Std 2d8 + 2 vs DCII **Check:** Std 2d8 + 4 vs DC**Cryptogrtaphy** 🔑

Knowledge of reading and writing ciphers and deciphering.

I **Check:** Std 2d8 vs default difficultyII **Check:** Std 2d8 + 2 vs default difficulty**Social Abilities**

Social skills involve interacting with others and being able to read their emotions.

**Intimidate** 🗡️

The character can make an check against an opponent using strength. The target opposes the check with one of Strength, Fortitude, Endurance, Speed or Willpower. If successful the character can boss the target around, extract information from them and so on. The target will not perform actions that they are strongly morally opposed to.

0 **Check:** Strength vs Opponents Check (see above)  
 ☆

I **Check:** Strength + 2 vs Opponents Roll (see above)

**Interrogate/Torture** ⌚

The character can make a Std 2d8 check against an opponent. The target opposes the check by making a hidden roll with one of Fortitude, Endurance, Deceive or Willpower.

If successful the character can force the target to answer a question truthfully. When the character fails the target may either lie or may disclose the result and bring the torture session to an end. They pass out from the pain.

Interrogating a subject involves asking them a barrage of questions and sifting through what they say to find the truth, a process which might take days. Torture involves hurting the target until they answer questions. Torture is a deeply disturbing process that may well have a lasting effect on the characters personality.

0 **Check:** Std 2d8 - 3 vs Opponents Roll (see above)  
 ☆

I **Check:** Std 2d8 vs Opponents Roll (see above)

**Deceive** 🗡️

Lying convincingly can be difficult. This skill represents how good a liar the character is.

0 **Check:** Std 2d8 vs Opponents Perceive  
 ☆

I **Check:** Std 2d8 + 2 vs Opponents Perceive

**Perceive** ⌚

Perceive represents the characters insight, and empathy, and it is the opposing skill for Deceive.

0 **Check:** Std 2d8 vs Opponents Deceive

☆

I **Check:** Std 2d8 + 2 vs Opponents Deceive

**Negotiate** ⌚

Negotiation is the art of the deal, persuasion and diplomacy. When some arrangement is in both parties favour and one party wants to extend the terms one more time, that is when the negotiate skill comes into play.

Negotiation during combat is difficult but a quickly yelled proposition or plea for pax is a free action. In such cases there is a brief lull in fighting while the character yells out a proposition. This may be handy when characters need to negotiate a more favourable outcome when combat is going badly for them. Negotiation cannot occur during a surprise round.

Negotiation requires the consent of both parties involved. After negotiations have commenced either party can break off negotiation at any time at which point combat recommences. The GM should generally encourage negotiation and give the players a chance to talk their way out of situations.

Unintelligent creatures will never participate in negotiation. There is no point arguing with a charging wild boar.

Negotiation need not be limited to verbal communication. It may be possible to negotiate using signs, mimes, charades, mimicking sounds etc.

Both monsters and players are free to use negotiation in an attempt to play for time - waiting for the cavalry to arrive. However, if the opponent guesses this is what they are up to they simply ignore the negotiation and continue their attack instantaneously.

It is possible for there to be barriers to negotiation: loud noises, distance, etc. If that is the case the GM can require an appropriate check be made before negotiation can commence.

The negotiation check is opposed by negotiation or the GM can pick a DC for an NPC opponent.



- 0     **Check:** Std 2d8 vs Opponents Negotiate or DC  
☆
- I     **Check:** Std 2d8 + 2 vs Opponents Negotiate or DC
- II    **Check:** Std 2d8 + 4 vs Opponents Negotiate of DC

### High Etiquette 🗡️

High Etiquette is the knowledge of the social behaviours of the upper classes.

- I     **Check:** Std 2d8 vs Opponents High Etiquette

### Etiquette 🗡️

Etiquette is the knowledge of the social behaviours of a class of the middle classes.

- I     **Check:** Std 2d8 vs Opponents Etiquette

### Low Etiquette 🗡️

Low Etiquette is the knowledge of the social behaviours and norms of the lower classes. You need to know low etiquette if you don't want to be noticed when amongst the hoi polloi.

- I     **Check:** Std 2d8 vs Opponents Low Etiquette

### High Contacts ⌚

If your character has high contacts they know certain people in high places. These people may be a useful source of information or work.

- I     **Check:** Std 2d8 vs Difficulty

- II    **Check:** Std 2d8 + 3 vs Difficulty

- III   **Check:** Std 2d8 + 5 vs Difficulty

### Contacts ⌚

If your character has contacts they know many people in the middle classes. Business men, religious types, book keepers, wise men, artists and scholars.

- 0     **Check:** Std 2d8 vs default 15  
☆

- I     **Check:** Std 2d8 vs default 12

- II    **Check:** Std 2d8 vs default 10

- III   **Check:** Std 2d8 vs default 8

### Low Contacts ⌚

If your character has low contacts they know many people in the lower classes. Thieves, smugglers, stand-over men, beggars and lepers.

- I     **Check:** Std 2d8 vs default 10

- II    **Check:** Std 2d8 vs default 8

- III   **Check:** Std 2d8 vs default 6

### Leadership 🗡️

The character is a leader. As a reaction they may yell some encouraging words to an associate who has just failed a morale check. If successful the target may reroll their morale check. Only one such reroll is permitted per round.

- 0     **Check:** Std 2d8 vs default 12

☆

- I     **Check:** Std 2d8 vs default 9

- II    **Check:** Std 2d8 vs default 6

### Special Abilities

Special abilities are extraordinary abilities or racial abilities not available to most characters in the usual course of events.

### Sixth Sense 🗡️

If the character makes a successful perception check they may reroll their surprise roll.



- I **Prereq:** Tag: Halfling  
**Effect:** Perception check vs 10

- II **Effect:** Perception check vs 8

### Natural Sprinters ⌚

Dwarves are natural sprinters. While slow to get moving, and not the most agile when it comes to dodging and quick changes of direction, Dwarves can build up a fair amount of speed in a straight line over time.

- I **Prereq:** Tag: Dwarf  
All dwarves gain +1 to the movement modifier.  
**Note:** this does not apply to movement, just the movement modifier.

### Fey Resilience ⌚

The fey are resistant to damage from non-magically conductive sources.

- I **Prereq:** Tag: Fey, Tag: Fey  
**Check:** Magic versus 3  
**Effect:** Reduce all incoming damage from non-iron sources by 4.

- II **Prereq:** Tag: Fey  
**Check:** Magic versus 3  
**Effect:** Reduce all incoming damage from non-iron sources by 2.

## Spell Abilities

Spell abilities involve the use of the characters magic pool and are only available to certain archetypes.

### Auri Fames ⌚

The caster attempts to curse the target, if successful the target gains a *Hunger for Gold* aspect with a difficulty equal to the magic pool result minus the targets willpower. This spell requires some item of contagion with the target in order to cast, preferably blood or hair (other items may be used with penalties to the check). If an overcharge occurs one or more of the following occur:

- ❖ The caster suffers from backlash and also gains the *Hunger for Gold* aspect,
- ❖ A minor demon of greed takes notice and projects a simulacrum of themselves to the casters location. The goal of the demon may be to fight the caster, make a deal with the caster either for mutual benefit or by threat.
- ❖ The spell nearly gets away from the caster and they must attempt assert control of the magical energies. Reroll any remaining dice used in the check and lose any dice with a face value of 1.
- ❖ Roll on the magical overcharge table.

- I **Check:** Magic Pool vs Opponents WillPower

- II **Check:** Magic Pool + 3 vs Opponents WillPower

### Alarum ⌚

The caster designates a volume of space no larger than a typical living room. Movement within that region results in the caster receiving a short sharp shock of thaumaturgical energy, informing them of that movement and waking them if they are asleep.

- I **Check:** Magic Pool vs 5

- II **Check:** Magic Pool vs 3

- III **Check:** Magic Pool vs 3

### Circle of Protection ⌚

A circle of protection is a circle drawn upon the ground and infused with magical energy that breaks thaumaturgic contagion. As such it is hard for summoned creatures to cross, either in or out.

The circle can be marked using chalk, salt, enscribed in the floor or a multitude of other ways.

- I **Check:** Magic Pool vs 4  
If successful Creates a DC25 protective barrier against extra planar creatures. Creatures striking the protective barrier will lose D4 hit points for each attempt.

- II **Check:** Magic Pool vs 3  
If successful Creates a DC35 protective barrier against extra planar creatures. Creatures striking the protective barrier will lose D8 hit points for each attempt.

### Contego ⌚

The caster creates a magical shield around a person (or man-sized thing). The barrier from outside appears as a blurred humanoid shape. Kinetic weapons do half damage to the character thus shielded. It also provides brief protection from fires, poisons, gases etc. The shield is ablative and is represented in game by temporary hit points.

- I **Check:** Magic Pool vs 12  
The shield provides 20 temporary health points and lasts five minutes/30 rounds. If overcharged the shield may explode upon being hit, make a Std Check vs default 4 or explode. Explosions do 3d6 damage to all adjacent creatures including the character being shielded. Adjacent creatures may save, Speed vs default 10, to take half damage.

- II **Check:** Magic Pool vs 8  
The shield provides 30 temporary health points and lasts five minutes/30 rounds. Overcharge behaviour as above.

### Glamour ⌚

The caster magically takes the appearance of a person, creature or thing. The glamour is illusory in nature... a character taking the form of a great eagle cannot fly.

- I **Check:** Magic Pool versus 15  
The caster may take the form of a person, creature or thing of similar size to the character. The difficulty of seeing through the glamour with True Sight is 15 DC.

- II **Check:** Magic Pool versus 13  
The caster may take the form of a person, creature or thing of similar size to the character. The difficulty of seeing through the glamour with True Sight is 20 DC.

- III **Check:** Magic Pool versus 11  
The caster may take the form of a person, creature or thing of significantly (50

### Incendo ✂

Incendo allows the caster to create fire by heating the air.

- I **Check:** Magic Pool vs 6  
Creates a fire of torch intensity.

- II **Check:** Magic Pool vs default 7  
Allows the user to make a weapon flame for the duration of a combat. Flaming weapons do +d6 extra fire damage.

### Portal ⌚

The user creates a portal to another plane or to a different position on this plane. The portals remain open for 2d4 minutes.

- I **Check:** Magic Pool vs 20  
The character can open a portal in a wall or floor.

- II **Check:** Magic Pool vs 19  
Opens a portal between two well known places on this plane.

- III **Check:** Magic Pool vs 18  
Opens a portal between this plane and a near plane.

**Cloak of Shadows** ⌚

The character creates a cloak of darkness around themselves. This makes it very difficult to see the character at night time.

- I **Check:** Magic Pool vs default 7  
**Effect:** +2 on Sneak at night

- II **Check:** Magic Pool vs default 5  
**Effect:** +4 on Sneak at night

**Summon** ⌚

The character opens a minute portal into one of the near planes. This allows some creature on the other side to project a simulacrum of themselves into this plane. It is highly likely that the entity will be ravenous and seek to devour the animus of the caster or others nearby. For this reason the caster usually also casts a circle of protection immediately after. For the caster to have control over the portal they must use a specially prepared fetish that is placed inside the circle before the summoning. The fetish provides a channel to the portal spell via an external plane, thereby circumventing the circle of protection.

If the caster does not commune with an entity before the summoning they may summon any extra planar creature. This can be incredibly dangerous. In addition demons may lie about their names and their capabilities. So the only, even moderately safe way of summoning demons is to: commune with a demon of a known name, then to summon them into a circle of protection. Note that demons are deceitful creatures and will jump at the chance to try to trick a summoner into calling them into the world and once here they will try to establish a foothold and not leave. They will try to break the circle of protection or bargain for information about the caster which will allow them to break the circle via contagion.

Closing the portal cuts the simulacrums link to the demon. Powerful demons may be able to keep the portal open themselves, once they have created a simulacrum. Note that the demons simulacrum need not look like the demon who created it and often times it does not as the demon will wish to disguise their identity.

- I **Check:** Magic Pool vs 20  
**Effect:** A single demon enters the plane

- II **Check:** Magic Pool vs 18  
**Effect:** A single demon enters the plane

**Sign of Idreshein** ⌚

The Sign of Idreshein is a sigil that stores energy that can be released when something touches the sign.

- I **Check:** Magic Pool vs default 7  
**Effect:** 2d6 Thaumatic damage to those near the blast

- II **Check:** Magic Pool vs default 5  
**Effect:** 3d6 Thaumatic damage to those near the blast

**Banish** ✂

Banishing is an attempt to disrupt a demons tenuous connection with its simulacrum. If the banishment succeeds the simulacrum is destroyed.

- I **Check:** Magic Pool vs Demons Magic Pool

- II **Check:** Magic Pool + 5 vs Demons Magic Pool

**Commune** ⌚

Commune is a spell that communicates with a named entity from beyond. The character must know the name of the entity to contact. On overcharge the character must make an opposed will check against the demon or become enthralled by the demon. Enthralled characters will seek to summon the demons simulacrum to this plane to further their nefarious plans. Summoned demons are not compelled to cooperate with the character, nor tell the truth.

- I **Check:** Magic Pool vs default 14

- II **Check:** Magic Pool vs default 13

**Mind Worm** ⌚

The caster attempts to insinuate an idea into the targets mind. In order to succeed the caster must first make a check to cast the spell and then at the point that the idea changes the targets normal behaviour the target must make a Willpower check against the characters magic pool result or behave in accordance with the mind worm. On overcharge the target realizes they are being compelled at the time the mind worm effects their behaviour.

I     **Check:** Magic Pool vs 8

II    **Check:** Magic Pool vs 8

**Bind** ✂

Bind holds an opponent using the casters will. The target must make a will check versus the magic pool result or be held for one round. The target keeps checking until they succeed and the difficulty decreases by two for each turn they are held.

I     **Check:** Magic Pool vs default 10

II    **Check:** Magic Pool vs default 8

**Mist** ✂

The caster causes a fog to form by draining the temperature from the surrounds. If that's peculiar then people may notice something strange.

I     **Check:** Magic Pool vs default 11

II    **Check:** Magic Pool vs default 10

**Stone Skin** ➤

The targets skin takes on a greyish hue and hardens, providing some protection from physical damage.

I     **Check:** Magic Pool vs default 7  
**Effect:** +2 to AC for five minutes

II    **Check:** Magic Pool vs default 6  
**Effect:** +3 to AC for five minutes

**Hex** ⌚

Target breaks out in small pustules, loses something important to them, or some other annoying but not life threatening consequence. The caster must have at least one item of the targets: hair, blood etc.

I     **Check:** Magic Pool vs default 5

II    **Check:** Magic Pool vs default 4

**Smoke Weasel** ⌚

Creates a weasel out of smoke that does what the caster asks of it. Dissipates after five minutes. The caster must have a source of smoke which they inhale and then breathe out in to their hands into something with the rough form of a weasel. The smoke weasel may be used to fetch things or carry small objects. The smoke weasel dissipates after a few minutes.

I     **Check:** Magic Pool vs default 7

II    **Check:** Magic Pool vs default 7

**Flesh Ward** ➤

The Flesh Ward spell provides magical protection for the caster against physical attacks, their skin knits itself up if they take damage. A Flesh Ward lasts the duration of combat and only one Flesh Ward can be in play at a time.

In game the effect of flesh ward is represented in the form of temporary hit points. The caster states a target number of hit points then makes a check against that target number to succeed. If they roll higher than the target they receive that many temporary hit points (for the duration of the combat). If they roll lower then they suffer damage equal to the difference between the target and their roll.

- I **Check:** Magic Pool versus Stated Target  
**Effect:** See above.

- II **Check:** Magic Pool + 3 versus Stated Target  
**Effect:** See above.

- III **Prereq:** Willpower>12  
**Check:** Magic Pool + 6 versus Stated Target  
**Effect:** See above.

### True Sight ✂

The character is able to discern the true nature of a being, seeing past glamours or other illusiary effects. This does not allow the character to discern motive or the content of a persons character. Care should be taken because some creatures true form may be so hideous that it effects the observers sanity.

- I **Check:** Magic Pool versus Glamour strength  
**Effect:** See above.

- II **Check:** Magic Pool +2 versus Glamour DC  
**Effect:** See above.

- III **Prereq:** Willpower>12  
**Check:** Magic Pool +5 versus Glamour DC  
**Effect:** See above.

### Wither ⌚

The caster grabs an opponent who is momentarily transfixed. On success the caster acts as a conduit to one of the dread planes, life is drained from the target. Anything that increases contagion will increase damage for this spell.

- I **Check:** Spell Pool vs 10  
**Effect:** Target saves versus Willpower or suffers 2d8 damage. On overcharge the caster suffers 1d8 damage.

- II **Check:** Spell Pool vs 8  
**Effect:** Target saves versus Willpower or suffers 3d8 damage. On overcharge the caster suffers 1d12 damage.

## Sword Proficiency

Represents training the ability to use swords in combat. This includes the use of two handed swords.

### Sword Strike ✂

Characters equipped with a Sword can strike with it during combat doing weapon damage.

- 0 **Check:** Std 2d8 vs opponents AC **Dmg:**  
☆ Weapon damage

- I **Check:** Std 2d8 + 2 vs opponents AC **Dmg:**  
Weapon damage + Str modifier

- II **Check:** Std 2d8 + 4 vs opponents AC **Dmg:**  
Weapon damage + 2 + Str modifier

### Sword Feint ✂

The character makes an opposed agility check when an opponent attacks them with a melee weapon. If they succeed they swap initiative order with an opponent they are in combat with.

- I **Prereq:** Sword Strike II  
**Check:** Opposed agility check

- II **Check:** Opposed agility check +2

### Parry ✂

The player parrys a blow using a weapon.

- I **Check:** Opposed speed check

- II **Check:** Opposed speed check + 2

### Disarm ✂

The character attempts to disarm their opponent.

- I **Check:** Opposed speed check -3

- II **Check:** Opposed speed check -1

## Thespian Abilities

Acting, singing, poetry, reading an audience, moving people and knowing the lore.

### Oratory ⌚

Oratory is the art of public speaking. It is the art of reading the crowd and manipulating their mood.

I Check: Std 2d8 vs Difficulty

II Check: Std 2d8 + 2 vs Difficulty  
The character is also talented in Story Telling and Mimicry.

### Jester ⌚

A jester has learned the skills of slap-stick comedy, they ply their trade from the market places and drinking houses in the poor quarters to the courts of nobles and kings.

I Check: Std 2d8 vs Difficulty  
The character has learned the basics of comedic acting. Jesting, clowning, fire-eating and some mime. They may use this skill to make money in towns and cities.

II Check: Std 2d8 + 3 vs Difficulty  
The jester has additionally mastered the art of ventriloquism.

### Dance ⌚

The character is a trained dancer. This may be useful in social occasions or as a trade.

0 Check: Std 2d8 vs Difficulty

☆

I Check: Std 2d8 + 3 vs Difficulty

II Check: Std 2d8 + 5 vs Difficulty

### Musician - Percussion ⌚

The character is an accomplished percussionist. The actor can play the tambor, or some form of drums, etc.

I Check: Std 2d8 vs Difficulty

II Check: Std 2d8 + 3 vs Difficulty

### Musician - Wind Instrument ⌚

The actor can play some form of pipe instrument, e.g. the bagpipes, Uilleann pipes, trumpet, flute, tuba, cornu, askaules, whistle, pan pipes or some form of mouth organ.

I Check: Std 2d8 vs Difficulty

II Check: Std 2d8 + 3 vs Difficulty

### Musician - Strings ⌚

The actor can play some form of stringed instrument, e.g. the lute

I Check: Std 2d8 vs Difficulty

II Check: Std 2d8 + 3 vs Difficulty

### Musician - Keyed ⌚

The actor can play some form of keyed instrument, e.g. the clavichord or clavicymbalum (early harpsichords), the pipe organ, or the hurdigurdy.

I Check: Std 2d8 vs Difficulty

II Check: Std 2d8 + 3 vs Difficulty

### Musician - Singing ⌚

The actor can sing.

0 Check: Std 2d8 vs Difficulty

☆

I Check: Std 2d8 + 3 vs Difficulty

II Check: Std 2d8 + 5 vs Difficulty

**Contortionist/Escape Artist** ⌚

The actor is supple and or double jointed. They have studied the art of escaping from bindings. At higher levels they may be able to earn money in towns and cities performing shows.

0 **Check:** Std 2d8 vs default 13

☆

I **Check:** Std 2d8 vs default 10

II **Check:** Std 2d8 vs default 7

**Transport Abilities**

Transport abilities involve riding horses, driving carts and the operation of boats and ships.

**Animal Handling** ⌚

The character has experience caring for animals. Particularly farm animals and horses. They can read the mood of natural animals and they can diagnose and treat common ails.

0 **Check:** Std 2d8 vs Difficulty

☆

I **Check:** Std 2d8 + 3 vs Difficulty

**Horse-Riding** ⌚

The ability to ride a horse.

0 **Check:** Std 2d8 vs Difficulty

☆

I **Prereq:** Animal Handling I  
**Check:** Std 2d8 + 3 vs Difficulty

II **Check:** Std 2d8 + 3 vs Difficulty

**Drive Cart** ⌚

This represents the ability to drive a cart. Under normal circumstances this ability need not be checked. Make a check on muddy roads, in the event of broken axles or harnesses, when trying to drive the cart fast or when the cart is overloaded.

0 **Check:** Std 2d8 vs Difficulty

☆

I **Check:** Std 2d8 + 3 vs Difficulty

**Sailor** ⌚

Sailing involves the use of a ship. This ability includes the use of small craft and galleys.

0 **Check:** Std 2d8 vs Difficulty

☆

I **Check:** Std 2d8 + 3 vs Difficulty

II **Check:** Std 2d8 + 3 vs Difficulty  
The actor has experience with large craft crewed by dozens of sailors.

III **Check:** Std 2d8 + 5 vs Difficulty  
The actor has risen to a notable position within a large ship, e.g. a mate or a boatswain, quartermaster, etc. While at sea one of the mates keeps watch at all times.

IV **Check:** Std 2d8 + 5 vs Difficulty  
The actor is able to perform the role of Captain of a medium to large ship has a lot of experience on the water is is naturally adept as a sailor. The actors exploits garner him respect from fellow sailors.

**Master** ⌚

Masters are navigators. They learn to plot a ships course, first through local waters and then across the chartered oceans.



I **Prereq:** Sailor I**Check:** Std 2d8 vs Difficulty

The actor is a pilot. They know one particular area; a river, bay or harbour; well. They know lore pertaining to that place and are able to navigate ships within that area safely in normal weather conditions.

II **Check:** Std 2d8 vs Difficulty

The character has spent a lot of time in the presence of sailors from ports around the world. They have sea/river lore for all the bodies of water commonly sailed by the men with whom they have spoken.

III **Prereq:** Mathematics I**Check:** Std 2d8 vs Difficulty

The character is a Master navigator. They have passed some theoretical and practical tests to obtain a certificate from a guild at no small pecuniary price. They have the ability to navigate a ship using charts, the stars and/or dead reckoning.

## Wilderness Abilities

Represents skills used to live in the wilderness: hunting, tracking, wayfinding, survivalism and woodcraft.

### Stealth

Stealth is the skill of moving silently, avoiding detection, while not leaving a trace of the character's passage in the wilderness. This ability is used to avoid being tracked.

0 **Check:** Std 2d8 vs opponents Tracking or Scout

☆

I **Check:** Std 2d8 + 3 vs opponents Tracking or ScoutII **Check:** Std 2d8 + 5 vs opponents Tracking or Scout

### Tracking

Tracking is the art of following trails left by others. It applies mainly to the wilderness but given the right circumstances may be used in cities or beneath the earth's surface. Tracking involves observing changes in the environment caused by the individuals being tracked. For example, it might be impossible to track someone who had moved down a corridor unless they had just walked through mud or water, or were wounded and leaving a trail of blood.

0 **Check:** Std 2d8 vs opponents Stealth or Hide

☆

I **Check:** Std 2d8 + 3 vs opponents Stealth or HideII **Check:** Std 2d8 + 5 vs opponents Stealth or Hide

### Wayfinding

Wayfinding is the art of finding paths through the wilderness to a destination. Along major roads no check is required. Along tracks and side paths this should be a fairly straight-forward test. When walking through deep forest or jungle or foggy marshes this should be a hard test. Possession of a map or being in view of landmarks should also make the test much easier.

0 **Check:** Std 2d8 vs Difficulty

☆

I **Check:** Std 2d8 + 3II **Check:** Std 2d8 + 5

### Scout

Scout is the ability to notice things that are out of place in the wilderness. The character becomes aware of any subtle but strange changes in the environment.

0 **Check:** Std 2d8 vs Default 13

☆

I **Check:** Std 2d8 + 3 vs Default 13II **Check:** Std 2d8 + 5 vs Default 13



**Survivalism** ⌚

Constructing make-shift shelters, starting fires in challenging conditions, finding water, trapping and the use of snares. Normally this is not an issue for characters. However, when the cold north winds start to howl and the snow falls, when food runs low, or when alone in the burning deserts survival becomes difficult and someone should test against this skill.

0     **Check:** Std 2d8 vs Difficulty

☆

I     **Prereq:** Wayfinding I  
**Check:** Std 2d8 + 3 vs Difficulty

II    **Check:** Std 2d8 + 5 vs Difficulty

**Hunting** ⌚

The skill involves finding and hunting animals with a bow or spear.

0     **Check:** Std 2d8 vs Difficulty

☆

I     **Prereq:** Tracking I  
**Check:** Std 2d8 + 3 vs Difficulty

II    **Check:** Std 2d8 + 5 vs Difficulty

**Dungeoneering** ⌚

Skills used for living under the ground: detect slope, detect depth, find direction.

0     **Check:** Std 2d8 vs Difficulty

☆

I     **Check:** Std 2d8 + 3 vs Difficulty

II    **Check:** Std 2d8 + 5 vs Difficulty

III   **Check:** Std 2d8 + 7 vs Difficulty

# Equipment

## Coin

**N**OTE about prices.. price is indicative and may be higher or lower depending on where the characters are and the quality of the goods.

Currency	Exchange Rate
Gold Sovereign	= 1000 Copper Groats
Silver Noble	= 10 Copper Groats
Copper Groat	= 1 Copper Groat

If your campaign is set in a medieval European style setting then the following information may be of interest:

- ❖ There was no inflation. You could bury money and it would still be worth the same amount a hundred years later.
- ❖ People were far from starving and spent a quarter of their money on beer! Average folk had disposable income, but would not be able to save enough to go up a social class. Housing was expensive, especially houses where one lived and worked.
- ❖ Income inequality was extreme.
- ❖ Banks existed and were very powerful organizations. They provided financing (loans) and un-writing (insurance), accepted deposits, changed money, and provided bills of exchange (cheques).

## Adventuring Equipment

### Common Equipment

Name	Cost	Notes
Ale, Pint	10c	
Ale, Fine	20c	
Back Pack	200c	
Block and Tackle	100c	
Candle, Tallow	5c	
Candle, Wax	5c	
Chalk	5c	
Chest	200c	
Cloak	30c	
Coat	30c	
Grappling Hook	60c	
Flint and Steel	10c	
Hammer	20c	The tool.
Hat, Tricorn	30c	
Hat, Gumbardine	30c	
Lantern	300c	with oil
Lantern, Shuttered	330c	with oil
Lantern Oil	10c	
Lock Picks	10c	
Needle and Thread	1c	
Piton	3c	Metal spikes.
Rope 60'	2c	
Tent	20c	
Torch	2c	
Sack	5c	
Waterskin	30c	
Wineskin	200c	

## Uncommon Equipment

Name	Cost	Notes
Book	200c-2000c	
Grappling Hook	300c	
Map, Local	5gp	60 x 60 miles
Ink	5c	
Paper Sheet	1c	
Quill	1c	
Vellum Sheet	10c	Thin leather, smooth, difficult to tear.

## Rare Equipment

Name	Cost	Notes
Elvish Cloak	100gp	+1 to conceal rolls.
Naptha	1gp	2d10 dmg in area, fire
Spectacles	10gp	

named weapons.. when you name the weapon in combat kills? epic weapons.. animus.. boats furniture achievements medals? accolades? knighthoods?

## Armour

### XXXX

Gauntlets and Helmets provide no AC bonus but negate extra damage to those body parts, in the event of a called shot. FIXME: this is unworkable.

## Armour Tags

X Y

## Weapons

### Weapon Tags

**Asanguinous** After much lobbying by a number of powerful militant sects; this weapon has been determined by various ecclesiastical councils not to breach the prohibition on shedding blood if used by the clergy.

**Block** Weapon can be used to block an attack.

**Brace** Can be braced against a charge. Does double damage against charging opponents.

**Club** Club weapons include clubs, maces, flails, morning stars and improvised weapons. Weapons with this tag use the club abilities to fight.

**Crushing** Weapon causes crushing damage.

**Disarm** May be used with the disarm ability.

**Fast** Can be used during pursuit with minimal effect to movement.

**Grounding** Can be used to ground out magic. See the chapter on Magic for further information.

**Heavy** Requires strength greater than nine to yield effectively. Characters with strength less than nine have a -2 modifier to hit.

**Improvised** A club can be an improvised weapon, e.g. a heavy chair leg or the branch of a tree.

**Iron** Weapon is made of steel and counts as a cold-iron attack against fey opponents.

**Parry** Weapon can be used to parry an attack.

**Piercing** Weapon causes piercing damage.

**Reach** The weapon has reach. This gives it an advantage during initiative on the first round of melee.

**Silvered** Weapon has been coated in silver and counts against creatures who are vulnerable to silvered weapon attacks.

**Slow** Requires one round to reload.

**Slashing** Weapon causes slashing damage.

**Two Handed** Must be used with two hands.

**Unparryable** Opponents may not parry against attacks made with this weapon.

## Weapons

### Rapier

Estoc, Rapier. stabbing swords



### Broad Sword

One handed, doubled edged, straight bladed swords. Broadsword, claymore, bastard sword, spatha. weighed between 3 - 5 pounds used as close contact weapon primarily cutting or slicing an opponent and was capable of cutting off the limbs or head of an enemy in one stroke

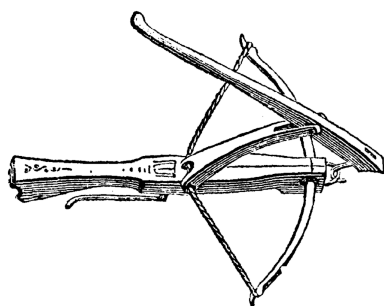
Name	Armour Bonus	Enc.	Avg Price	Break Save
Padded/Gambeson/Aketon	+1	L+1	70c	4, 5 vs Edged
Brigandine	+1	L+1	70c	4, 5 vs Edged
Gauntlets		-	40c	
Helm		-	40c	
Leather	+1	L+1	70c	4, 5 vs edged
Lamellar Leather	+3	M+2	55c	5
Scale/Lamellar	+3	M+2	55c	5
Chain Mail	+3	M+2	70c	4, 5 vs edged
Banded/Laminar	+4	H+4	70c	4
Plate	+5	H+4	2000g	2, 3 vs crushing
Shield, Large	+5	H+4		Block, Large, Support +2
Shield, Small	+5	H+4	2000g	Block, Medium, Support +1
Buckler	+2			Parry
Full Plate	+7	SH+6	7000g	For jousting and cavalry charges. Requires a horse and a squire.

Table 9.1: Armour Table



### Crossbows ☒

For game purposes we distinguish between light and heavy crossbows. Light crossbows are loaded in one motion by manually pulling back the string or with a goats foot lever, while heavy crossbows require a windlass or cranequin to winch the string back.



### Bows ☒

We distinguish between two types of bows: short bows and long bows. Short bows are about three feet long and can be shot from horseback. Long bows are about six feet long, require significant upper body strength to use, and must be used from a standing position.



**Polearm** ✂

A pole arm is a heavy spear with a spear tip and an axe or hammer head on the end of a pole. Polearms include halberds, voulges, pole-cleavers, spetums, ox tongue spears, ranseurs, partisans, bills, guisarmes, glaives, and bec de corbins.

**Sabre** ✂

Sabres are light slashing swords. Historical examples of this type include the calvary sabres and the Katana.

**Scimitar** ✂

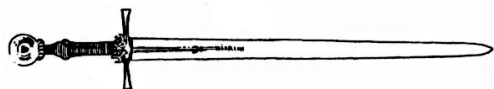
Scimitars are heavy, single edged, possibly curved slashing swords. Historical examples of this type include the Falchion, Messer, Khopesh, Cutlass and Kopis.

**Short Swords** ✂

Short swords are used in close combat by heavy infantry, e.g. in shield walls, confined spaces and the like. They are primarily stabbing weapons. Historical equivalents are the Gladius and the Seax.

**Long Swords** ✂

double edged, one-or-two handed straight edged swords. Includes the Long Sword (long refers to the style of fencing with both hands on the hilt).

**Great Swords** ✂

Zweihänder

**Dagger** ✂

Rondel, dirk. dagger, foot long, thin, stabby

**Battle Axes** ✂

Cheap, can be made out of poor quality metals.

**War Hammer** ✂

A war hammer is a one handed fighting hammer with a point on one side for piercing armour.

**Mace, Morning Star** ✂

Good against armour

**Flail** ✂**Club** ✂

Improvised single handed weapon

**Other Equipment****Miscellaneous**

Name	Price
Spade or Shovel	4
Masons Tools (chisels, hammers)	10
Axe, Wood	5
Augur	3
Blacksmith Tools (including anvil)	1500
Armourers Tools	1500
Spinning Wheel	15

**Transport**

Name	Buy
Cart (2 wheels)	?
Horse, Draft	15 - 20+
Horse, Riding	2300 - 2600+
Horse, Riding, Superior	3000 - 5000+
Horse, War	1000 - 1500+
Horse, War, Superior	2500 - 20000+
Saddle, Blanket and Harness	?
Wagon (4 wheels)	?

Name	Dmg	Price	Save	Tags
Battle Axe	d10	20c	3	Heavy, Crushing or Slashing, Iron
Club	d6	1c	6	Improvised
Dagger	d6	10g	4	Fast, Iron
Mace	d8	12c	5	Asanguinous, Heavy, Club, Iron
Morning Star	d8	18c	4	Asanguinous, Heavy, Club, Iron
Polearm	d10	2g	6	Two-Handed, Heavy, Piercing
Flail	d8	17c	4	Club, Unparryable, Disarm, Heavy, Crushing
Sabre	d6	20g	4	Parry, Slash, Fast, Iron
Scimitar	d8	10g	6	Parry, Slash, Iron
Spear	d8	10g	5	Reach, Brace
Staff	d6	5c	6	Grounding, Parry
Sword, Great	d12	10g	6	Two-Handed, Heavy, Slashing
Sword, Long	d8	10g	6	Parry, Slashing
Sword, Broad	d8	10g	5	Parry, Slashing or Piercing
Rapier	d8	10g	6	Parry, Piercing, Fast
War Hammer	d10	20c	3	Heavy, Crushing or Piercing, Iron

Table 9.2: Melee Weapon Table

Name	Cost	Dmg	Range	Notes
Long Bow	10gp	2d6	-	Long-Bow Prof, Standing
Short Bow	10gp	2d4	-	Short-Bow Prof, Fast
Crossbow, Light	10gp	2d4	-	Crossbow Prof.
Crossbow, Heavy	10gp	2d6	-	Heavy Crossbow Prof, Standing, Slow
Sling	5s	2d4	-	Long-Bow Prof, Standing
Rock, Thrown	-	1d3	-	Fast
Dagger, Thrown	-	1d6	-	Fast

Table 9.3: Missile Weapons

## Housing

Name	Rent/Year	Buy
Cottage	50 - 300	500 - 3000
Steading	700 - 1,500	7,000 - 15,000
Mage Tower	800 - 2,000	8,000 - 20,000
Mansion	2000 - 2,500	20,000 - 25,000
Castle	7,500 - 10,000	75,000 - 100,000

## Agriculture

Name	Price
Bull	
Chicken	10c
Cow	150
Horse, Work	250
Dog	
Barley, Bushel	10
Beans, Bushel	4
Peas, Bushel	3
Pig, Boar	
Pig, Sow	
Oats, Bushel	4
Rye, Bushel	4
Wheat, Bushel	4

## Jewelery

Name	Buy
Painting	?
Pearl Necklace	?
Ring, Topaz	15 - 20+
Ring, Lapis Lazuli	2300 - 2600+
	3000 - 5000+
	1000 - 1500+
	2500 - 20000+
	?

## Encumbrance

Encumbrance is an optional rule. The characters total encumbrance is a difficulty level that tests may be made against. For example, characters climbing a mountain may be made to make an Endurance check against their encumbrance or become exhausted. A character leaping from one roof to another who gets a consequence in their check may be forced to roll a speed or agility check against their encumbrance or drop some equipment into the streets below.

In order to use encumbrance you must be using the standard character sheets. In the equipment section of the character sheet, marked against the side, are encumbrance values for each class of item (small, medium and large) and values for armour and coin. The total of these values is the characters encumbrance.

If used, it is important that this rule does not become a long-winded exercise in accounting. First roll the check, then calculate the encumbrance (if required). Secondly, don't worry about getting the value exactly right - it will take to long. Just eye-ball it.