

MYTHMAKER ADVENTURER MANUAL

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Free For All

We are offering a free copy of the full final version of Mythmaker to all playtesters (one copy per group). This will include the three core books, two complete adventures, and an accessories pack. Also, your name will appear in a special acknowledgements section.

What is required of our playtesters?

1. Read – we ask that you read the material, making notes as you go. Please note any inconsistencies or contradictions, unclear or difficult instructions, and any other possible mistakes. These should appear in your assessment.
2. Play – run a playthrough of the adventure *In the Blood*, noting any of the above-mentioned issues.
3. Report – a two-page assessment of Mythmaker will complete your part of the bargain. Please sign up today to receive your playtest package by email. Visit our website for more info.

TEST VERSION INTRODUCTION

Welcome to the beta-testing copy of Mythmaker. Thank you in advance for being among the first to play this new RPG. We hope you find the game worth your while. If you don't like it, we'd still like to hear from you. Any constructive criticisms are gratefully received.

We expect to learn a lot through a wider group of playtesters. We're not against making the game a bit more this and a bit less that. See the box below for more information on playtesting. You could earn a free copy of the full release scheduled for Dec. 2024.

If you have come into possession of this book by means other than through the Mythmaker website (at www.mage-mythmaker.com). We ask that you consider joining our playtesters' list. There is no cost, no obligation, and your information is strictly confidential.

The Mythmaker test version contains four parts: The three core books and an adventure, *In the Blood* a Viking tale based on the shieldmaiden Hveror. It also contains the inevitable: grammar errors, inconsistencies, unclear passages, and unintentional omissions. This edition is what we are using to play with our home group.

We certainly don't know everything. We can't anticipate which parts might break in the hands of the public. We are confident you will find it playable and that together we can fix anything that needs fixing.

Specifically, there are five things that are not finished. None of these will impact the attached adventure:

1. Sixth level spells and several lower-level late entries.
2. The Heritage and Language lists in Chapter Three.
3. Additions – These may be found in the text where there is some small issue to be addressed. They are in brackets by number.
4. Illustrations – we're half way there.
5. Final layout.

Disclaimer

These books contain references to violence, suffering, race, sex, and anachronistic ideas that may be incongruent with modern thinking. The classic literature and world history referenced by Mythmaker contains elements that are offensive to some.

And while the above-mentioned references do not represent the views of our staff, authors, subcontractors, playtesters, etc. we do not have the right to change or rewrite historical or literary sources. To that end we try at once to look forward and backward, with objectivity—to remember the past for what it was, to appreciate how far we've come, and to think of all the good things yet to be done.

Players are encouraged to be clear about which subjects might make them uncomfortable if brought into play. Gamemasters especially, you are positioned to steer the adventure toward content that is enjoyable and appropriate for all.

[Ill. # AI-1, date? Artist? Hervor at
Grave site – top 1/4th of Pg]

THE KEY TO ADVENTURE



HERE IS THE KEY to all good stories—it opens the door to adventure. A roleplaying game is a key you hold in your mind.

There are many reasons and many ways to roleplay. It's about social engagement and connecting with others at the gaming table. It's about fantasy, exploring the world your imagination creates, and escapism. It's about the spirit of heroism! But mostly, it's for the fun of it.

Roleplaying Games (RPGs) are traditionally played in small groups for several hours at a time. There are rulebooks, dice, maps, mystery, and (most importantly) adventure. A warning though—don't be surprised when you find yourself getting lost in new worlds, unable to close the door this key has opened. And finally, by reading past this point, you must swear to believe in magic.



The party decides.

Living Legends

Our history on Earth is replete with heroic tales. Indeed, our collective consciousness is a map of the legendary. Beyond the iron gates of time, over the horizon of dreams, lies a mythical realm that is our heritage and perhaps our greatest treasure. The wings of imagination provide the ticket to this otherworld.

Mythmaker endeavors to feed that sense of mystery within us through the art of storytelling. The mythologies of past civilizations are the springboard. The game aims to take old stories and make them anew through roleplaying. And not just myths and legends, but also the many great modern works of fiction that we all enjoy.

Whether you like Medieval fantasy, fairy tales, alternate histories, or gothic horror, here is the vehicle. Mythmaker is designed to be flexible for those who like to spread their wings when it comes to genre. More than that, we offer you the tools to create brand new stories and new worlds of your own.

Gamemaster, Player, and Character

The Gamemaster, or GM, sets the scene. They control the winds and the rain. They know the villain's darkest secrets and they narrate the actions of all the supporting characters. In doing this, they must be an impartial arbiter, for theirs is the final word.

But the GM is nothing without their players. The player is a sort of puppeteer, controlling what is essentially an imaginary, live action figure. You see the world through the eyes of your character. You may choose to embody a previously existing character from established myths or published fiction. Or make up your own, and experience these works through a new lens.

Most game sessions gather several players who work to direct a cast of main characters, or MCs. With a focus on adventure and engaging mechanics, Mythmaker takes you on a journey of creating stories and memories that will last a lifetime.

The MC does whatever you say, and you give the game direction. You will make the decisions that become the plot. When you are in tune with your character, the story transcends the game, and you gain that unique feeling of connection attainable only in roleplay.

Theater of the Mind vs. Grid

It doesn't have to be one or the other. Mythmaker presents the game through two separate means: One, called *theater of the mind*, draws from two ancient sources—the play, and the fireside story. It is the trick of shared imaginings. It works great for social encounters, spontaneity, amusement, problem solving, and creating suspense.

The second means draws from another ancient source—mapmaking and map reading. Almost every adventure includes at least one map. Large scale maps are good to show the whole area. Small scale maps give a closer view of areas of interest.

Maps and grids can be especially helpful during combat encounters, especially if miniatures are used. But there is a fine line between too much and too little. Maps can add visual confirmation, but possibly at the expense of immersion. Meanwhile treasure maps are another matter altogether.

As the adventure unfolds, you will pit your character's strengths against the obstacles in their way. Their chosen skills may ensure their success. Their fatal flaws may lead to their downfall. But it is you, the player, who drives the story. You are the mythmaker.

Some games are solo adventures, in which there is only one gamemaster and one player. But, more often a player group gets together to play a collection of MCs, referred to as the party.

The adventuring party is a staple of RPGs. The cast traditionally consists of a mixed lot, including any combination of bruisers, healers, vagabonds, and mages. But, many kinds of characters exist, and many different party combinations are common.

Everything you need to know is contained in the three core books: the Adventurer Manual, GM Primer, and Book of Legends. The first of the three books is primarily for the player, containing a myriad of options for character building. This book holds the basic instructions, core concepts, and tips for play. The other two books are for the GM's eyes only.

What You Need to Play

The necessities include: a standard set of RPG dice, this book, an adventure, a GM, a player, and a place to play. Simple as that.

Miniatures and battlemats are welcome at many tables. It may also be useful to have extra dice, and more players. Beyond that, some groups make use of certain electronic tools, apps, and online platforms. But the most important thing you need is something you already have—imagination.

Example of Play

You and your friends have gathered around a table for an evening. The gamemaster sees that all are ready to begin and so calls the group to order. A transformation begins as the opening scene is laid out and you picture yourselves there. Suddenly two worlds merge and a separate reality leaps into life. An adventure is at hand.

But what if it's my first time? All those dice! That big ol' book! What even is roll playing? Or is it *role*-playing?!? And when do I get to make fireballs?

Ok, imagine yourself in the place where most RPGs happen: at a table across from a friend who has agreed to be the gamemaster. Before you lies an adventure, *The Candlemaker's Daughter*.

You just spent the last half-hour filling in your character sheet and learning the difference between stat checks and skill checks. You are playing Jack, a young soldier, home from a war in the North. You have come to live with your older brother Lucian in the Village of Blakburgn. The people are mostly descended from Roman and Celtic ancestors, and all speak the common form of Latin. It is the year 400CE in the South of Europe.

This is a one-shot, so all the action takes place during an afternoon and into the evening. The GM shows you the area overview (found on the next page).

The game will begin with your character, young Jack, arriving at Lucian's door. With the war over, perhaps Jack is looking forward to settling down and starting a family of his own. Lucian has promised work alongside him in his candle shop.

It's a promising idea. As Jack recalls from his short stay here before the war, the

villagers are friendly, and the weather is fair year-around.

The copper mine is the lifeblood of the place. It cuts deep into the shank of the solitary mountain known locally as Treetop. The mine is also Lucian's biggest buyer of candles, as they power the miners' lamps.

Lucian and his wife, Aylin, are nearing their 10th wedding anniversary. Their daughter Lucy, or Lucia, is nine. They have lived in Blakburgn eight years. All is good.

The above information would have been conveyed to you as an introduction. Published adventures often feature text that is meant to be read aloud, sandwiched by other information for the GM to read to themselves. This allows the game to take the form of a dialog where you speak for your character.

The following is based on actual gameplay from different sessions of *The Candlemaker's Daughter*. The main character Jack is referenced in our chapter on character creation. If you are interested in his stats, you will find his entire character sheet reprinted there.

The adventure that follows is conveyed as a play. The actors are You and the GM. You play Jack. The gamemaster narrates the settings you see and portrays the people you meet. When dice are rolled, they will appear in curly brackets, for example {Roll 1d6, result 5+HEA=8: a failure}, along with any relevant details. Also, several encounters involve combat, at which time you will see sidebars containing your foe's combat scores. You may even wish to have your own dice handy to play along.

THE CANDLEMAKER'S DAUGHTER

GM: Your knock goes unanswered. As you wait you look around at the empty avenue. Lucian's shop sits at the turnaround where the street ends. His modest house is attached to the candle shop

and surrounded by several walled gardens. Chickens mill about. A doll lays face-down on a bench by the door. What would you like to do?

You: I knock again, this time a little louder.

GM: There is still no answer.

You: Do I know if I'm even at the right place?

GM: Yes, it's right where you remember it. It hasn't changed much in three years.

You: I'm going to look around outside a bit more.

I would like to walk all the way around the house.

Do I see anyone around the neighborhood?

GM: You don't *see* anyone, but you do hear distant sounds of people from the direction of the copper mines.

You: I head up that way.

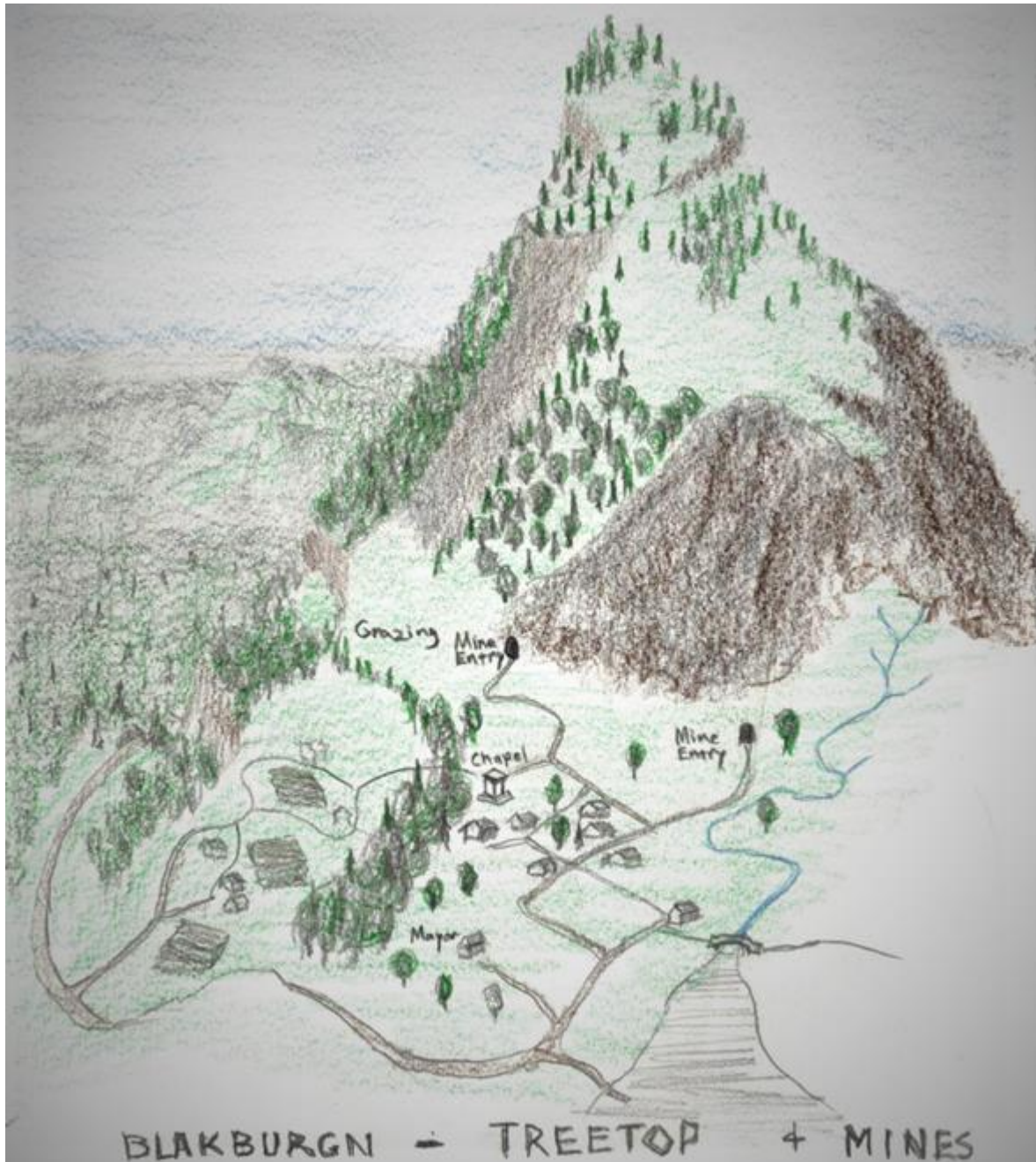
GM: You get started up the street but before you can go far you see an approaching cart. A couple miners are pulling it. Your brother's wife Aylin follows. She is crying. You see a man lying in the cart. It's your brother Lucian.

And that's how an adventure might start. We will revisit the tale of *The Candlemaker's Daughter* as you go through the rest of the book.



Optionally

The last thing to say by way of introduction is this – rules are rules. The GM's job is to apply them fairly, as they interpret them. But some rules are offered as alternates and may be used by agreement; these are in starred boxes such as this one. Anyway, enough said. Engage, enjoy, and always be game for more!



[Illustration # AI-3, Blakburn Overview. Rough sketch (replace w/final)]

[Top 3rd of page Illustration # A1-1, Frankenstein's Laboratory]

ONE: CHARACTER CREATION

Life is either a daring adventure or nothing at all. Helen Keller

MAIN CHARACTERS ARE EITHER made by the players, or premade to fit specific stories. The MC sheet provides a set of skills and a record of strengths and weaknesses. Players shape their character by choosing an occupation, an archetype, and some backstory.

However, characters are more than the sum of their parts. Players are encouraged to 'act in character' as they interact with the reality of the game world—not necessarily in every scene, but enough to give the other players a sense of who they are.

Premade Characters

Tailored to fit a certain story or setting, premade MCs are often an excellent way to jump into an adventure right away. Their character sheets are filled in and ready to play. In the Starter Extras Pack, you will find examples for use with the accompanying adventures.

Experienced players can quickly put premade MCs into action. Even first-time players will find many of the stats to be self-explanatory. However, for increased clarity, it is recommended that new players read the following sections on how to build characters.

FRANKENSTEIN'S LABORATORY

WHILE SOME ADVENTURES are written for specific premade characters, others are more inclusive. These require the birth of a whole new character or party.

You may start with a clear idea of who you want your character to be, such as a specific legendary figure or a character from a piece of work that already exists. You can also create a character that is entirely new, or you can rely on the randomization tables to birth a new MC into the world. In any case, you should get your GM's help and blessing, to ensure your character will be a good fit for the adventure they plan to run. Players will find that customizing allows them to create almost any MC they can imagine. So, grab an empty character sheet, a pencil, and some dice, and dive in!

The amount of detail you will want to include may depend on the length of the proposed

adventure. Your GM can provide guidance on the most important parts to complete before play.

Some blanks may be left blank; some are best determined by the roll of a die, while others are best filled in using your imagination. One dominant, physical impression of your character can make them immediately memorable, but personality traits are important too.

You may find that not every detail about your character will fit on the MC sheet. An extra sheet of paper may come in handy, especially if you add background info. Let your mind wander. Perhaps you develop a floor plan of their dwelling or write up a last will and testament. Explore who your character is and enjoy the process.

Characters may come from your imagination, but often, real people provide the stimulus. Many players blend characteristics from different people they've met to generate a fictional facsimile. Your MC might be a reflection of yourself.

When creating a character, it is important to think about what will be fun for you to roleplay. Roleplaying can be as simple as describing your character's actions. Or you may try to embody your character by imitating their body language, and engaging others in dialogue.

Actions and decisions will come naturally to players with a well-developed character. Good characterization can establish reasons for the relationships between party members, and it prevents inconsistent or improbable portrayals. You may even come to understand your character beyond the context of the story.

MC sheets can be filled in on a computer and printed off or filled in by hand. They fit nicely into a binder or folder. Now, let the everyday cares of the world fall away. Enter the age of heroes and fantasy. Go forth and make legends!

Getting Attached and Letting Go

How attached should you get to your character?

That's a tough one. If there is some sort of connection between you it greatly improves gameplay. Remembering your archetype, your occupation, and your skills all brings you closer to understanding the character. Their background adds another layer of depth. It is common to form a bond with them as you ask, "what would my character do?"

Part of the appeal of roleplaying comes from that connection. It doesn't happen with every player or every character, and that's fine too. Perhaps the biggest issue with getting attached is when you must be absent for a session.

Some players can't imagine letting another person play their favorite MC. The problem is not that the player can't make it to the game. Life happens. Then the question is, "what becomes of the character?" Each group will have their own approach to this. It's good to talk about it before the issue comes up. Some of the considerations are:

- Is the group/party large enough that the absence of one player/character won't make much difference?
- How do you explain their absence to the other characters?
- Will the game suffer in any way from their absence?

Most groups need every player they can get, and that goes double for characters. Especially if the absentee is just sort of tagging along behind the party waiting for the next session. Chances are the story will slow down without their help. Meanwhile the enemy keeps on keepin' on.

In most cases it is best to put the group and the adventure before any attachment to your character. If you don't mind letting someone else play them neither will they. It might mean one player has to play two characters, which is easy enough. Each group can decide what's best for them.

CREATING YOUR CHARACTER

Starting at the top of your sheet, fill in the blanks and follow along as each step is described in detail below. For those already familiar with the process there is the Character Quick-Build Guide later in the chapter.

Some basic math is used, such as finding an average and rounding fractions. Always use the standard rounding method (fractions less than half are rounded down – fractions of half or more are rounded up) unless directed otherwise.

Name

Consider your character's name carefully. Say it aloud as you picture them in your mind. Add anything related to their name, such as an alias, a nickname, a maiden name, or a title.

Write your own name under the character name unless they are intended to be an extra or on stand-by as a replacement. It's not uncommon for certain characters to get passed around. It is also fine for a player to have more than one character if needed to round out the party.

[Illustration # A1-2, sketch of a smiling player saying, "I am Sir Rolf of Canterbury." A thought bubble above the player's head shows him dressed as Sir Rolf.]

Archetype

The mental images of archetypes are engraved in our genes. Stored in the collective unconscious they are integral in shaping our personality. They are not pre-formed molds for us to fit into, but rather, *predisposed* responses to real-world events.

Think of an archetype as your character's theme. Here we acknowledge Carl Jung and his defining of these archetypes. There are a dozen basic personality types to choose from. They correspond roughly to the various god archetypes of antiquity.

Archetypes can be understood as the underlying structures of the human psyche. The core elements of each are described on the next page, along with historic and deific examples. The character's decisions throughout the game should reflect the guidelines of that ideal. A well-played archetype makes a character memorable for everyone at the table.

Choose or roll for an archetype from the list on the next page and fill in that section on the MC sheet.

"An archetype is a behavioral pattern, and the reflection of that behavior in a story."

Jordan Peterson Ph.D.

[Use Border # 3]

The Twelve Core Archetypes: Hero, Magician, Outlaw, Explorer, Sage, Innocent, Artist, Ruler, Caregiver, Everyman, Trickster, Lover. You may roll 1d12 to determine your character's archetype randomly.


1. The Hero—**Ares**, Beowulf, Hercules, d'Artagnan, Zenobia, Gawain, Conan: These brave souls are found in all religions and myths. It is often the hero who initiates the journey, leads the party, and sets its goals. They are typically humble, generous, and loving, though they deal in bloodshed.
2. The Magician—**Dionysus**, Roger Bacon, Aleister Crowley, Merlin, Medea, Gandalf: Various called wizard, sorceress, or mage. Historically represented as a wise old man, the magician deals in knowledge, both ancient and new. They are thoughtful, transformative, creative, and often unpredictable.
3. The Outlaw—**Poseidon**, Calamity Jane, Black Bart, all Forty Thieves, Robin Hood, Hervor: Labeled revolutionary, misfit, criminal, or vagabond. The outlaw may strive to better the world, but through questionable means. Known to be crafty, destructive, vengeful, self-sufficient, and patient. They are also hard to hold, and generous (especially with other people's money).
4. The Explorer—**Artemis**, Daniel Boone, Marco Polo, Ponce de Leon, Isabella Bird, Alexander the Great: These pioneers are often independent, and always in search of a new horizon. They seek fulfillment through discovery. They are restless between sojourns, and many come off as unreliable. Explorers also seek enlightenment and self-knowledge as they search out new frontiers.
5. The Sage—**Athena**, Dumbledore, Yoda, King Solomon, Helena Blavatsky, Rasputin: Called seer, visionary, or even 'old man on the mountain', they constantly seek truth, perfection, and right. The sage can be a vital link between past and future. Their quest is often geared to benefit others.
6. The Innocent—**Demeter**, Dorothy of OZ, Forrest Gump, Mary Poppins, Mowgli: Virginal and virtuous, their strength lies in trust. They are generally positive and happy. The innocent searches for solutions. They are pure, wholesome, often empathetic, open, and honest.
7. The Artist—**Apollo**, Pygmalion, Homer, da Vinci, Hildegard of Bingen: They seek to create, as if to fill some inner need. Full of ideas the artist loves the new, the unusual, and the unique. They can be unstable to the point of volatility, or just eccentric.
8. The Ruler—**Zeus**, Sargon of Akkad, King Arthur, Churchill, Genghis Kahn, Queen Boudicca: Known for their strong but attractive personalities. They are preventers of chaos, role models, and natural leaders. The best ruler's actions are guided by a concern for the safety, prosperity, and security of those they rule.
9. The Caregiver—**Hera**, the good Samaritan, Mary Magdalene, Asclepius, Florence Nightingale: They think first of other's needs, even to the detriment of their own. They are a blessing upon humankind, and above reproach. The true caregiver cares less for money and more for helping those in need.
10. The Everyman—**Hephaestus**, Alice, Bilbo Baggins, Jonathan Harker: They are quiet, simple, and family focused. The everyman shuns the limelight. They also seek to belong and to be accepted, though they are often undervalued and rejected. Rather than extravagance, they prefer possessions that serve basic needs.
11. The Trickster—**Hermes**, the Joker, Jack of the Beanstalk, Jack Sparrow, Tyrion Lannister: Often found in the role of Jester. Sometimes mixing cruelty with comedy, the trickster can be hard to accept. They often seek to eliminate hypocrisy, and to level the playing field between the powerful and the underdog.
12. The Lover—**Aphrodite**, Don Juan, Romeo, Juliet, Lancelot, Guinevere: Mature yet youthful, this archetype is not all about romance—they also encapsulate parental love, friendship, family ties, and spiritual communion. The lover sees the journey as more important than the goal.


[Illustration A1-3, front of Jack's MC sheet, replace with final version]


MYTHMAKER MAIN CHARACTER

MC NAME	Jack			
PLAYER	David			
ARCHETYPE	Hero			
OCCUPATION	Warrior			
LIFE POINTS	12	29	MOVE	0
	7			1
	10			41

Gender M Age 24 Weight 191
 Height 5' 10' Body Type Meso
 Hair Black/short Skin Dark

STATS 
 INT 5 SPI 5 SUR 6
 STR 7 HEA 7 AGI 6


WEALTH
 Coins - C S G 40 
 Jewelry _____ Ingots _____
 Gems _____ Load L


POSSESSIONS
 Load _____ Item _____
 LLL Bread, Cheese, Fruit 
 LLL Change of clothes

1+LL ⇒ Load ⇒ 5+LL
 Subtotal



PORTRAIT

COMBAT
 ATT 21  24/24 x 2/2
 Base Full #att
 Skills 3/3 + Weapon _____ + Other _____
 DEF 21 29 x 3
 Base Full #def
 Skills 3 + Armor 5 + Other _____
 Special Defenses:

Weapons 
 H2H: Short Sword ATT Mod: -
 Dmg: 1d6+1+1 Type: G/P Speed: 4 Load: LL
 Range: Plumbata (20/35/60) ATT Mod: -
 Dmg: 1d6 Type: P Speed: 3 Load: 1
 Other: Shield Bash ATT Mod: -
 Dmg: 1d6 Type: C Speed: 1 Load: -
 Armor Kit: Small Shield, Helm
Thin Leather, half suit Load: 2+L

ENCHANTED ITEMS

Name of Item	Rank	Span	Load
_____	_____	_____	_____
Properties	_____	_____	_____
Properties	_____	_____	_____
Properties	_____	_____	_____

Occupation

Many myths and folktales feature some occupation in their telling. Your character's line of work is one of their defining features, and often relates to their standing in society. List their current occupation, or most recent if between jobs.

See Chapter Two, Occupations for individual descriptions. Each description is but a brief historical summary. You may want to expand on this with your own research and ideas.

Wages

For most adventures it shouldn't matter what a character's weekly pay is. Some adventures don't last a week. Or the character's wages are irregular or unknown, or they are currently unemployed.

Anyway, the average working person's pay for many Mythmaker settings is about one or two silver coin per day—not much—so it is no surprise when an MC takes up the adventuring life to seek out their fortune. One of the best things about RPGs is all the treasure your MCs find during their 'extracurricular' activities.

Occupations are important to a character for several reasons. Each provides adjustments ranging from bonus stat points, additional skill levels, or wealth. Occupations often confer guild eligibility, which tends to be recognized across friendly borders. And if their line of work includes lots of danger and mystery, so much the better; it probably pays well.

While you have the book open to your occupation it may be a good time to fill in your wealth and address any awards. Wealth carried is listed further down the sheet. Awards may be in the form of possessions, or as pluses to skill levels or stats.

Remember that most occupations have one or two corresponding skills. Your choice of occupation and skills determines the utility of the character. Also remember that many a good story begins when the main character's career ends.

When you choose an occupation, you should assign the primary trade skill listed as one of your Innate skill choices. (Innate skills comprise the first four skills you must choose) Skills go on the back of the sheet.

Also listed in your occupation are related skills that you should consider but are not required. You may wait until later in the process to pick your other skills. A character's other skills may have little, or nothing, to do with their trade, so know you are not limited to the skills listed with your chosen occupation.

[Illustration # A1-4, of hand with coins.]

Life Points (LP)

Also known as **Living Isn't For Ever** points. Think of LP as the measure of a character's life essence—a number to gauge how far they are from death. The higher the starting number, the more damage your character can take before dying. Characters start with $21+1d10$ LP.

Players may wish to keep track of their current life points on a separate sheet of paper, or on an index card, as this number varies from day to day with any good adventurer. The number will drop as someone takes points of physical damage from various means. Normal healing and magical cures will cause this number to rise again. Also, several skills increase life points.

Dropping to zero means that your hero is in a dying state, but still has a chance to recover. They will be barely conscious, incapable of all but the most minor actions. They can still be restored to health by normal means. If they go to -3LP, death follows. See Resting and Healing in Chapter Four for more info.



LP Score by Age, Weight, and Health

Optionally, a person's life points can be determined using their age, weight, and HEA, once these are determined. See the table below and the formula following:

11-13yrs = 8LP

14-17yrs = 10LP

18-44yrs = 12LP

45-55yrs = 10LP

56-65yrs = 8LP

67-76yrs = 6LP

Add the character's HEA score to the above number, then add the equivalent of their weight in lbs., divided by 20 (round up all fractions). Thus an 18-year-old, with an 8HEA, and weighing 200lbs (divided by 20, =10), will have 30LP.

MOVE (Maximum Movement Rate)

The average character has a base MOVE score of 40. This is equal to running 40' per turn. That's about ten feet per second. Some characters may be much faster or much slower. Higher scores become important for a variety of reasons.

Certain skills can increase one's speed. Also, a character's rate of movement is influenced by their body type and their agility stat. Calculate MOVE only after you choose a body type and roll for AGI. See the section on Height, Weight, and Body Type.

The following example demonstrates how to find your MOVE. The player decides that their character has an endomorphic body type—this adds two points to their base of 40. They roll an eight for agility. By the accompanying chart this adds another four points. Thus, the character has a MOVE46.

Bodily Characteristics

You may use any or all the random tables provided below to give your character a unique look. Roll with the percentile dice in all cases.

GENDER & AGE: Players should determine these as they wish.

WEIGHT, HEIGHT, & BODY TYPE: The table below uses the d100 to establish a character's basic build and MOVE adjustment. Or players may determine body type as they wish.

Hair (roll for each separately)

<u>d100</u>	<u>Color</u>	<u>Type</u>
1-2	None	Balding
3-9	Grey	Wispy
10-22	Black	Kinky
23-50	Brown	Wavy
51-79	Blonde	Curly
80-96	Red	Straight
97-100	Two-toned	Full bodied

Stats

These are the physical and non-physical characteristics common to all mankind: Intelligence, Spirituality, Survival, Strength, Health, and Agility. Many stories feature one or more of these characteristics as central to the plot. Stats are vital to the success of questionable actions. They are given a range from 1-10, with ten being the best.

The table also accounts for a relationship between body type, height, and weight.

Choose a height within the given range. To calculate an MC's weight, multiply their height by the number given under Weight. Thus, a gaunt character who is 5' tall would weigh 75lbs (5' X 15lbs).

The MOVE modifier signifies the number of feet per turn to add or subtract from a character's base of 40. Note that if you use the optional rule for calculating life points, weight and age are both modifiers.

Height, Weight, & Body Type


	<u>Type</u>	<u>Height</u>	<u>Weight</u>	<u>MOVE</u>
01	Gaunt	any *	15lbs per ft.	-2
2-5	Short & Thin	4'-5'	20lbs per ft.	+2
6-10	Tall & Thin	6'-7'	25lbs per ft.	+5
11-33	Ectomorph	5'-6'	25lbs per ft.	+4
34-65	Endomorph	5'-6'	30lbs per ft.	+2
66-88	Mesomorph	5'-6'	35lbs per ft.	
89-93	Short & Heavy	4'-5'	40lbs per ft.	-3
95-99	Tall & Heavy	6'-7'	40lbs per ft.	-2
100	Obese	any *	50lbs per ft.	-5

* 4 - 7 feet tall.

[Illustration # A1-5, showing body builds]

<u>Cut</u>	<u>Bodily & Facial</u>
Shaved	None
Uncut	Little
Longish	Moderate
to Shoulders	Low average
to Collar	High average
Short	Thick
Cropped	Total coverage

Stats for new characters start from 1 to 10 points. Each will be the average of three ten-sided dice (3d10 divided by three). Starting with INT, roll for each stat in the order listed. Enter the resulting quotient on the character sheet. Keep in mind certain skills, occupations, and enchanted items may adjust this score, but not outside the 1 - 10 range (except temporarily).



Adjusting Stats Pre-game

There are a number of options for optimizing your stats before the character is put into play. Only one method may be used.

1. Reroll any scores of 'one'.
2. Move two points from any one stat to any other.
3. Roll all six numbers first and assign them wherever you want.
4. Add one free point to any single stat.

Certain unusual circumstances may cause temporary changes to stats until the effect wears off. Such as when fatigue sets in, or when affected by a spell. There are also certain processes by which a stat can be increased on a long-term basis. For instance, the skill Athletics adds to Health and Strength, and a number of potions achieve the same end.

The first three stats are the intangibles. These qualities are not physical. They are either of the head, of the heart, or of the instinctual, primal part of man. They do not generally change much over the course of an adventurer's career. The last three stats are physical qualities.

Many of life's difficulties can be overcome with a stat check. These are always made with a six-sided die. Either the player or the GM may prompt the roll. The amount of their roll is added to the relevant stat. The number to equal or beat is always 10. (See Die Checks in Chapter Four for more info.)

Intelligence, INT: Mental capacity is possibly our most important feature. Needed for skills such as Disguise, Leadership, and Thaumaturgy. Used for stat checks that test a character's intellect.

Your character's intelligence indicates a potential for reason, knowledge, and education. If the player faces a mystery the GM may allow an INT check to solve it.

Thought constitutes the greatness of man. Man is a reed, the feeblest thing in nature, but he is a thinking reed. Blaise Pascal

Spirituality, SPI: A way of gauging intuition. Used for stat checks that test a character's connection to the divine. Important for skills like Charm, Insight, and Theurgy. The higher their SPI, the more open an MC is to enlightenment

and the more in touch they are with the force of spirit.

Spirituality is a mysterious faculty, allowing us a window onto otherworldly insights. It defies analogy as much as it does a straightforward explanation. It exists between idea and instinct as a feeling of knowing without knowledge. When a character is at the end of their rope, the GM may allow a spirituality check for divine inspiration.

If logical reasoning and scientific analysis have brought knowledge to the crown of human intelligence, then intuition—and its inseparable twin, creativity—form the jewel in the crown.

Daniel Cappon. M.D.

Survival, SUR: Measures our instinctual nature toward outside stimuli. Used for stat checks that test a character's animalistic side, or anything related to the five senses. Important for skills like Trapcraft, Intimidate, and Channel. The higher their SUR, the more likely your character is to survive a potentially deadly situation or to notice something others miss. It also figures into your combat scores.

The survival instinct helps characters make the most of sensory input. It can also unleash us from the chains of civilization. It is a function of the primal side that, in the darkest of times, can allow MCs a second chance. For example: if a character's attack score is too low to strike a foe, they may be allowed a SUR check for a temporary bonus in the fight.

It seems that nature has concealed at the bottom of our minds, talents and abilities of which we are not aware. La Rochefoucauld

Strength, STR: Used for stat checks against a character's brawn. Important for skills like Bow, Weaponless Combat, and Climb.

Strength is hard to quantify. One person may have a strong back, another may have strong legs, while another has a powerful grip. It is tempting to simply equate strength with a given task, such as lifting a given number of pounds over one's head, but it is better to think of it in more general terms, as if there were a way to measure overall strength. This would involve a contest including several tasks such as the leg press, bench press, Olympic lift, and so on.

Practically speaking, a high strength score allows a character to carry more stuff. It also figures into their combat scores.

Health, HEA: Used for stat checks against one's fortitude. Important for skills like Medicine, Poison, and Aquatics.

HEA is a state of bodily well-being. It is a measure of how well someone bounces back from a wound, infection, poisoning, sickness, or disease. Healthy characters heal LP faster than the unhealthy.

Stamina is also a part of health. With higher HEA, characters can sustain strenuous activities for longer. See Chapter Four, Disorders, Fatigue, for the length of time one can perform such activities without stopping to rest.

He who has health has hope, and he who has hope has everything. Arabian Proverb

Agility, AGI: Used for stat checks against one's quickness. AGI is part speed, and part reflexes. Important for skills like Acrobatics, Evasion, and Sneak Attack. Agility impacts combat scores as well as adjusts MOVE.

One of the most important things about agility is that it determines a character's potential number of attacks per turn. To find this number divide your AGI by 2. Thus, an agility score of 7 results in the potential for making four attacks in a single turn. Whether or not they live up to that potential depends upon their weapon speed and their combat skill levels.

Agility MOVE Modifier

AGI	1	2	3	4	5	6	7	8	9	10
Adj.	-10	-7	-4	-2		+1	+2	+4	+7	+10

Wealth

"For they say, if money go before, all ways do lie open." Shakespeare

Most characters will have a certain amount of capital listed: coins, ingots, jewelry, and gemstones (and the gem's worth if known). Beginning characters start with some wealth as noted in their chosen occupation.



Coins of the Realm

C = Copper Coin

S = Silver Coin

G = Gold Coin

Standard Exchange Rate

10C = 1S

10S = 1G

One gold ingot = 100G

One silver ingot = 100S

One copper ingot = 100C

Ten-thousand C = 1 gold ingot.

Remember to add the weight of your wealth to your total load count. Coins weigh about 1/8 ounce each or less. Individually their load rating is 'N' for negligible. 125 coins equal 'L' for light. Also, ingots weigh about 1lb each, or 'L'. 500 coins together equal one (1) load unit.

Possessions

Do not list armor or weapons here as those are listed in the combat section. Do not list magical items here as those are listed to the right.

New characters may start the game with nothing but the clothes on their back. The GM may allow them their choice of several useful items. Or a trip to the market square may be in order. During the game, MCs will acquire any number of possessions from various sources.

List possessions by the item. Include its load rating. Keep track of total Load points carried. You will often pick up items that have no listed Load—in such cases, you and the GM can make your best guess. See Load in Game Basics for more info.

TOTAL LOAD: This should be calculated only after the load ratings from Wealth, Possessions, Enchanted Items, Armor, and Weapons have been added.

Often, the only downside to all the treasure your MCs win adventuring is the inability to haul it all out. Acquiring a pack animal or hiring a porter are options for hauling treasure and supplies.

Stronger characters can carry more. Note that carrying too much negates any positive movement rate adjustments from AGI or Body Type. It also causes the character to tire faster.

Portrait

You are encouraged to use your imagination here, and your artistic ability. Make your character as handsome or as homely as you wish. Instead of a sketch, you may clip artwork from some other source. Hint: use the skill Beauty to improve a character's looks.

[Illustration # A1-6, of Generic random weapons]

Combat Stats

Attack & Defense Scores (ATT and DEF) start out as the same number, but different modifiers apply to each. Add your STR, AGI, and SUR together to find your character's base score. This number may change via different armor and skills; be sure to recalculate your scores as your character gains new equipment or combat skill levels. The spaces below these are to add any modifications to this score. See Chapter 5 for more info on combat adjustments.

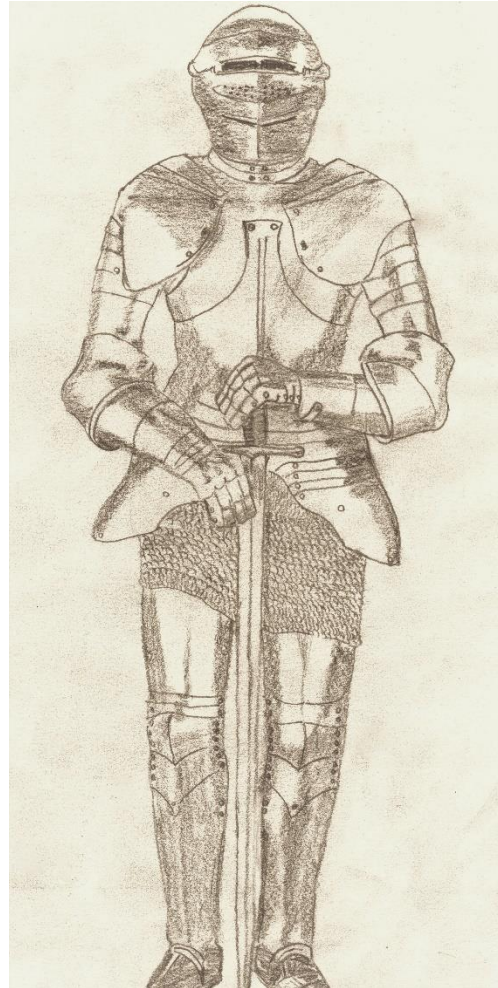
#att (Number of Attacks): Most MCs start out by only being able to make one attack per turn. A character's *potential* number of attacks often varies from their actual number. Several things affect this. First check your agility score. Half of this is your maximum number of attacks per turn. Combat skill level and weapon speed determine the actual number.

#def (Number of Defenses): A character's defensive skill level is the main determiner of how many attacks they can defend against in a turn. This number can temporarily fall for several reasons that will be detailed later. Most characters start out by only being able to make one or two defenses per turn. Even those who have no defense skills have #def1.

Special Defenses: Indicate any defenses to special damage types. These are gained by skills, magic, or other immunities.

Weapons: Beginning MCs may be allowed their choice of one or two weapons. For quick reference, list your character's primary hand-to-hand (H2H) weapon and their primary Range weapon, along with attack modifier (ATT Mod), Damage, Damage Type, Speed, and Load. See the Weapon Rack in Chapter Five.


Armor Kit: List the armor your character uses, and the points of protection it provides. Also list its Load. See the Armory in Chapter Five.



Enchanted items

List any magical possessions here, along with details such as Rank, Span, Load, and Properties. Here players will need guidance from the GM. Beginning MCs rarely start with any magical items, while veterans may need a separate paper to keep track of them all.



 **Disenchanted**
Some adventures include no enchanted items, or only one, or only cursed items, or only those with very minor properties. Such stories fit well in *low to no* magic settings where spell use is also rare. Whether by GM preference or by being published that way, there is still magic to be found in these games. It comes in the form of player engagement.

Skills

These are listed on the back of your character sheet. Skills are all the things that are learned by doing; things where practice makes perfect. Your skill level at something is a clear indication of what you can and cannot do.

An extensive list of skills is found in Chapter Three. There are various skill categories: Language, Social, Trade, Underhanded, Combat, Survival, and Misc. Many skills can be turned into employment between adventures. Also keep in mind it may cost time and money to progress in a skill.

List the details of your character's skills on the top line: Type, related stat (RS), training intensity (TI), and level. Add a short description of how the skill may affect the character or the game. The 'add' box at the end of the line is for a quick reference when making skill checks. List the sum of your level plus your related stat.

Innate Skills: Starting characters begin by choosing their innate skills. There are four types. Choose at least one from each category:


1. **Native Language:** Each character's first innate skill must be their native tongue.
2. **Heritage:** The second innate skill choice must be the Heritage to which they were raised.
3. **Social Skill:** The third innate skill may be anything from the list of social skills.
4. **Trade Skill:** The fourth innate skill is the primary trade skill listed in the character's occupation.

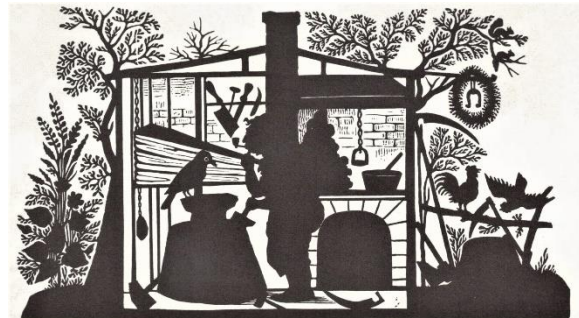
Next, choose additional skills from any of the skill groups. For a well-rounded character, try to choose at least one skill from each category before choosing more from the same one. To make a character that specializes in something, choose skills that complement each other.

Characters are limited in the number of total skills that relate to a given RS: for example, if you have a Health score of 4, you can have only four skills with Health as their related stat: such as athletics, endurance, or several of the healing related skills.

Beginning characters are allowed 14 total skill levels to start, including innate skills. They may choose to pick 14 different skills at level one, or to pick seven skills at level 2 each, or one level 2 skill and 12 level one skills, and so on.

Beginning characters are limited to two levels in any one skill. Characters that live long enough may gain additional levels. Some adventures are made for more experienced MCs, in which case you will naturally be allowed more and higher initial skill levels.

 **No Skill Required**
Some adventures do not use skills. These would typically be short or introductory games that focus on roleplay and use only a character's stats for die checks.



Levels of Skill

Skills are rated on a scale of 1-6. Do not list a skill on your sheet until the MC has gained their first level in that skill.

- 1 = Novice
- 2 = Competent
- 3 = Proficient
- 4 = Advanced
- 5 = Expert
- 6 = Master

SKILL LEVELS: Skill levels are stages of progress that measure how proficient someone is at something. Beginning characters start with anywhere from 7 to 14 skills. You can add skills

and levels throughout the game as time, training, and resources allow.

The maximum allowable number of skill levels is your total stat scores, plus ten. For example, if the total of all six of your stat scores equals 35, you can earn a total of 45 skill levels.

A GM may let beginning MCs start with one or two skills at third level. Probably only if the player has some game experience but also if the adventure warrants it. Be sure to give a reason why in the character's background.

Note that certain skills grant a bonus level to other skills, in which case beginning characters may start with more than 14 total levels. For example, a character assigns two levels to both beauty and charm. At skill level two, beauty says to give +1 level to charm. Thus, the character would start with three levels of charm and 15 levels total. Note that bonus levels may not be used to attain level six in any skill.

SKILL TYPES: Skills fall under eight broad categories: Heritage, Language, Social, Trade, Combat, Survival, Underhanded, and Misc.

When combining related skills, they reinforce and complement each other in surprising ways. The skills below provide a short description of what each is for. More information is given in Chapter 3, including details on what

improvements come with each increase in skill level.

Language

Your character's native language is an innate skill. Speaking, reading, and writing of a language comes as one gains skill levels. Beginning MCs may start with up to four levels, and they may choose more than one language. Language levels figure into the character's maximum skill level count.

Language skill levels are used to represent eloquence as well as proficiency. A character's general literacy relates to skill level as follows:

- 1=Illiterate but able to communicate
- 2=Limited vocabulary
- 3=Fluent
- 4=Well read and well spoken
- 5=Eloquent
- 6=Master Communicator

As with Heritage you should pick a language that makes sense within the scope of the campaign. Certain shorter adventures will feature only one language. In that case, you may simply list it as 'Common.' Examples of languages used in Mythmaker settings: Middle English, Anglo-Norman (or French), and Latin.

SKILLS						
Name of Skill	Type	RS	TI	Level		
Latin	- Language -	INT	- Hard	- 3		8 add
Desc. Language popularized by Rome						
Roman	- Heritage -	SUR	- Hard	- 2		8 add
Desc. Ruled much of Near East, N. Africa, + Europe						
Insight	- Social Skill -	SPI	- Moderate	- 2		7 add
Desc. Learn truth or determine course of action						
Single-Handed Weap.	- Trade -	STR	- Mod.	- 2		- add
Desc. Use short sword: +1 ATT, +1 Dmg						
Armored Defense	- Combat -	STR	- Mod	- 3		- add
Desc. Use armor: Whirlwind, Shield Bash						
Thrown Weapon	- Combat -	STR	- Easy	- 2		- add
Desc. Use Plumbata etc.: +1 ATT						
Weaponless Combat	- Combat -	AGI	- Mod	- 2		- add
Desc. Fight W/out Weapon:						

[Illustration# A1-9, of Skills. Caption: Skills section from the backside of Jack's MC sheet.]

Heritage

Guild, Ethnic, Political, Religious, etc.

Think of one's heritage as their social group. Groups are helpful as a character background-building tool, and as a roleplaying guide throughout the game.

Characters are required to choose at least one Heritage to belong to as one of their four innate skills. Heritages are treated as skills in the sense of gaining levels, whether the social group has a well-defined internal hierarchy or not.

Heritages come in many kinds. A character can be part of more than one social group. And, while a lone wolf character may feel no need to belong to any sort of guild or group (beyond the party), they must choose some connection with the world at large, even if only to reject it.

Just as knowing where you come from can point to where you are going, knowing your community opens an eye inward on yourself. Heritages are important to roleplaying for providing characters with motivation, as well as context and connections to the world around them. You can bet that the GM will find a way to work it into the story, even if you do not.

Skill levels are used with Heritage to represent overall social standing. A character's societal class relates to skill level as follows:

1=Low	4=High-middle
2=Low-middle	5=High Class
3=Middle	6=Exalted

In other words, being 'high class' counts as five skill levels in Heritage. This number does count toward a character's maximum possible number of skill levels. Beginning MCs typically start with two levels.

To belong to a social group means that the character 'fits in'. A character may have been raised a French peasant, a Cretan merchant, or the son of some Egyptian pharaoh. That character will always know how to function and co-exist with other members of that Heritage.

It is when the character tries to step outside their circle that things can get interesting. Encountering different cultures and trying to fit in is part of the fun of roleplaying.

Some stories are peopled with only members of a single heritage while others are known for their diversity. Many are fueled by a clash between groups. Your GM can tell you the main ones likely to make up the story. Your choice of heritage should make sense within the scope of the campaign. For example, you probably wouldn't play a Pacific Islander in a Viking adventure.

You may choose to assign two or even three different heritages to a character. Your character can learn the ins and outs of a new heritage other than their own, just as they would learn any other skill.

Characters will find it easier to accomplish certain goals in the game if they are interacting within familiar circles. Examples of those who would benefit from assigning multiple

skill slots to different heritages are; spies, diplomats, ambassadors, traveling merchants, interpreters, explorers, and advisors.

Heritages That Count as Skills:

Consult with your GM on which groups are available in a particular adventure.

- National affiliations or country of origin (for the patriotic MC): French, Danish, or Libyan etc.
- Large political parties (for the partisan)—think Tories and Whigs
- Large cults like the Pythagoreans, or major religions like Hinduism, or certain secret societies like Opus Dei
- National guilds like the Hanseatic League.
- ethnic groups *

*A concept separate from nationality. A character's ethnicity represents the common cultural tradition they were raised in. For instance: Bedouins, Gauls, Huns, Nubians, . . .

Groups That Do Not Count:

- Kin groups or small clans
- Small local guilds
- Musical ensembles
- Adventuring parties
- Cliques

Social groups may come and go or change over time. They also tend to be exclusive, depending on the group's prejudices, while at the same time being inclusive where overlapping interests are evident.

High-classed individuals rarely mingle with the lower classes. Note that most GMs will not allow an MC to start out as high class, considering the societal advantages they enjoy.

Social Skills

These seem to come naturally to some people, but that's just how they work. Education in social skills tends to be less formal than others.

Blend RS: SUR

The social chameleon seems to fit in everywhere.

Charm (Etiquette) RS: INT or SPI

Win friends, and influence those in power.

Cunning RS: INT

Lie, manipulate, take advantage, or cheat.

Debate RS: INT

Strike a bargain or win arguments through logic.

Hindsight	RS: SUR
Learn from past mistakes.	
Insight	RS: INT or SPI
Learn the truth or determine a course of action.	
Intimidate	RS: INT or SUR
Force compliance through bluff and bluster.	
Leadership	RS: INT
Gain followers, or direct groups.	

Trade Skills

These can prove invaluable on an adventure. They are also useful between forays as an income option.

Acrobatics	RS: AGI or STR
Perform great gymnastic feats.	
Alchemy	RS: INT or SPI
Concoct potions and contemplate existence.	
Anatomy	RS: INT
Study of the workings of the body.	
Beauty	RS: HEA
Enhance the appearance of self or others.	
Carpentry	RS: AGI or INT
Build various things.	
Commerce	RS: INT
Understand and direct economies.	
Create	RS: SPI
Produce great works from mere imagination.	
Dance	RS: AGI
Perform choreographed routines to music.	
Entertain	RS: SUR
Gather and keep an audience.	
Forestry	RS: SUR or INT
Police and manage the King's woodlands.	
Govern	RS: INT
Exercise control over the masses.	
Horticulture	RS: INT
Direct the growth of plants.	
Husbandry	RS: SPI
Care for and train animals.	
Identify	RS: INT
Ascertain an object's origin, uses etc.	
Law	RS: INT
Interpret and apply laws and legal arguments.	
Mapping	RS: INT
Read and make maps.	
Medicine	RS: INT or HEA
Make and administer medical cures.	
Metallurgy	RS: INT
Work with metals.	
Nautical	RS: INT or STR
Control larger watercraft.	
Ride/Drive	RS: SUR
Ride horse or operate horse-drawn vehicles.	
Spiritual Ministry	RS: SPI

Spread the teachings of a deity or religion.	
Thaumaturgy	RS: INT
Control magic forces through mental exercises.	
Theurgy	RS: SPI
Invoke magic through divine channels.	
Wildcraft	RS: INT
Make emergency shelter, tools, and weapons.	

Combat Skills

These are presented either by style or by weapon type. They are vitally important to live through much of the danger involved in adventuring. Bonuses added to attack and defense rolls allow great advantages over the untrained foe.

Your character's combat skills will determine their fighting style and effectiveness. As they increase skill levels their LP, ATT, & DEF also go up. Combat maneuvers are added at third level.

Armored Defense	RS: AGI or STR
Make the most of one's armor kit.	
Armorless Defense	RS: AGI or STR
Avoid harm with little to no armor.	
Bow	RS: STR or AGI
Use a bow and arrow.	
Crossbow	RS: AGI or STR
Use a crossbow.	
Minor Range Weapon	RS: AGI
Use weapons such as the sling or blowgun.	
Single-Handed Weapon	RS: STR or AGI
Use weapons such as the club or scimitar.	
Thrown Weapon	RS: STR or AGI
Use throwing knives, axes, rocks, etc.	
Two-Handed Weapon	RS: STR or AGI
Use larger weapons, like the pike or greatsword.	
Weaponless Combat	RS: AGI or STR
Use your body as a weapon.	

[Illustration # A1-10, of Medieval book on combat open to pg. 48.]

Underhanded Skills

These are useful to the scofflaw as well as to the adventurer. Many a robber has turned his talents to good works after a change of heart. Likewise, many a sheriff has turned bad, using the very tools of the criminal to break the laws he has sworn to uphold. You may conceivably learn all the tricks of a thief's trade through perfectly innocent channels, and never use them for aught but righteous ends, although you would be the exception.

Disguise	RS: INT
Masquerade as someone else.	

Forgery RS: INT
Make fake money and other valuables.
Pick Locks RS: AGI or INT
Defeat locking mechanisms.
Poison RS: HEA or SUR
Gather, manufacture, and administer toxins.
Secret Writing RS: INT
Make and decipher codes and secret messages.
Sneak Attack RS: AGI or INT
Strike without warning.
Steal RS: AGI or SUR
Take something without alarming its owner.
Trapcraft RS: SUR or INT
Construct, set, detect, and/or disable traps.

Survival Skills

These are often used in nature scenarios, though not exclusively. Many animals are experts at these skills, with excellent senses to match.

Climb RS: STR or AGI
Scale cliffs, walls, trees, ropes etc.
Evasion RS: SUR
Disappear in a crowd or into the shadows.
Fish RS: SUR
Catch, clean, and cook seafood.
Forage RS: SUR
Gather food or other useful natural items.
Hunt RS: SUR or INT
Catch or kill large or small game.
Pursuit RS: AGI
Overcome one's quarry or win a race.

Misc. Skills

These are anything that may prove useful, interesting, or entertaining.


Spells

Analysis RS: INT or SPI
Get clues to puzzles or solve crimes.
Aquatics (Canoe/Swim) RS: SUR
Feel at home in or on the water.
Athletics RS: HEA
Participate in sports or stay in good shape.
Caving RS: SUR or STR
Explore underground.
Channel RS: SUR
Manifest a single spell or magic type.
Discovery RS: INT or SPI
Find hidden enemies or items.
Dreaming RS: SPI
Travel the Dreamlands in astral form.
Duality RS: SPI or INT
Allows use of 'sister spells'.

Give Aid RS: SPI
Help others perform skill-based actions.
Instruct RS: INT or SPI
Teach others a skill.
Local Knowledge RS: INT
Know a region's defining characteristics.
Lore RS: INT
Know history of people, places, and things.
Prediction RS: SPI
Estimate the outcome of a proposed action.
Research RS: INT
Uncover clues and advance other skills.
Sleight of Hand RS: AGI
Perform stage tricks and illusions etc.
Will RS: SUR
Increase chance of success with other skills.

SPELLS

Name of Spell	TIME	Focus	Dur.	Range	AE	CI
Criss-Cross	1T	Auto	2T	**	Size 5	VI
Effect(s)	Send mental image					
Evade the Dead	1T	Auto	30 Min	Long	Size 6	VI
Effect(s)	Invisible to Undead (up to rank 2)					
Banish	2T	High	N/A	Mid	*	VI, EI
Effect(s)	De-animate or banish Undead					
Effect(s)						




[Illustration # A1-11, Caption: the middle section on page two of the MC sheet is to keep track of spells, as shown above.]

Three skills enable the use of magic: Channeling, Thaumaturgy, and Theurgy. Whether you say

your character makes miracles, uses supernatural powers, or casts spells, list them here along with;

TIME (casting time), Focus, Dur (Duration), Range, AE (area of effect), CI (casting ingredients), and Effects. Effects can usually be summarized in a sentence or two by reading the spell's full description. See Chapter Six for more on magic.



 **Low to No Magic**
 Certain adventures do not include magic of any type. This may be a GM preference, or for simplicity's sake, to introduce new players to the game.

Level Up

At the bottom of the back of the MC sheet you will find a chart to mark your character's skill level progress. Leveling up is done at the end of a game session. Information on using this chart is given in Skill Advancement in Chapter Three.

Backstory

"It doesn't interest me what you do for a living. I want to know what you ache for—and if you dare to dream of meeting your heart's longing."

Oriah Mountain Dreamer

A character's backstory need not be extensive. It's easy enough to give all the detail you need on their character sheet. However, if you wish to write up extra information on a separate sheet,

here's your chance to really distinguish them from the crowd.

Backstory ideas know few bounds. Take inspiration from historic sources or from mythology. Tailor a background to mirror one of your favorite fictional characters or spin it up from your own imagination. You can also look to other places on the MC sheet for something that begs further explanation, such as a remarkably low stat score, or where and when they learned a particular skill.

A few small descriptions about a character can add a lot to game play. Just don't do it on a whim, or because you think you need a backstory to play. It would be better to focus on their future than a slapdash past.

A character journal is a good place to keep track of their backstory, as well as their future. You will find a blank journal in the accessories pack or on the Mythmaker website. It contains many prompts for adding interesting details.

These details need not be tied to any rules in the book. They are more useful as roleplaying guides. A list is provided below as inspiration. These descriptions should be short and singular; however, a longer explanation may be given at the game table.

Weakness or Fear: Part of a hero's journey is often their internal fight to master their own fears or weaknesses. When played well, this is what makes the flawed hero relatable. Give your character some minor personal foible and watch as they become real.

Habit or Hobby: Either small and quirky like collecting feathers, or big and obnoxious like collecting hats off people's heads. This category provides the character with some diversion from their ordinary life. It can also make them more memorable to the other players.

Education: Use this category to cover anything not specifically provided for in the skills section. Possibly a thorough knowledge of some obscure subject learned while living at a monastery.

Obligation or Debt: All characters come with a past. With some, this includes debt. Part of their story, within the larger plotline, will be how they handle that burden.

Partnership or Allegiance: Note any important ties. Is the character part owner of some powerful relic? Have they sworn fealty to a lord? Have they promised someone protection?

Love or Desire: Ah, romance! Some of the greatest stories and most memorable characters are driven by love. And why not? Just remember, while great loves can bring great joy, they can also cause much sorrow.

Regret: List something the character privately regrets having done: maybe a bridge they burned, or an opportunity lost.

Quote: Something striking that your character is known for having said—perhaps a boast or an oath.

Accomplishment: Something the MC has done that they are proud of. Have they saved a life? Have they protected the underdog or defended someone's honor?

Friend or Follower: Someone close, but outside the party. They might do the MC a favor.

Political View: Whatever the political system of the time and place, your character is likely to have some opinion on the subject. It could be as simple as whether or not they support the King's rule.

Enemy or Hatred: Through these, characters may provide the GM with pre-made antagonists. How generous! No one can be blamed if they leave this space blank—just don't expect it to stay that way.

Major Possession: Use this category for any larger assets not carried on the character's person, such as land. These are typically gained over time. List details and worth. *Beginning characters*—consult with your GM before determining major possessions.

Family and Home Life: List an important connection or two. Is the character married or widowed? Do they have a sibling rival? Are they heir to a title? Descended from some infamous villain? Can they go home if they need a place to stay?

Religion and God: Earth has known 10,000 gods. Ask your GM for insight into the deities of the day. Avoid letting your own beliefs dictate your

character's belief system. Consider how devout they are, and how worship affects their daily life. If you are playing a priest, you may want to research their religion for enhanced roleplay.

Place Frequented: List where, why, and when, your character goes anywhere special. For instance, "I have this morbid obsession with visiting graveyards at midnight, just to see if any ghosts want to talk."

SECRETS: A secret can make a great addition to your character's backstory. You may have some hidden agenda or a dark past. Whatever it is it should be something that the GM agrees to. The use of secrets in the game has endless possibilities. A few examples follow.

- I have an unspoken attraction to one of the support characters; it borders on obsession.
- I am insanely jealous of someone close to me.
- Sometimes I hear voices that tell me to (fill in the blank).
- I have an indescribable affinity for the full moon from an old family curse of lycanthropy.
- I am compelled by a geas to kill anyone who [fill in the blank].
- As fate would have it, I was born into (or adopted into, or married into,) a family of assassins and thieves.
- It was me that stole my family's jewels.
- I carry the lost seal ring of the (mayor, bishop, ambassador, etc.) which I found in a brothel bed.
- I think I may have killed someone when I blacked out the other night.
- I left a gathering last night, with someone else's cloak, by accident. In the pocket, I found . . .
- My significant other must never find out I gave them a love potion.
- A month ago—after losing a considerable purse at the gambling table—I was given a sizable loan by a mysterious stranger who hinted at some future favor as repayment.
- My whole family has disowned me for (fill in the blank). I never liked them anyway.
- I care for a strange sort of pet; I have vowed to keep it safe and well fed.
- I can never be with the one I love because . . .
- I am a carrier of some deadly contagion. It is spread only by (fill in the blank). I know the truth about it, but I am asymptomatic myself.
- I continually refrain from saying aloud the things I'm thinking. It seems safer that way.
- One of my parents is not who they seem to be.
- The gods have abandoned me for I have sinned.

Man is not what he thinks he is, he is what he hides.
Andre Malraux

CHARACTER QUICK-BUILD GUIDE

SOMETIMES YOU NEED an MC quick. This method can get you ready to play in half an hour. It cannot teach you the whys and wherefores of each entry. It also does not include sketching a portrait, making up background info, or research for historical flavor.

1. Name your character.
 2. Roll for an archetype.
 3. Fill in their Occupation and add associated trade skill (on back), set at level two. Also at this time see your occupation for related skills, starting wealth (roll for and add amount under Wealth Carried), and awards.
 4. Give the character 26LP.
 5. Fill in their bodily characteristics as you wish or roll for them.
 6. Apply the following stat values wherever you wish; 4, 5, 5, 6, 7, & 8.
 7. Calculate MOVE using the Agility modifier and the Height, Weight, and Body Type table.
 8. Calculate base ATT, (SUR+STR+AGI) and fill in DEF equal to ATT.
 9. Pick a native language, add to skills, and set at level two.
 10. Pick a heritage and set at level two.
 11. Pick a social skill and set at level two.
 12. Pick 3 additional skills starting at level two.
 13. List spells or supernatural powers if used.
 14. Fill in Possessions on Person (consult with your GM when you are ready to equip your character).
 15. Assign weapon(s) and fill in combat stats.
 16. Equip armor and adjust DEF accordingly.
 17. Calculate #att and #def.
 18. Total up Load from wealth, possessions, weapons, and armor.
- Your character is now ready to play.

THE CANDLEMAKER'S DAUGHTER Cont.

You: I drop everything and run up the street to meet them.

GM: You meet them halfway to the house. You see that your brother Lucian is in the mine cart, lying limp on a tarp. There is dried blood on his neck and face.

Your brother's wife rushes toward you calling, "Jack! You're here." She starts sobbing as she throws her arms around you.

You: I try to comfort her.

GM: At this time, you notice the next-door neighbor Celia rushing from her house toward the cart. You remember her for the candy she makes and for telling you the meaning behind a dream you once had about joining the army.

Celia immediately goes to the cart to look at Lucian. She seems to come to a quick understanding of things and takes charge. Looking at you and the miners she says, "get him to the house you lugs! Get him in on his bed."

You: I help as best as I can.

GM: You hear Celia trying to comfort Aylin as you make your way to the house. You barely have time to wonder where little Lucy is as you clear the way and help put your brother on his pallet.

You: I ask the miners what happened.

[Illustration # A-13, of scene in yard]

GM: The work gang leader introduces himself, keeping his voice low, "I'm Brodtkin. I found him. He fell in an old mineshaft."

You: "What was he doing in the mines? He doesn't know anything about mining."

GM: The mine supervisor introduces himself next. "I'm Fagan. You must be Jack. Aylin came to the mine saying Lucian had been up to look for the little one, wondering if any of us had seen either of them. Lucy brings candy and candles to the men everyday around lunch.

You: "And my brother?"

GM: "Nobody saw him till we found him like this, off the main shaft down an abandoned side hole."

You: "How did he get in without anyone seeing him?"

GM: "There's a side entrance. That's where Lucy comes and goes. It's safer there. That is if you stick to the main corridor."

At this time Celia and Aylin enter the house. Celia says, "let her through. Everyone else out! Unless anyone can fix a cloven skull. Let's talk in the dooryard."

You: Before I follow her out, I tell Aylin, "I'll find Lucy. I swear. Don't worry."

GM: Outside, Celia questions the miners and gets the same story you heard. They add that the rest of the miners are presently making a top-to-bottom sweep of the complex.

"You picked a good day to come to Blakburn Jack," she says. "It's a sign of something. But now we'll have to make a plan."

You: "I'll do whatever I can."

GM: "Us too," the miners say.

“Good.” Celia goes to the bench by the garden wall to sit. When she picks up the doll there you see her falter. As you watch, she drops

the doll, and her eyes roll. You see she’s about to faint.





[Illustration # A2-1, Interior of a Smithy, Cornelis Beelt, 1700]

TWO: OCCUPATIONS

AN OCCUPATION IS AN activity in which one spends most of their time, often for economic gain. A person's career is central to many aspects of their life. The evolution of civilization is largely the evolution of occupations. Some of the earliest occupations are medicine man, singer, hunter, mason, vintner, farmer, potter, weaver, woodcarver, witch, prostitute, prophet, smith, and carpenter.

A division of labor occurs early in history, with women pursuing more domestic chores and child-rearing, and men assuming much of the heavier, more dangerous work. The historical information included in this section is seen through the lens of this division of labor; however, Mythmaker welcomes a main character of any gender to play any occupation they wish. Age, caste, geography, and family are among the other factors that determine career choices.

Certain occupations are highly regarded in all societies, while others are devalued—the more difficult and complex the work, the greater the status and prestige. Occupations requiring leadership qualities, or those of religion and the occult, often enjoy a higher standing in society.

Unlike our characteristically modern preoccupation with the psyche, the working person of antiquity rarely has the time or inclination to reflect on an emotional response to their line of work.

HAIL The GUILD HALL

A sequel to the specialization of labor was that eventually families employed in the same craft formed clans that later grew into guilds.

Walter Duckat, from Beggar to King
Adventures may or may not include guilds. Guilds are generally less important to stories that take place far from civilization, or that have little to do with the occupations of the MCs. In some games the influence of guilds may fall to the background. In others it may be the driving reason behind the overarching conflict.

Guilds of old may be compared to today's labor unions, although the few that

survive are now styled as fraternal or ceremonial organizations. Originally the idea was strength in numbers. The guild's basic function was to protect its members.

Guilds are known in ancient times, in many separate places. Their importance in Greece was less than in Rome. After the fall of Rome and for 500 years guilds all but disappeared as international organizations. The return of widespread merchant and trade guilds surged after the Dark Ages. But by the late Middle Ages guilds suffered internal degradation as memberships passed from fathers to sons, making it harder for new members to join.

By the 1600s Medieval guilds were no longer as politically or economically important. But in their heyday, they wielded enough influence over town and city governments to write their own rules.

In its ideal form the guild secured higher wages, operated democratically, and protected its members. In its worst form a guild would neglect the wishes of its members, suppress journeymen's wages, and funnel its operating funds to its leaders.

Guilds might also provide temporary lodging, funerals, or other charity to its members. Guilds could control markets and prices as well as negotiate deals for members. Some guilds dabbled in public projects, helping to build schools, churches, or marketplaces.

The main internal divisions of a guild were between the apprentice, journeyman, and master. An apprenticeship might last two to seven years. The journeyman made actual wages but did not own his own shop. To become a master, they had to demonstrate great skill as judged by other masters in their guild.

Adding or Changing Occupations

Due to the nature of Trade Skills the best time to give a character more than one occupation is when you are making them. However, an existing character may decide to change or even add an occupation. It's fine to have more than one trade skill. The Jack of All Trades and the Barbarian are two examples of combining occupations. Although, both of these are done during character creation.

Perhaps your character wants to take up a secret occupation, or they just want to increase their capabilities. There are considerations though. Mostly in that apprenticeship takes time.

Even an accelerated training program can only do so much, and there would probably be a cost. Such a situation would call for advancing the whole game forward several months until the character has mastered a new set of skills, or perhaps having the character sit out of active play for several sessions while the player uses someone different.

OCCUPATIONS KEY

OCCUPATIONS ALL HAVE several common aspects, such as an associated trade skill, related skills, a starting amount of wealth, and some sort of award.

Trade Skill

This is the primary skill for each occupation. Most occupations use skills that are specifically categorized as trade skills, but not all. The trade skill listed for certain occupations may not be on the main list of trade skills. For instance, the occupation of Hunter has Hunt as a trade skill, but it is listed under Survival Skills. Likewise, the Outlaw has Any Underhanded as a trade skill and the Warrior has Any Combat.

Related Skills

These are skills that are in some way helpful to, but not required by, the occupation. Skills that are not listed here may also be taken.

Wealth

This is rolled for and listed on the sheet of a beginning character. Not all adventures allow a starting wealth, for instance the MC may start the game in jail, or kidnapped, or they may have just been robbed.

Award

A benefit other than money, enjoyed by those of this occupation. May include a stat boost, a bonus skill level, or some other advantage.

The Big Five

Assassin, Knight, Mage, Priest/Cleric, Witch: these occupations are not recommended for first time players. They make great characters, and are well worth the wait, but each has its own subset of rules that add additional difficulty.

For example, the Assassin is advised to take two Hard skills, Poison and Trapcraft, both of which direct the player to consult the Book of Legends.

The Knight has social and monetary advantages that few people can imagine, and they require a combination of skills above level two before earning their title.

The Mage is required to learn magic as is the Witch, the Cleric, and the Priest, which means the player must digest a whole subset of rules pertaining to their skills before they can play.

All the above occupations are measurably more detailed than the others. Even though certain others may also use magic, they have their limitations. The Exorcist, the Saint, and the Prophet, all dabble in the supernatural, but only of a single type or spell.

Occupation	Trade Skill	Related Skills	Wealth	Award
Acrobat	Acrobatics	Athletics, Entertain	10-60 <u>S</u>	+1 skill level Evasion
Actor	Disguise or Blend	Charm, Beauty, Entertain	10-60 <u>S</u>	+1 level Heritage or any Social Skill
Alchemist	Alchemy	Thaumaturgy, Metallurgy, Lore, Will	11-20 <u>G</u> +100 <u>S</u>	Any two rank 2 potions, +1 level Heritage
Ambassador	Debate	Charm, Analysis	51-150 <u>S</u> +4 <u>G</u>	+1 level Heritage, +1 level any skill, +1 level Language
Archer	Bow or Crossbow	Armored Defense	40-160 <u>S</u>	+1 to AGI or STR
Artist	Create	Will, Forgery	10-40 <u>S</u> +2 <u>G</u>	+1 level Heritage
Assassin *	Sneak Attack	Poison, Trapcraft, any Combat	30-120 <u>G</u>	+1 AGI, +1 SUR, 3 doses lethal poison
Athlete	Athletics	Weaponless Combat	10-120 <u>S</u> +2 <u>G</u>	+1 HEA, +1 Heritage level, +1 MOVE
Barbarian	Any Combat except Armored Defense	Any Survival, Armorless Defense	10-40 <u>G</u>	+1 STR, +1 AGI
Bard/Troubadour	Entertain	Charm, Lore, Create	20-80 <u>S</u> +2 <u>G</u>	+1 Heritage level
Beggar	Any	Charm, Cunning	12 <u>C</u> +2 <u>S</u>	+1 any skill level
Bodyguard	Single-Handed Weapon	Armored Combat, Ride/Drive, Weaponless Combat	10-60 <u>S</u>	+1 Combat skill level
Bounty Hunter	Any Combat	Hunt, Pursuit, Crossbow	10-80 <u>G</u>	+1 level any Combat skill, +1 level any Survival skill
Caravan Chief	Commerce	Leadership, any Combat	101-200 <u>S</u> +8 <u>G</u>	+1 any skill level
Counselor	Local Knowledge	Insight, Analysis, Law, Debate	10-100 <u>S</u> +5 <u>G</u>	+1 level any Social skill +1 level Language
Dancer	Dance	Athletics, Entertain, Beauty	10-100 <u>S</u>	+1 level Armorless Defense
Dream Interpreter	Insight	Analysis, Channel, Dreaming	10-100 <u>S</u>	+1 level any skill
Eunuch	Any Combat	Will, Intimidate	10-100 <u>S</u>	+1STR, +1 level any Combat skill
Exorcist	Theurgy	Spiritual Ministry	20-110 <u>S</u>	+1 SPI
Explorer	Mapping	Caving, Nautical, any Combat, Discovery	10-80 <u>G</u> + 100 <u>S</u>	+1 level any two skills
Farmer	Husbandry or Horticulture	Ride/Drive, Will, Local Knowledge	20-110 <u>S</u> +2 <u>G</u>	+1 any Stat
Forester	Forestry	Law, Horticulture	10-100 <u>S</u> + 4 <u>G</u>	+1 level any two skills
Gambler	Insight	Charm, Analysis, Prediction	10-100 <u>G</u>	+1INT
Herbalist	Medicine	Horticulture, Forge	10-100 <u>S</u> +3 <u>G</u>	+1 level Heritage, any four tonics from the Enchanted Emporium
Hunter	Hunt	Evasion, Bow, Husbandry, Sneak Attack, Discovery, Wildcraft	10-60 <u>S</u> +4 <u>G</u>	+1 level any Combat skill
Jack of All Trades	Any two occupations	Hindsight, Give Aid, Blend	See desc.	See desc.
Knight *	Any Combat	Ride/Drive, Will, Leadership	100-1000 <u>G</u>	+1STR, +1AGI or SUR, +1 level any Combat skill, +1 level Heritage
Librarian	Research	Analysis	10-100 <u>S</u>	+1 INT, +1 level Language
Mage *	Thaumaturgy	Research, Will, Analysis, Dreaming	71-170 <u>S</u> +5 <u>G</u>	+1 INT
Monk/Friar	Spiritual Ministry	Will, Research, Medicine, Hindsight	1-10 <u>S</u> +15 <u>C</u>	+1SPI, +1 level Language
Official	Govern	Leadership, Local Knowledge, Law	10-60 <u>S</u> +4 <u>G</u>	+1 level Heritage, +1 level Language
Outlaw	Any Underhanded	Law, Blend, Intimidate, Climb	10-60 <u>G</u> +100 <u>S</u>	+1 any level skill, Truth Be Told or Invisible Ink (Enchanted items)

Philosopher	Research	Instruct	10-100G	+1 level any skill
Physician	Medicine	Anatomy, Analysis	40-70G	+1 HEA, +1 level any skill
Police/Sheriff	Law	Analysis, Insight, any Combat, Discovery	10-100S +5G	+1 level any two skills
Priest/Cleric *	Theurgy	Spiritual Ministry, Will	10-40S +2G	+1 SPI, +1 level Language
Prophet	Channel	Analysis, Spiritual Ministry, Prediction	1-100S +2G	+1 level any Social skill
Sailor	Nautical	Aquatics, any Combat	30-140S	+1 STR, AGI, or HEA
Saint	Channel	Spiritual Ministry	1-100G	+1SPI, +1 level any skill
Shepherd	Husbandry	Any Combat, Will	10-80S +2G	+1HEA
Spy	Disguise	Secret Writing, Evasion, Steal, Blend, Cunning	10-100G	+1 INT, +1 level any two skills, +1 level Language
Teacher	Instruct	Research, Analysis	10-100S +4G	+1INT, +1 level any Trade skill
Warrior	Any Combat	Athletics, any Survival, Will	10-80G	+1 STR or AGI
Witch *	Theurgy or Thaumaturgy	Forge, Dreaming, Local Knowledge	10-100S +2G	+1 INT or SPI
Woodsmen	Wildcraft or Forestry	Hunt, Forge, Trapcraft, Fish	10-100S +2G	+1HEA, +1 SUR

* One of the Big Five occupations—not recommended for first-time players.

Wealth: 10-60 S (1d6 x10)

Award: +1 level Heritage or any Social Skill

Secret Societies

Several occupations operate on the fringes of society, such as the Alchemist, the Outlaw, or the Witch, to name a few. They may not be the easiest to get into, but it can be done. Then there are those unseen occupations, with specialized missions and unique rituals. Their strict views on new recruits, and just plain rarity precludes them from many adventures.

There are secret societies, cults, clubs, orders, sects, guilds, schools, etc. none of which are listed in occupations. The Tea Mistress, the Knight Templar, the Far Seer, the Freemason, the Crystalarian—all belong to rather exclusive groups, and all are fraught with possibilities. See Secret Societies in the Gamemaster Primer.

One of the earliest actors is the mime, performing for small audiences, offering character studies, humor, and themes from life. In early ancient Greece, theaters are built to present dramatic performances. A guild of actors and musicians form, in honor of the god Dionysus, calling themselves the Dionysian Artists.

The Greeks use stately gestures, beautiful diction, and often wear masks. The average actor earns only a modest income, while the top stars make fortunes. Greek actors are esteemed members of society, but those in Rome are held in low regard.

The Medieval world has its share of actors. Traveling companies, or troupes, take their shows on the road. They spread culture and disseminate legends as they go. Many popular performers come to crave the limelight more than real life. MC actors tend to benefit from a uniquely elevated position, having friends in high places.

Acrobat

Trade Skill: Acrobatics

Related Skills: Athletics, Entertain

Wealth: 10-60S (1d6 x10)

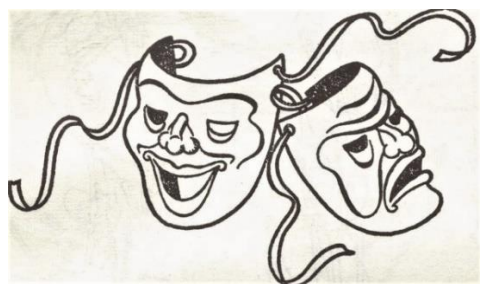
Award: +1 skill level Evasion

[A1, Research]

Actor

Trade Skill: Disguise or Blend

Related Skills: Charm, Beauty, Entertainment



Alchemist

Trade Skill: Alchemy

Related Skills: Lore, Will, Metallurgy, Thaumaturgy *

Wealth: 11-20G (1d10+10)

Award: Any two rank 2 potions, +1 level Heritage

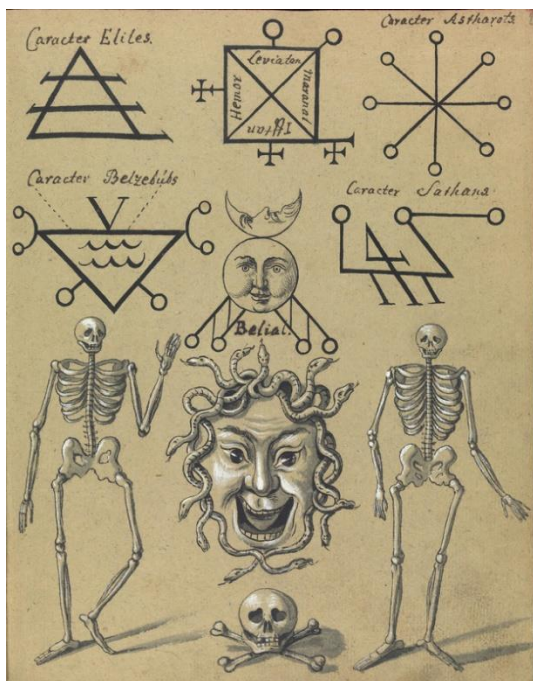
* Restricted to magic type Primordial.

The origin of alchemy traces back to first century Alexandria. From there, alchemy spreads and flourishes in Europe well into the Middle Ages. Its illustrious practitioners include popes and kings, as well as Thomas Aquinas and Roger Bacon.

Bacon accidentally makes gun powder while attempting to make gold, although the Chinese had already been using it for centuries. Even Albertus Magnus, whose powers of intellect are beyond dispute, is a fervent believer in magic and astrology.

One of the major goals of this fledgling science is to produce the philosopher's stone*, which legend first places in the hand of Deucalion (the Greek Noah). The stone has the power to transmute base metals into gold. It can also prolong life indefinitely.

A form of mystical or esoteric alchemy gradually develops into a devotional system, focusing on man's transformation from sinner to saint. The creed of the alchemist states, "One is all, and all is one." They believe that everything in existence possesses some sort of life energy.



Not surprisingly, this occupation has its share of charlatans. This fact motivates Fredrick of Wurtzburg to keep a special dungeon for the incarceration of those alchemists who overstate their abilities—ironically, it is painted in gold.

*See the Enchanted Emporium.

If the alchemist is admittedly using the chemical process only symbolically, then why does he work in a laboratory with crucibles and alembics? And if, as he constantly asserts, he is describing chemical processes, why distort them past recognition with his mythological symbolisms?

Abtala Jurain, 1732.

Ambassador

Trade Skill: Debate

Related Skills: Charm, Analysis

Wealth: 51-150S (1d100 +50) +4G

Award: +1 level Heritage, +1 level any skill, +1 level Language

A messenger to other nations, sent to congratulate or to make alliances, or to protest perceived wrongdoing. They are worldly personages, having won the confidence of their liege through sagacity and loyalty. They often possess superior abilities and education.

Even the gods need ambassadors. The Greek deity Hermes is the ambassador for the other Olympians; later, the Roman gods use Mercury for this important position.

[Illustration # A2-3, of Ambassadors. Caption: MCs may be called to represent their King and country, or they may encounter an ambassador if a Royal personage needs help with some special matter.]

Archer

Trade Skill: Bow or Crossbow

Related Skill: Armored Defense

Wealth: 40-160S (4d4 x10)

Award: +1 to AGI or STR

MCs with a military background as an archer are a great asset to combat oriented parties.

The bow is ten thousand years old. Prehistoric men do much of their hunting with it. And from the beginning, arrows are used in warfare. Archers are included in nearly every ancient army. The archer's arrows are tipped with iron, bronze, bone, or flint, depending on the time and place. Arrows are often barbed or poisoned to render them more deadly.

Horse Archery

A notable group of archers are the Mongols of Genghis Khan and his immediate successors. The Mongol armies are almost entirely composed of horse-archers. Besides the bow, they use a short lance, and a scimitar, or a halberd with a hook for dragging enemies from their saddles. Their armor is made of leather.

They use *complex* bows, made from layers of plied horn and wood. The Mongol's main tactic is to avoid close encounters, while sniping away with their bows. They simply stay out of range of their mail-clad enemies, bombard them with arrows, and then advance, still firing.

Characters who aspire to this sort of combat must first attain three skill levels in each of the following; Ride, Bow, and either Armored Defense or Unarmored Defense. A trained horse is also required.

The benefits and drawbacks of this combination of skills are as follows:

- Mobility – a horse can get you to within range of your target much faster as well as carry you out of harm's way.
- Surprise – enemies often do not expect a mounted archer.
- Pursuit – only the fastest of enemies can get away.
- Grief – the main drawback to horse archery comes when your favorite mount gets killed.
- Cost – a War Horse costs more than a regular riding horse.

In the classical world, Eros and then Cupid, the Greek and Roman gods of love, are the best-known archers. And then there is Paris, who killed Achilles with an arrow through the heel. And let us not forget the Amazons, archers all. For character studies of archers in younger legends, we have Robin Hood of Sherwood and the Swiss peasant William Tell (who shot an apple off the head of his son).



The military strength of ninth century BCE Assyria is in the hands of its archers and mounted lancers. The Romans at Carrhae suffer defeat in 55 BCE to the Parthians, due largely to archers. Another decisive win for archers takes place in the waning days of the Western Roman Empire when the Byzantine armies of general Belisarius rout the Gothic cavalry of the barbarian kings. The Mongol horse-archer is also of note, as are the 14th century English archers who slaughter the French army at Agincourt.

Artist

Trade Skill: Create

Related Skills: Will, Forgery

Wealth: 10-40\$ (1d4x10) +2G

Award: +1 level Heritage

There are many kinds of art and many kinds of artist. The Actor, the Dancer, and the Bard are technically considered artists, though they are listed as separate occupations. But there are also painters, sculptors, and more. See the GM Primer, Ancient Occupations, Arts, for more information.

Assassin

Trade Skill: Sneak Attack

Related Skills: Poison, Trapcraft, any Combat

Wealth: 30-120G (3d4X10)

Award: +1AGI, +1 SUR, 3 doses lethal poison

(Occupation not recommended for new players). Almost without exception in all times and places, murder has been prohibited, by religion if not by law. And without exception, everywhere and everywhen, some ne're-do-well needs to die. Enter the Assassin.

The target of the assassin's work is often someone of power, someone who exploits their position to suppress others, someone who uses the law as their shield. Likewise, the assassin uses the law as a reason to charge a small fortune.

The word assassin stems from the Hashshashin, a group of Persian Muslims famous for smoking hashish while doing murder and robbery. The word assassination has mostly come to mean the murder of a person of importance: a public office holder, a king, a religious leader, or a reformist.

The reasons for assassinations range from revenge to reward. Whether a political enemy or an undercover lover is the target, the aftermath can be devastating, or it can be celebrated. After killing Julius Caesar, Brutus was widely seen as a hero. After the assassination of Archduke Ferdinand of Austria, the world descended into war.

Athlete

Trade Skill: Athletics

Related Skill: Weaponless Combat

Wealth: 10-120\$ (1d12 x10) +2G

Award: +1 HEA, +1 level Heritage, +1 MOVE

Successful professional Greek and Roman athletes earn an appreciable living. Winning earns the victor a crown of leaves and a palm branch, and when they return to their city, they are showered with privileges and immunities, and often celebrated in statue and verse. They also earn prestige and certain other benefits. It is thought that their athletic prowess is a god-given gift.

[Illustration # A2-5, of Greek Athletes.]

Early Jews are offended at the building of a gymnasium in Jerusalem, fearing it will lead the young astray with its nude wrestling. They also warn against public games as they are held in honor of foreign deities.

Wrestling is probably the oldest sport and remains one of the most popular. Footraces, boxing, and chariot racing are some other early favorites. Tournaments throughout history award valuable prizes for wrestling and racing in

imitation of the Olympic Games. MC athletes often enjoy a certain prestige and can be sought to train others in certain skills.

Some early superstar athletes are:

Milo of Croton—a wrestler and notorious glutton. Chionis of Sparta—a long jumper and runner. Leonidis of Rhodes the only twelve-time Olympic winner.

Gaius Appuleius Diocles—the highest earning Roman athlete at 36 million sesterces.

Barbarian

Trade Skill: Any Combat except Armored Defense

Related Skills: Any Survival, Armorless Defense
Wealth: 10-40G (1d4x10)

Award: +1 STR, +1 AGI

Being a barbarian is more an anthropological thing than it is occupational. It is also more broadly applicable than early uses of the word would suggest. Our use of the term therefore assumes a less derogatory, less regional meaning than that used by the Greeks and Romans to identify their enemies. For our purposes a barbarian belongs to any group of people that have no significant cities, cultural achievements, works of art, or literature, and who live off the fat of the land.

Like the Jack of All Trades, barbarians are not limited to one occupation. You might have a Barbarian/Archer, Barbarian/Bodyguard, ... /Bounty Hunter, ... /Gambler, ... /Herbalist, or any others that make sense. Since one does not actually apprentice to become a barbarian, the barbarian apprentices in these other occupations.

When making your barbarian character and assigning their secondary occupation be sure to list both trade skills (as if they have five innate skills instead of four). Any related skills from either occupation should be considered. Do not combine the wealth from both occupations but do pick the higher amount. Pick up to four awards from between the two occupations.

[Illustration # A2-6, of Barbarian.]

Bard/Troubadour

Trade Skill: Entertain

Related Skills: Charm, Lore, Create

Wealth: 20-80\$ (2d4x10) +2G

Award: +1 level Heritage

There is nothing that can stop the poet. Add melody, and poetry is lifted into the sublime. Can an audience be blamed for surrendering to such

beauty? Traveling musicians take their talents to new audiences and gain a unique renown. They spread culture, often praising but just as often satirizing national heroes in their songs.

Acapella performances are not unknown, but the typical bard will also play one or more instruments during a performance. When two bards meet it is common for them to trade compositions.

A small number of bards dabble in magic, either through enchanted instruments or actual spells. Bards may study thaumaturgy but are limited to 3rd level and to the magic types of Sympathetic, Divination, Illusionary, Astral, and Discordant.

Some of the best-known bards are Amergin Gluingel from Ireland, the MacMhuirich family from Scotland, and Taliesin from Wales. Shakespeare was called the Bard of Avon. A bard by any other name is *sort of* still a bard.

Jongleurs, Minstrels, and Troubadours travel from court to court, to sing of the prowess of knights and the heartbreak of love. The authors of their own texts are called troubadours and those who play the productions of others are jongleurs. Troubadours might sing their compositions *a capella*. Early minstrels are often paid for their services with food, drink and/or lodging, rather than money. Certain families have their own hired minstrels.

Later, trained instrumentalists and singers become high-ranking functionaries, so revered that they are treated to different legal standards, exempt from hard work and from taxes. Displays of acrobatic or exotic animals are occasionally added to a musical performance. Notation of rhythm begins shortly before 1200CE.



Beggar

Trade Skill: Any

Related Skills: Charm, Cunning

Wealth: 12C +2S

Award: +1 level any skill

The professional beggars of larger communities detract from the truly needy. Sitting on dung heaps by the dusty road, awaiting the charitable, they are shiftless and not the victim of actual adversity. They feign handicaps and diseases to attract sympathy. To drive them away without alms, however, is forbidden in most communities because, ...you never know.

It is common for the MCs to encounter beggars where they congregate, especially if they carry gold, since the beggar has a keen nose for concealed riches. For MCs who start as beggars there's nowhere to go but up. It can be fun to see how far they climb.



[Illustration # A2-7, The King and the Beggar Maid by Edmund Leighton]

Bodyguard

Trade Skill: Single-Handed Weapon

Related Skills: Armored Combat, Discover, Ride/Drive

Wealth: 10-60S (1d6 x10)

Award: +1 level any Combat skill

It is better to be always upon your guard, than to suffer once. Latin Proverb

Soldiers guard members of royalty and their families, while civilian guards protect the wealthy and their property. Strength, height, agility, loyalty, bravery, and prior military service are important job considerations.



Hauptman and bodyguards with Ahlspiess

Bounty Hunter

Trade Skill: Any Combat

Related Skills: Hunt, Pursuit

Wealth: 10-80G (1d8 x10)

Award: +1 level any Combat skill, and +1 level any Survival skill

One of the first mentions of a bounty was when the Amphictyonic League offered a price for the Greek Ephialtes c.480BCE, having to do with helping the Persians circumvent the Greek army at Thermopylae. One of the first mentions of a bounty hunter by name was Charietto c.363CE. He worked for the Romans.

For most of history bounty hunters are rare, until later in Medieval times. Iceland took the idea to the extreme when it decreed that every citizen had the right to kill certain criminals, take their money and possessions, and burn their house. Papers from 13th century England record bounty hunters bringing fugitives to justice (execution by hanging).

The thief-taker, a form of bounty hunter, also rose to infamy with Johnaton Wild being a notorious example. He was hanged for working both sides of the law.

Bounty hunters start their day looking through wanted posters and gathering info, but the pursuit of fugitives can turn dangerous quickly. It may mean traveling across borders or into wilderness areas. It may mean breaking into an outlaw's home without a warrant. All in the hope that resistance will be minimal. And then it means transporting the prisoner, or their corpse. [Illustration # A2-9 of Bounty Hunter.]

Caravan Chief

Trade Skill: Commerce

Related Skills: Leadership, any Combat

Wealth: 101-200G (1d100 +100) +8G

Award: +1 level any skill

Caravans carry quantities of goods between populations. A caravan leader is given an allowance for contingencies when the journey begins. At the end of the trip, they give an account of their expenses.

Alexandria is the trendsetter to the known world in the later Biblical times, proudly creating the style of the day, and then exporting it by caravan in the form of luxury goods.



Travelers and merchants do well to travel together for protection. The caravan chief has the experience for dealing with predators, both animal and human. The bulkier the load the more drivers they will hire. The more expensive the cargo and the more dangerous the road the more guards they will hire.

Counselor

Trade Skill: Local Knowledge

Related Skills: Insight, Analysis, Law, Debate

Wealth: 10-100G (1d10 x10) +5G

Award: +1 level any Social Skill, +1 level Language

These courtly officials serve as advisers to royalty. A king might even choose one of their advisors to rule in their absence while off to war. Many are older; some are wiser. Often, they are worldly aristocrats possessing intellect, grace, and a winning personality. The great Greek counselor, Nestor, serves as a model for this valuable position.

Counselors sometimes find themselves in the strangest of positions dealing with the whims of their liege. Royals seeking communication with MCs would typically do so through a counselor. MCs will typically meet a royal advisor prior to, or in lieu of, meeting actual members of the royal family.

Let no man presume to give advice to others that has not first given good counsel to himself.

Seneca

Dancer

Trade Skill: Dance

Related Skills: Athletics, Entertain, Beauty

Wealth: 10-100S (1d10 x10)

Award: +1 level Armorless Defense

Dance probably originated as a rhythmic procession around a shrine or altar. Among all peoples from primitive to modern, music, dancing, singing, and the beat of a drum awakens some inner spark. Several old gods and goddesses hold domain over dancing.

Rulers commonly employ dancers. Women dance to welcome the victorious soldier home from battle. Seers sometimes dance to stoke the spiritual flame. The 'torchlight procession' is just one form of public dance.

Maidens of old perform a thanksgiving dance for a successful sea crossing. Folk-dancing and singing are popular during festivals. Wedding guests are duty-bound to dance in honor of the bride.

Dancers may be found hanging out in the oddest social situations. Such events are often interesting, if not for the dancer's company, then for the company they keep, and for the rumors they gather.



Dream Interpreter

Trade Skill: Insight

Related Skills: Analysis, Channel, Dreaming

Wealth: 10-100S (1d10 x10)

Award: +1 level any skill

Genuine practitioners of this occupation often wield some supernatural ability like certain divination spells. It's easy to understand why the ancients view dreams as supernatural communications—man is still baffled by the origin of his dreams. It's also easy to understand the rise of specialists who claim to get their meaning. This skill is usually well rewarded with fees or presents.

The Egyptians and Babylonians are preoccupied with dreams and use many such interpreters. Hebrew's regard certain dreams as communications with the supernatural.

The relationship between prophecy and dreams creates a link between man and spirit, although a waking revelation through direct communication with the Divine is thought to be superior. Also superior are dreams meant for the benefit of all, rather than for the individual.

Ancient sages generally agree that "he who goes to bed in a cheerful mood will have a good dream." Although, an evil dream is

generally thought of as better than a good one, for it leads one to repentance. Always however, a minority regards dreams as mere vanity, saying, “dreams neither help nor harm,” and, “only a sixtieth portion of every dream is true.”

The average person is not encouraged to interpret their own dreams. Early Jerusalem supports two dozen interpreters, each thought to offer a different explanation than those of their colleagues, not that this lessens their popularity.

The Dream Job

The dream interpreter operates as follows. Clients bring their dreams, attempting to reconstruct the dream as fully as possible. The interpreter may ask for, and the dreamers must supply, information about themselves. The interpreter may or may not employ magical incantations or flourishes to ‘conjure up’ the meaning behind the dream. The explanation of a dream will supposedly be fulfilled, and so, to many it seems prudent to offer the interpreter gifts, hoping for a favorable answer.



A Eunuch's Dream

Eunuch

Trade Skill: Any Combat

Related Skills: Will, Intimidate

Wealth: 10-100\$ (1d10 x10)

Award: +1 STR, +1 level any Combat skill

Eunuchs generally are associated with harems and polygamy. In ancient times however, eunuchs serve as bodyguards, generals, and admirals. They are employed in the Middle East and East as harem officials, confidential aides, and political advisers to rulers. The Roman

emperors Claudius, Nero, and Titus kept many political eunuchs.

Castration is practiced in Assyria in the second millennium BCE as preparation for sale into slavery and as punishment for crimes. By the third century CE, a sect of eunuchs, the Valesi, castrated themselves believing that it served the Lord. On the other hand, Jews in Biblical times forbid the practice. It is considered a sin by the Talmud to emasculate a human being since the victim is deprived the opportunity to ‘be fruitful and multiply’.

Exorcist

Trade Skill: Theurgy*

Related Skill: Spiritual Ministry

Wealth: 20-110G (1d10 +1 x10)

Award: +1 SPI

*Restricted to single magic type: Celestial

When the Devil, or a demon, or evil spirit takes control of someone, the person is *possessed*. The individual may exhibit extraordinary strength, speak dead languages, reveal horrific secrets, experience convulsions, commit crimes or lewd acts, hurl curses, or lie. In some cases the possessed dies or kills someone.

In a number of cases the possession extends into taking control of nearby inanimate objects. Things levitate and fly around in the air. A room or an entire building may become affected.

The exorcist's task is to drive out the evil force, and free the victim from further torment. To do this they must first determine the actual presence of evil and rule out any other causes, such as madness or some physical disorder. Some so-called possessions are actually cases of enchantment by sorcerers using spells to control the victim.

Many religions, but most notably Christianity, have had to develop ceremonies to exorcise various entities. The Roman Catholics established the office of *exorcist* in 200CE. Priests can perform the rituals if the bishop gives permission.

The ceremony involves blessings, prayers, baptism, and holy water or oil. See Spells, Banish, and Exorcize. Also see Demon in the Ark of Mythic Creatures.

Explorer

Trade Skill: Mapping

Related Skills: Nautical, any Combat, Discovery, Caving

Wealth: 10-80G (1d8x10) + 100S

Award: +1 level any two skills

Exploration has been the savior of our species. The first explorers were hunters chasing a meal, or exiles seeking a new home. Even the earliest civilizations sent explorers in search of better lands, riches, or trade routes. Some seek adventure, some a new life. Hanno and Alexander the Great are ancient examples.

Facing the challenge of the unknown is tempered by the anticipation of discovery. The dangers of going off the map include hostile men and monsters, as well as geographic and environmental obstacles. It requires bravery and a love of adventure.

The first documented explorers were early Egyptians and Babylonians, after which came the Phoenicians and then the Greeks. Vikings were the great explorers of the Dark Ages, culminating in the great discoveries of Eric the Red and Leif Ericsson. Ibn Battuta and Marco Polo are good examples from the High Medieval period. The 1400s and 1500s see a substantial increase in exploration with such names as Cabot, Columbus, de Gama, Diaz, Drake, Magellan, Pizarro, Raleigh, and Vespucci.

Farmer

Trade Skill: Husbandry or Horticulture

Related Skills: Will, Local Knowledge, Ride/Drive

Wealth: 20-110S (1d10 +1 x10) +2G

Award: +1 any Stat

Farming is one of the oldest occupations. The farmer typically lives in a village near their field. Such villages are quite empty during the day since most able-bodied persons are out working the fields. Even by night, many are to be found protecting the crops.

Palestine is one of the first agricultural centers of the world, as early as 7500 BCE. In a long slow revolution, farmers have nearly conquered the world, displacing hunter-gatherers, or converting them, wherever farming is feasible.

Important farm flocks are goats and sheep for their meat, milk, and fleeces. Other domesticated animals include the camel, donkey, dog, goat, sheep, swine, ox, horse, dove, mule, goose, pigeon, and other poultry. Beekeeping is not practiced until the mid-fifth century BCE.

Owners and slaves, women and men, and children too—all but the rich—work hard from dawn to dusk. The farmer must toil unremittingly, and is often the victim of marauders, or nature.

He nevertheless loves his plot of land and clings to it.

Early farmers use flowing springs, cisterns, and creeks for artificial irrigation, especially for vegetable gardens and vineyards. Where necessary, farmers resort to terracing to extend the arable land.

Popular crops besides grains (depending on the time and place), include alliums and various other root crops, flax, cotton, gourds, legumes, lettuce, cucumbers, celery, cabbage, melons, and various herbs and spices.

The Farm Day

The sharecropper of antiquity rises early to plow or sow. He fertilizes the soil with manure from his animals. He reaps his crop (probably wheat, or barley) with a short-handled sickle. The farmer binds his sheaves into bundles, which he then carts, to the threshing floor. There he beats the ripe grains with a staff or a flail. (The same tool also makes a fine weapon.) The farmer winnows the grain by tossing it into the wind. It is then sifted, stored, and later transported by caravan to market.

Wealthy families employ farmhands, some of whom receive wages and maintenance, and others who receive room and board only. They work six long days a week, and rest on the Sabbath. Other than during periods of crop failure or war, the farmhand probably eats and lives better than most city dwellers. Many are young and outgoing. It is a wonder how many old stories tell of these youths going straight from the farm to a life of adventure.



Forester

Trade Skill: Forestry

Related Skills: Law, Horticulture

Wealth: 10-100S (1d10 x10) + 4G

Award: +1 level any two skills

The vast wild tracts of woodland that cover most of the ancient world are carved up and cut down little by little over the centuries. Eventually as the Middle Ages tick away, royalty claims more authority over woodland tracts. Thus, the position of forester is created, with the power to enforce the king's laws.

[Illustration # A2-14, of Medieval Forest from the Book of Hunting by Gaston Phoebus.]



A forester engages in custodial duties, logging, law enforcement, and fire prevention. The best of them develop a knack for catching poachers and other such law breakers. The forest is also patrolled and protected by a number of guards from the king's entourage.

MCs are likely to meet a forester in the wild if they spend much time there. They have a knack for showing up at just the right moment if a party is poaching or otherwise breaking the law.

Gambler

Trade Skill: Insight

Related Skills: Charm, Analysis, Prediction

Wealth: 10-100G (1d10 x10)

Award: +1 INT

Gambling as an occupation is generally looked down upon, though gaming boards and dice are common throughout history. Attitudes toward gambling for stakes range from seeing it as

counter to the interests of society, to being akin to robbery. The habitual gambler is often considered unfit as any kind of witness.

A common theme between the laws of different lands echoes the idea that if two people make a wager, they must carry out its provisions. The obligation is often moral however, not legal, and based on the old saying, "that which is gone out of thy lips thou shalt observe and do."

The casting of lots is used to discern divine will, to divide an inheritance, to detect culprits or to settle arguments. Several gods from around the world are there for the gambler to call upon for luck. Occasionally their prayers are answered. However, it is as often the devil who hears their desperate pleas, and he finds many a gambler's soul an easy bargain.

Early Games of Chance

It seems that some form of gambling or another has been practiced since before ancient times. The casino of today is the result of thousands of years of evolution. In the long view the gambler is the victim (as the law of large numbers bears out). Only the gambling house wins in the end.

When talking about the different games of chance, remember that if the gambling house didn't profit, they wouldn't play. Also, that many wagers occur outside the casino where there is no 'house cut'.

Of the numerous gambling games of olden days, several examples follow:

Wei-qi or Go-from China, as early as the 4th century BCE. A two-player game of strategy played on a checkered board.

Dice-from Rome. Gambling was common and done in such public places as the Circus Maximus and the Colosseum. One of the most popular games was dice.

Senet-from Egypt, 5000 Years ago. Games of chance were popular along the Nile, and some were featured in religious rituals and used to divine the gods' will. Senet used dice to move pieces around a board.

Herbalist

Trade Skill: Medicine

Related Skills: Horticulture, Forage

Wealth: 10-100S (1d10 x10) +3G

Award: +1 level Heritage, any four tonics from the Enchanted Emporium

The MC with a background in herbalism is often welcome in a party of adventurers. Able to concoct and administer cures tailored to the situation, these healers tend to gather all their own supplies.

Herbal healing has hundreds of cures, including lavender for coughs, lemon balm for the stomach, periwinkle for the skin, and betony for insomnia and to prevent nightmares. With each herb goes an age-old charm.

Herbalists are frequently attributed with unearthly powers, even when they restrict themselves to using only those green gifts given by Mother Nature. Then again, many herbal healers do mix mystic powers with their more potent concoctions. Some become witches.

Panacea is a famous Greek goddess associated with herbal cures. Other deities, too numerous to mention, attest to the importance of herbs. Many herbs have their own lore and legends. Achilles, for instance, applied yarrow poultices to the wounds of his fellows.

The industrious herbalist can create any two tonics each day. This requires a place to prepare them, several hours without interruption, and the ingredients needed. See Poisons & Power Plants in the Enchanted Emporium.

[Illustration # A2-15, 12th century. Miniature from Med & Herbal Collection.]

Hunter

Trade Skill: Hunt

Related Skills: Sneak Attack, Discovery, Bow, Wildcraft, Evasion, Husbandry *

Wealth: 10-60\$ (1d6 x10) +4G

Award: +1 level any Combat skill

* See Hunting Animals with Animals below.

While many persons hunt for pleasure in antiquity, just as many engage in hunting as a vocation, or to supplement their food supply. The Egyptian and Assyrian nobles and kings are fond of hunting. The Egyptians make use of dogs. The Mesopotamians hunt for sport, taking wild beasts such as bear and lions.

Nimrod is called, “a mighty hunter before the Lord.” Esau is a cunning hunter, and Ishmael too. Samson and David are renowned for slaying dangerous animals. Many Medieval lords see hunting as their exclusive privilege, and the forest as their private preserve. Much more than

a means of providing for the prince’s tables, hunting is a substitute for warfare.

Techniques to bag animals and fowl vary, including the use of pitfalls, net traps, bow and arrow, sling, snare, spear, and club. The battue method from ancient times is when a large group forms a cordon, shouting, and pounding sticks and drums, thereby frightening their quarry into a box canyon, a set of nets, or a pit.

Main characters with a background in hunting bring several worthy talents to the party. The economic importance of hunting declines as city life, agriculture, and trade develops.



Colombel, Diana Returning From The Hunt

*“To Diana,
Lovely Goddess of the bow!
Lovely Goddess of the arrows!
Of all hounds and all hunting
Thou who wakest in starry heaven
When the sun is sunk in slumber.
Thou with moon upon thy forehead.
Who the chase by night preferrest
Unto hunting in the daylight,
With the nymphs unto the music
Of the horn—thysself the huntress,
And most powerful: I pray thee
Think, although but for an instant,
Upon us who pray unto thee!”*

From Charles Godfrey Leland’s, *Aradia, Gospel of the Witches*

Hunting Animals with Animals

Two popular forms of the sport are falconry and hunting with trained dogs. Both require the skill of Husbandry.

Dogs are symbols of domesticity whereas the falcon represents violence and savagery. Thus, the hunt is a symbolic rite. It showcases the opposition between inner and outer, carnal and spiritual, good and evil, man and woman, earth and sky.

Hunts with dogs take place in the forest on horseback, and so require the skill Ride. The hunter's horn is sounded at different stages of the hunt. Whether deer or boar, the quarry is run to exhaustion and killed by spear or sword.

Jack of All Trades

Trade Skill: any two occupations

Related Skills: Hindsight, Give Aid, Blend

Wealth: See below

Award: See below

This is for the character that wants to do a little of this and a little of that. Historical examples of the Jack of All Trades are few because the term was first associated with commoners who dabbled in several skills.

This is an occupation that defies explanation. It takes a certain fluidity and expansiveness of thought to combine two or more occupations into one. A Jack of All Trades may seem to have read the encyclopedia. They may seem to flow through social barriers that keep others in their place. They are each uniquely interesting, nevertheless there are certain characteristics that all share, starting with always being busy. Another common factor is the limitation that they can never attain the sixth level in any skill.

To make a Jack of All Trades character, pick two occupations to practice (Not including Witch, Knight, Assassin, Mage, or Priest). This effectively gives them a total of five innate skills. List the trade skills from both occupations as well as any related skills you want. You must pick at least one skill from each skill type. List whichever is the lower starting wealth between the two occupations. List your pick of up to four awards from between the two occupations.



Knight

Trade Skill: Any Combat

Related Skills: Ride/Drive, Will, Leadership

Wealth: 100-1000G (1d10x100)

Award: +1 level any Combat skill, +1 level Heritage, +1 STR, +1AGI or SUR

(Occupation not recommended for new players)

The knight in shining armor, with his lance and sword, rules the battlefield from about 700CE, until about 1400. Infantry troops are reduced to hangers-on.

Knights emerge in response to the super-destructive horse-raids made by the Saxons, Hungarians, Huns, and Goths, who in their turn, sweep across the European continent. The first knights, vassals of the Carolingian kings, are simply those who can afford a horse and its barding.

The knightly class of the late Middle Ages is marked by its constant struggle to throw off religious models and to live by its own system of values. Knights in their various brotherhoods structure themselves as a spiritual family.

Knightly Symbology

To expand upon the religious symbolism of knighthood, their very armor and weapons symbolize the seven Christian virtues. The helm represents hope, the shield faith, the lance charity, the coat of mail prudence, the gloves justice, the sword fortitude, and the spurs temperance.

Before the code of chivalry most European noblemen are ruthless cutthroats. Their grandfathers had been knighted in an age when lords and kings, pressed hard by invaders, knighted any ruffian with a horse.

The practice of dubbing, by which a squire becomes a knight, compares with baptism. The aspiring knight fasts, bathes to symbolize purification, and undertakes a prayer vigil. The dubbing ceremony includes the bestowing of proper weapons, followed by a symbolic decapitation. The aspirant then demonstrates his strength and skill by ‘tilting’ at a straw manikin. A pledge of allegiance to his lord follows and the ceremony ends, often with a tournament and banquet.

Tales of the knightly class become quite popular in their own time. A new genre of heroic literature arises in response. These stories of heroism and unrequited love not only resonate across class groups, they create a living mythography. Stories are recited publicly by jongleurs and troubadours. Clerics of course decry such literature as vulgar compared to scholarly Latin. Unquestionably, the Church views the whole thing as an affront to both its monopoly on public speaking, and its very teachings.

Kiss Good Knight

As a sign of equality and unity, kisses are exchanged between overlords and vassals, knights, parishioners, priests, and others. Many a ceremony ends with a traditional kiss on the mouth, whether knighting a squire, ordaining a priest, swearing an oath of homage, or settling royal disputes. And although these kisses are relatively prolonged, woe be to he who would open his lips on such an occasion. These ritual kisses alas disappear during the Renaissance, except in some Eastern European countries.

Consequently perhaps, one of the most popular heroic themes is also one of the most subversive, that of the Grail quest. Tracing its origin to the time of Jesus’ crucifixion, the story references Joseph of Arimathea, who removed Christ’s body from the Cross.

A questing knight’s ultimate objective is to recover the Grail, or cup, which Joseph used to catch Christ’s last drops of blood. The search for the Grail ranges far and wide and fuels an incredibly prolific cycle of literature during the twelfth and thirteenth centuries.

The most famous knights that quest for the Grail are twelve in number, like the apostles. Thus, King Arthur’s round table gatherings are evocative of the last supper.

With the advent of artillery and its growing military usefulness, chivalry and rituals falter, and as time goes by the knightly class fades.

Librarian

Trade Skill: Research

Related Skill: Analysis

Wealth: 10-100 $\text{\$}$ (1d10 x10)

Award: +1 INT, +1 level Language

This profession is almost as old as the written word. The earliest known library catalogue dates from about 3500 BCE Sumeria. In 2700 BCE, King Dedkere Isesi has an archival library and a librarian. By 2000 BCE there are millions of written tablets dealing with the subjects of religion, medicine, and history. Thutmose III has a large palace library in the fifteenth century BCE.

Most of the ancient cities of the Near East have book collections. Abstracts of archives are engraved on Egyptian walls. By 1300 BCE there are libraries and librarians in almost every temple, palace, and record office. Ptolemy Philadelphus of Alexandria keeps an enormous library during the fourth century BCE, with thousands of books available to scholars.

Library collections make their way North and West as Europe civilizes itself. Most cities and monasteries have passable libraries. Curious MCs may consult such sources for clues to current conundrums. Depending on the locale, access may depend on social standing or other connections.



Library of Alexandria

Mage

Trade Skill: Thaumaturgy

Related Skills: Research, Analysis, Will, Dreaming

Wealth: 71-170\$ (1d100 +70) +5G

Award: +1 INT

(Occupation not recommended for new players)

Thaumaturgy is practiced by the third millennium BCE in Mesopotamia. The magic of the ancients is largely thought of as two types: black and white. So-called black magic typically involves incantations, curses, and bargains with evil spirits to harm one's enemies. White magic involves the aid of hidden powers, blessings, and wards against black magic.

However, to put such labels on magic is to miss the point—that it is the heart of the user, not the heart of magic that is white or black. Necromancers are almost universally denounced for consorting with ghosts and spirits, yet there seems to be an almost irresistible desire to consult with the dead through their services. But, for all the different ways of using magic it is important to remember that, at its source, it is simply energy, and pure.



Early Egyptian sorcerers form a class of royal magicians, in the service of the royal family. These priest-like scholars of the temples are required to be of unblemished appearance. They study the art of the *House of Life*, which requires long periods of preparation. Before the completion of their training, they must learn the traditions and ceremonies of sorcery and to recite the proper spell for every occasion.

Incantations and movements of the body are coordinated to powerful effect. The spoken word is the most common mode of witchcraft, and universally thought to carry limitless power. Elemental ingredients are also important. One method of telling the future involves inspecting the livers of sacrificial animals. Clay models of livers are made as teaching tools, with the omens to be watched for inscribed upon them.

When the power of two or more mages is combined, it is an awesome spectacle indeed. A caster with the skill Give Aid can help another caster by adding points to their skill check. Also, the creation of many of the greatest enchanted items is a team effort.

A powerful mage is invincible during certain conjunctions of time, place, and condition. The training, however, is arduous and sometimes fatal. Many are broken on the path.

The word “wizard” means one who is wise. Early wizards embody knowledge. Magic flows through their bodies like blood. They can change their shape, harness nature's elements, move the planets, and conjure things and people. They can cure or inflict deformity and disease. They can see the future.

They are both superhuman and down-to-earth. Strange tales often surround their births. Vainamoinen, was fathered on the Air Virgin of Finland by the winds as she floated on the sea; he was thirty years in the womb. Merlin's father was said to be an incubus.

Wizards tamper with the orderliness of nature, an activity that, over time, comes to be seen as evil and arrogant. Some continue to practice as the centuries pass, but a new force is rising. Priests of the new church examine the world, ordering and naming its various patterns and elements, and depose the mage.

In many cases, later adepts lack the natural generosity and insight of the first wizards. They are introverts seeking lost or hidden powers. Using complex, pseudo-sciences and arcane systems they probe the mysteries of the world.



Magic by the Book

Sorcery is a demanding vocation requiring considerable knowledge and long study. The Babylonian Talmud expounds on the gamut of magic. The Book of Enoch reveals how the angels' taught spells, exorcisms, and the uses of healing plants to the daughters of men. The Book of Tobit details the use of hearts, livers, and gall bladders as effective vehicles of magic. See the Library of Lost Books in the Book of Legends for more info.

As the mage gains levels in thaumaturgy, they can cast more spells and more powerful spells. Also, as the mage gains levels they add rings of power to their auras. The mage sees the rings as glowing bands encircling their bodies. They store energy there for casting spells. The rings also act as a sort of invisible armor, giving a combat defense bonus.

Monk/Friar

Trade Skill: Spiritual Ministry

Related Skills: Will, Research, Hindsight, Medicine

Wealth: 1-10\$ (1d10), +15C

Award: +1SPI. +1 level Language

Monks first appear at the beginning of Christianization. These quiet men dress in *habits*, practice celibacy, and dedicate their lives to prayer. Many Medieval monks specialize in prayers for the dead.

A simple, practical, and flexible code of regulations for monks emerges during the sixth century in Rome. It is the *Rule of Benedict* of Nursia. It comes to be employed in ever more Western monasteries, replacing other more rigorous rules. Benedictine monks vow to lead a communal life based on humility, individual poverty, obedience, and chastity.

Monastic communities are paragons of spiritual fraternity. Monasteries become widespread from the seventh through the twelfth centuries. Several kings and dukes bestow gifts of land for the establishment of new monasteries. A

network of monasteries and cathedrals spreads over the face of Europe.

The church becomes rich, and the hills are crowned with monastic watchtowers. While the common folk follow the changing seasons with scythes and plows, and while kings rise and fall, monks studiously gather and preserve the wisdom of the ages.

Monks even begin to collect revenues in exchange for providing spiritual benefits. During the eleventh and twelfth centuries monks live off the income from their lands, much like the seigniorial class. They also come to play a vital role in keeping harmony between the orders of society.

Over time, monks organize into orders that generally complement rather than oppose each other. There are the Benedictines, or black monks, which refers to the color they wear. The Dominicans wear a white robe and a black cape. The Franciscans wear a brown habit tied with a thrice knotted cord. The Carmelites, or White Friars, wear a black robe and white cape.

The Benedictines are contemplative and scholarly. They are involved in education and missionary work. The Dominicans are traveling preachers who combat heresies. The Franciscans emphasize mendacity, respect for life, compassion, and joyful service. The Carmelites are known for their austerity, abstinence, vows of silence, and hermetic seclusion.

During the Carolingian period Canons are introduced to aid bishops. Like monks, they end up branching into various orders, however they differ from monks in that they are assigned missions and are allowed individual possessions. The canons of Saint Victor devote themselves to teaching, as do the Norbertines. The Hospitaller canons give care to pilgrims and the sick, working alongside the Templar Knights in the Holy Land.



Official

Trade Skill: Govern

Related Skills: Leadership, Local Knowledge, Law

Wealth: 10-60S (1d6) + 4G

Award: +1 level Heritage, +1 level Language

There are many kinds of official positions from Census Taker to Customs Clerk. See the GM Primer, Occupations, Royalty and Government for more info.

Outlaw

Trade Skill: any Underhanded skill

Related Skills: Law, Blend, Intimidate, Climb

Wealth: 10-60G (1d6 x10) +100S

Award: +1 level any skill, Truth Be Told or Invisible Ink, See Enchanted Emporium

Outlaws are a varied lot, but one trait they typically share is theft. Some limit their take to minor items from small time burgling. Others seek ever larger hauls, working their courage up for the big heist they can retire on.

Though the prophets denounce thievery, and the law punishes it, robbers flourish. Wise householders bolt their doors from dusk til dawn. In the days of the lonely road, robbers lurk behind every bush to despoil the unlucky wayfarer.

The thieves' guild, unlike the many other artisan guilds is a semi-secret affiliation of shady characters, (or nonconformists, as they would call themselves). This rebel attitude may be their best trait in a pinch. It can also be their undoing, as groups of thieves tend to splinter and work at odds with each other.

There is no definitive model for a thieves' guild other than that they change and adapt as needed to stay ahead of the law. The brains of the operation will have several contingency plans against mutiny or police actions, and safe places to retreat to if things get too 'hot'.

They are at once the life of the black-market, scourge of the rich, and job security for the sheriff. They operate apart from the status quo, distrusting so-called authority.

They guard their trade secrets jealously, for safety's sake and for job security. However, their specific skills need not be used exclusively for nefarious ends. Goodhearted MCs have been known to make great use of these skills. Is it wrong to know the arts of locksmithing; of trap-setting; of the quick kill? But, for those who abuse the laws of the king, the GM has the long arm of the law.

[Illustration # A2-21, of Thieves]

Philosopher

Trade Skill: Research

Related Skill: Instruct

Wealth: 10-100G (1d10 x10)

Award: +1 level any skill

Do not all charms fly, At the mere touch of cold philosophy? Keats

Greek and Roman philosophers typically charge for their lectures. Their discussions embrace almost all that is known. Their goal is to find some meaning and reason in the universe.

Ancient philosophers differ in their actions and beliefs, but they generally deny the providence of God. Some lead lives of the highest moral and ethical standards, while others plumb the depths of self-indulgent pleasures. Philosophers are often found as live-in companions, teachers, and spiritual guides to the rich. Some travel, carrying their wisdom to the masses.

Physician

Trade Skill: Medicine

Related Skills: Anatomy, Analysis

Wealth: 40-70G (1d4 +3 x10)

Award: +1 HEA, +1 level any skill

Doctors in ancient Egypt are so highly esteemed that they are sometimes deified. Take Imhotep for example, physician to King Zoser around 3000 BCE. Temples are erected to praise him.

Early doctors may possess basic surgical skills, but an in-depth knowledge of anatomy is lacking. The medical practices of the ancient Egyptian are pseudo-magical in nature. Their earliest physicians are often temple priests who deal principally with diet and hygiene. Many also serve as apothecaries and/or embalmers.

They prescribe such drugs as alum, cedar oil, honey, salt, sulphate of copper, stag's horn, oil of chamomile, and the liver, brains, heart, and blood of different animals. They use emetics, potions, ointments, and poultices.

Considerable progress is made in Mesopotamia, about 2000 BCE with the surgical procedures outlined in the code of Hammurabi. Hundreds of different drugs are listed, though diseases are thought to be caused by demons. Healing can only follow a therapy of incantation and exorcism.

As medicine moves slowly away from the magical to the zoological, botanical, and

mineralogical cures, it grows to include more than just bone setting, castration, and circumcision. A list of early drugs includes castor oil, mandrake, henbane, myrrh, mint, poppy, and turpentine.

Over time the field divides to include general practitioners, mental therapists, dentists, internists, oculists, gynecologists, surgeons, and obstetricians. Sleeping potions are used as anesthesia: artificial teeth are made of silver, gold, or wood; bleeding is done by cupping and leeches; and the Caesarean operation comes into practice.

Occasionally physicians are sought to testify in criminal cases, or to supervise the administration of corporal punishment. Cities are obligated to have at least one physician. To practice without a license becomes less common as time passes.



[Illustration # A2-22, of Medieval Wound Man.]

Attitudes toward physicians vary, reflecting a belief that many are careless, occasionally harming or killing their patients by mistake. They can also be irreligious and sometimes refuse to serve the poor. Their apprentice often accompanies them on rounds.

Police Officer/Sheriff

Trade Skill: Law

Related Skills: Analysis, Insight, any Combat, Discovery

Wealth: 10-100 $\text{\$}$ (1d10 x10) +5 G

Award: +1 level any two skills

Police officers maintain morality and public safety, as well as enforce the decisions of the courts, including issuing proclamations, especially in war times. The judicial department chief has authority over the police.

Guards patrol the city at night and waylay any suspicious persons. A captain patrols with a lantern to check on his watchmen. If he finds one asleep, he is apt to set his garments afire and then beat out the flames with his staff.

Armed, mounted guards maintain order in the suburbs. Special officers administer corporal punishment to law breakers. Some supervise measures and weights and regulate markets. Others supervise the dispensing of alms.

Sometimes the sheriff is the only law officer around for miles, in country settings. One qualification is a good reputation. They can often assign limited deputation duties in times of need. Sheriffs are associated with rural areas; their city counterparts are called captains; and over them both presides a regional chief of police.

[Expand on deputies]

[Illustration # A2-23, of Sherrif.]

Priest/Cleric

Trade Skill: Theurgy

Related Skills: Spiritual Ministry, Will

Wealth: 10-40 $\text{\$}$ (1d4 x10) +2 G

Award: +1 SPI, +1 level Language

(Occupation not recommended for new players)

The various religions all have their own gods, and within religions, the various gods and goddesses all have their own dedicated priests or priestesses. The priest's role and functions have changed substantially over the centuries. Early priests and priestesses have the duty of caring for and guarding their god's sanctuary and its belongings. They consult oracles. They support themselves by tithes, redemption money, sacrificial dues, and by meal offerings among other things.

Priests of many religions wash their hands and feet before officiating. Some refrain from wine, others consume it religiously. They often remove their shoes during ceremonies and

at shrines. The consecration ritual of a high priest typically includes the vesting of robes, the anointment with oil of various parts of their body, much bathing, and maybe, a ceremonial sprinkling with blood for good measure.

[Illustration # A2-24, of Priestess.]

They blow the holy trumpet, as an alarm against spiritual or material threats, to announce the new moon, at feasts, and on the Day of Atonement. Priests also participate in battles as army chaplains, ministering to the wounded, and bolstering morale. They also have some say in the final affairs of sufferers of leprosy, plague, and blight, meanwhile performing the required rituals.

The Sacrifice

The duties of early priests include the offering of live sacrifices. This means taking the animal's life, making a fire, washing the slain animal's innards and legs; collecting the blood and sprinkling it on the altar; placing the pieces of offering upon the fire, along with the memorials of other offerings; and finally, removing the ashes. This keeps them busy during festivals when hundreds or thousands of pilgrims bring oblations and sacrifices.

Priests are generally forbidden much, depending on their god: forbidden to mourn their dead, except their closest kin; forbidden to marry prostitutes or divorced women; forbidden to make cuttings in their flesh; and priests with disabilities or physical blemishes are often barred from serving in the temple.

Some priests become so influential that they can sway kings, or depose and replace them. Across the ancient world—in Egypt, Phoenicia, Assyria, Greece, and beyond—the priesthood becomes a hereditary office, accruing privileges and responsibilities over generations and giving rise to a class system.

The character who takes priest as their occupation is often welcomed in the adventuring party, not just for the holy forces they wield, but also for the authority of the church they represent. A priest's arsenal of spells, or miracles, is fueled by a heartfelt connection to their deity. Their form of magic is called theurgy. It is worked through spirituality and intuition.

Since theurgy involves operations and rituals that channel the essence of transcendental powers, the theurgist's ultimate goal is to unite their soul with The Divine. To that end they work 'like with like', materially through symbols; and spiritually through fasting, prayer, initiation, meditation, and imitating one of the supreme gods or goddesses.

Theurgy is found in the philosophies of Neoplatonism, paganism, Esoteric Christianity, The Kabbalah, Rosicrucianism, Theosophy, and even Alchemy. The Hermetic Order of the Golden Dawn also teaches a form of theurgy, among other things.

Theurgic magic is similar to thaumaturgic magic mostly in that they are both skills, used to do the same things, but by different means. Many would claim it superior, but who is to say. Part of the difference between magics, whether by Theurgy or Thaumaturgy is seen in the magic types allowed to the user.

You may consider doing some outside research when choosing you cleric's God. A chart with some of the more well-known deities with details about their particular sect and archetype, as well as the era and area of their influence is found in Chapter Five of the GM Primer.

"No opponents fight more bitterly and to the death than warring religion."

Brian Branston, *The Lost Gods of England*

"At its simplest, a religion is the word used to describe a group of people who all subscribe to the same basic beliefs about a god and have a common or similar way of worshipping that god. But in many ways that is too simplistic . . . there are some features common to all religions, there is enormous diversity among religions, and sometimes within what is commonly thought of as one religion."

Chris Richards (editor), *The Illustrated Encyclopedia of World Religions*

Prophet

Trade Skill: Channel

Related Skills: Analysis, Spiritual Ministry, Prediction

Wealth: 1-100\$ (1d100) +2G

Award: +1 level any Social skill

They are a spiritual leader and counselor whose inspiring insights, moral courage, and ethical teachings are paramount. Although they predict future events, prophets are not mere fortunetellers. They often speak to social,

economic, and national political affairs, but from an ethical and spiritual angle.

Denouncing luxury, self-indulgence, and oppression, the prophet often comes from humble beginnings. They expect that mercy, justice, and righteousness will rule the day. They are known to excoriate kings and the greedy for their transgressions. A prophet's favorite targets are the religious sacrifices and rituals made by the hypocritical and corrupt.

With an uplifted hand, they often convey their insights through utterances of parables and allegories. Many also offer up written works, and great symbolic acts. Guilds of ecstatic prophets, soothsayers, and wonderworkers arise in ancient times. False prophets, who are more concerned with fees than with religious teachings, if found guilty, are subject to die by strangulation.

Prophets have the gift of seeing the future, which they do through spells like Scry and See Sign. They may only use the spell type Divination.

What a prophet does is called prophecy (pronounced PROF-a-sigh), by which they make a prophecy (pronounced PROF-a-see).

[A10, Add Oracle as counterpart to Prophet]

[Illustration # A2-25, of Prophet]

Sailor

Trade Skill: Nautical

Related Skills: Aquatics, any Combat

Wealth: 30-140 \underline{S} (1d12 +2 x10)

Award: +1 STR, AGI, or HEA

Their work is often hard and sometimes dangerous. Officers are paid for their services, while the common sailors of old are often slaves. Crew quarters are typically primitive and cramped. The food is necessarily minimalistic in the absence of refrigeration.

The sailor's duties include navigation, watching for obstructions in the water, measuring the water's depth (sounding), repairing gear, painting, rigging sails, and 'swabbing' the ship's deck. Their life is one of extremes, which fortunately helps to prepare them for some of the outlandish places they get to go. The owner of a vessel is frequently also its captain.

[A11, Expand on Ship Captain and First Mate]

[Illustration # A2-26, of Sailor.]

Saint

Trade Skill: Channel

Related Skill: Spiritual Ministry

Wealth: 1-100 \underline{G} (1d100)

Award: +1SPI, +1 level any skill

Many saints are simple, low-ranking church members—not bishops. The 'cult' of saints is vigorously promoted by the Roman Catholics, even before the Middle Ages. Their miracles are evidence of God's power. Christians seek protection from the sinners of the world. Saints, as agents of the divine, fill that need.



Saint George and the Dragon

They heal the sore and sick! They fight dragons or stay armies! Such is their power it survives after their death. Naturally pilgrimages to their gravesites become popular. Depending on the location, it could mean great risk to the pilgrim.

It follows that in the fourth century, Saint Ambrose declares that to benefit from the healing power of dead saints, there is no need to visit their tomb, that physical or visual contact with some small part of their remains is sufficient.

The resulting cult-like worship of these relics leads to saints being disinterred and their skeletons distributed throughout Christendom: a finger bone here, a lock of hair or a tooth there. An international trade grows and lasts into the eleventh century. Relics are taken from the Roman catacombs and other sanctuaries where they rest. Monks and monasteries without a holy founder are known to invent one, or to steal relics from a neighboring monastery.

Relics are mortared into altars or gilded with gold and inset with precious stones. Their power is tapped to protect villages, monasteries, and cities. They are carried onto battlefields and into judicial assemblies. Princes wear them as pendants. Oaths are made over them.

Different attributes are assigned to the different saints; Saint Peter carries the keys to heaven for instance. In the depictions of many saints, they brandish the instruments of their martyrdom, as an emblem of their triumph: Saint Stephen, the stones; Saint Paul, the sword; Saint Catherine, the wheel, and so on.

Shepherd

Trade Skill: Husbandry

Related Skills: any Combat, Will

Wealth: 10-80S (1d8 x10) +2G

Award: +1HEA

The shepherd is one of the most enduring occupations. There are two basic types: nomadic, and those more rooted in the village.

Duty to his flock demands long hours from the shepherd and exposure to frost, wind, and rain. He shears the sheep's wool, aids lambing ewes, and often draws and carries water. He must protect his flock from not just the cold and predators, but also from robbers. Morning and night, he alone keeps the wolves at bay—his only protection his sling and staff.

The flock remains outdoors on summer nights, their shepherd asleep beside them. In harsh weather, he sleeps in a crude tower or in a tent, having gathered the flock in caves or sheepfolds. His clothing is a sheep skin with the wool on, and a fabric girdle with pockets for coins, sling, and stones.

He typically wears his hair and beard long. He carries a bag with several days' food: bread, cheese, dried raisins, and olives. For relaxation he stretches out on an inviting patch of ground or plays his pipes.

[Illustration # A2-28, of Shepherd]

Spy

Trade Skill: Disguise

Related Skills: Evasion, Steal, Blend, Cunning, Secret Writing

Wealth: 10-100G (1d10 x10)

Award: +1 INT, +1 level any two skills, +1 level Language

To the heads of state, spies are the thieves of peace of mind, hiding out in every corner, stealing their secrets. Early rulers who covet other lands or kingdoms use intelligence agents for reconnaissance, or to spread false rumors to undermine the enemy's morale.

The differing methods of espionage make it hard to become the universal spy. Some spies are relatively mobile while others stay in one place for years on end acting as informants. Penetration agents seek access to commanders. Disinformation agents work to confuse the enemy.

The examples of spies throughout the ages are many. Sun Tzu's writings continue to influence modern spying 2400 years later. Egypt's pharaohs relied on the acquisition of intelligence. The bible tells of Hebrew spies in the story of Rahab. The Greeks and Romans used spies, as have many since. Two of the earliest agents we know by name are Christopher Marlowe and Francis Walsingham, both working for Queen Elizabeth I of England.

Spies almost never wear the uniform of their own country. And they almost always, if caught, die for their country, whether by suicide or by the noose. But despite the dangers and isolation some become double agents.

MCs may come into contact with spies since they too often work on behalf of the state. MCs who become spies must gain the trust of their employer and enter a contract.

[Illustration # A2-29, of Spy.]

Teacher

Trade Skill: Instruct

Related Skills: Research, Analysis

Wealth: 10-100S (1d10 x 10) +4G

Award: +1INT, +1 level any Trade skill

Professional teachers and schools exist prior to the third millennium BCE. School texts from 2500 BCE reveal knowledge of botany, geology, mineralogy, and math. Classes last from sunrise to sunset, and discipline is always strict. Literary

works of the past are copied and studied by the students.

The Hebrews view education as a lifelong process and their reverence for teachers is unsurpassed. The teacher sits on a raised platform surrounded by a semicircle of his students. Oral instruction is given on subjects such as arithmetic, anatomy, astronomy, and history.

The Talmud obligates a father to teach his son a trade. Since parents vary greatly in their effectiveness as teachers, and children in their aptitude for learning, instruction at secondary and higher levels is preferable for young persons of ability. The first elementary school teachers are paid by the parents. They are exempt from paying taxes. Pupils write passages from sacred scrolls on small wooden tablets covered with wax.

Warrior

Trade Skill: Any Combat

Related Skills: Any Survival, Will, Athletics

Wealth: 10-80G (1d8 x10)

Award: +1 STR or AGI

As the name implies, warriors are the product of war. The first wars are small and short, and lost to history. The first professional soldier appears with the rise of the city-states in Egypt and Mesopotamia. They are born of the constant struggle for water rights and arable land.

War evolves from one battle to the next: its tactics, its rules, its arms, and its armor, and not least of all, its soldiers. These attributes necessarily evolve together in a push and pull relationship. For instance, Sumerian soldiers of the fourth millennium BCE are armed with short spears. They wear conical copper helmets and thick cloaks for body protection. Later, they carry battle-axes and large rectangular shields.

The title captain is often used for any military officer, whether a leader of thousands, hundreds, or fifties. His expertise includes knowledge spanning military hierarchy and its inner workings, large-scale tactics, counter-tactics, troop deployment, logistics, and resource management.

There needn't be an active war in the story for an MC to choose this occupation. Many are a byproduct of *past* service in some army or other. Characters that have a background in the military will also know several combat related skills. Captains in semi-retirement may be sought to instruct younger warriors. Veteran status and treatment vary by country and by war.



Assyrian Soldiers

In many societies, military conscription is done by lot. Since the conscript faces death in combat, rituals of atonement and purification are performed prior to their service in the hope of averting the wrath of the gods.

MCs with a background in the military will naturally be skilled at combat, of one form or another. Additionally, their service will have influenced their mindset in some way, whether for good or bad. A little research into the armies of the day, in whichever era and area your character calls home, will go a long way toward bringing them to life.

For more info about Warriors see War in the GM Primer, Chapter Seven.

If Europe should ever be ruined, it will be by its warriors. Montesquieu

Witch

Trade Skills: Theurgy or Thaumaturgy

Related Skills: Forage, Local Knowledge, Dreaming

Wealth: 10-100S (1d10 x10) +2G

Award: +1 INT or SPI

(Occupation not recommended for new players.) Possibly the hardest occupation to define, that of Witch, is also one the oldest and most widespread. We want to be as inclusive as is practical, and so offer this list of suggestions as a guide to who might be a witch.

- If you prefer the company of nature's creatures to humankind

- If your garden blooms at night
- If your circle of friends meets in a literal circle
- If you are wise in the ways of the earth
- If your mother and the moon are the only ones who have seen you nude
- If you are an 'old soul'
- If you have a healing nature
- If you know the things others don't
- If death fascinates you
- If you practice something called conjuring, voodoo, fortune telling, soothsaying, or 'the craft'...you might be a witch.

Wherever there are witches, suspicions and rumors of malevolent handiwork follow. Country folk having heard of the rites that wizards use to summon demons, assume that witches, too, call on such aid, though very few do. Though a witch might brew up a storm in her caldron, much like cooking a stew.

It can be risky for an old woman to match the stereotypical ideal of a witch: to keep a pet cat or toad, for instance, to ease her loneliness. She is likely to be ostracized by frightened or unkind neighbors. On the other hand, certain old women are not above acting the part to keep their neighbors guessing. Some are indeed witches, while others are simply housewives.



The Witches' Sabbath, by Frans Francken II

The Power of Plants

An Herbalist is not a witch but many witches start as Herbalists. Their use of plants goes beyond healing and tonics into casting spells and brewing elixirs.

The secret energy that carries witches aloft comes partly from a thick ointment. It incorporates some of the most potent herbs in witchcraft: henbane, monkshood, mandrake, deadly nightshade, and hemlock. Blended with other extracts in the fat of unbaptized children or lard, the ingredients create a powerful magical synergy. See Power Plants and Poisons, also Witches Salve in the Enchanted Emporium, Book of Legends.

The love charm, and especially that used for an illicit affair, is one of the more common forms of magic practiced by witches, and one that connects adultery and magic. Other things such as amulets and talismans are made to protect women, children, and animals from harm. See the Enchanted Emporium in the Book of Legends for information about such items.

Once a day, during a witch's incantations, she can strengthen a spell with a witch's ladder (nine feathers tied onto a multicolored cord). Or, a charm bag holding coffin nails, and the nail parings or hair from an intended victim can strengthen a spell. These things may take some effort to procure, and they are not reusable, but the benefits are threefold:

1. Spell cast with bonus die.
2. Doubles AE or Duration.
3. Effect is maximized.

Aradia, daughter of Diana, said to her followers: *"Once in the month, and when the moon is full, ye shall assemble in some desert place, or in a forest all together join to adore the potent spirit of your queen, my mother, great Diana."*

From Charles Godfrey Leland's, Aradia, Gospel of the Witches

Woodsmen

Trade Skill: Wildcraft or Forestry

Related Skills: Hunt, Trapcraft, Fish, Forage

Wealth: 10-100\$ (1d10 x 10) +2G

Award: +1 HEA. +1 SUR.

Individualists at heart, woodsmen (or woodswomen) are at one with nature. They are in

tune with their surroundings through nearly imperceptible clues temperature and humidity, faint odors on a breeze, the secret language of birds, or the tracks of small animals.

Though they are born loners they are often drawn to join some cause for a while. Thus, a group of adventures may gain the help of a woodsman as a guide or mentor. They also make great main characters in solo wilderness adventures.

The woodsman can call on help once a day from any nearby wild creature. This may take the form of finding food, shelter, water, safety, or lost items.

In the north of Europe, the Old Religion persisted in spite of the coming of Christianity. Courts and courtiers might be Christian, but the forests were true to the phallic cycle and the old magicians.

Pennethorne Hughes, *Witchcraft*

[Illustration # A2-32, of Woodsman]

THE CANDLEMAKER'S DAUGHTER Cont.

You: I rush to her side to see if I can keep her from falling.

GM: Make an agility check. You need a ten.

You: {Roll 1d6. Result 5. Add to AGI6}. Eleven!

GM: You catch her before she falls. You think you hear her say something like, “the red eagle of the North.” After a few seconds her eyes flutter open.

You: I ask if she’s ok.

GM: “I’m fine. I just need a minute to sit.”

You: I help her. “You fainted. Is everything alright?”

GM: “It’s all coming back. The dream!”

You: I pick up the doll she dropped. Does anything happen to me? Anything unusual about it?

GM: No. It looks like a normal doll.

You: I ask her about the dream.

GM: “It’s starting to make sense now.”

You: “About Lucy?”

GM: “I dreamed—I was a little boy. In my dream I came to visit Lucy, but I never quite made it. A giant tree grew up in my way. Then I found a baby bird beneath the tree.

“I watched as the little bird tried to climb the tree, but it kept falling. I looked up into the branches and way out on the end of one I saw a nest. So, I scooped up the chick in one hand and started to climb the tree.

“As I reached the branch the chick began to fret. Naturally I tried to comfort the poor little thing so it wouldn’t alert its parents—so they wouldn’t reject it.

“When I made my way out to the nest it was empty. Just then an eagle came crashing through the canopy of leaves. It dived straight for me. Before I could do anything it, it bit off my hand—the hand that held the chick! Then it hit me with its wings.

“As it flew back up through the branches I, I fell. It seemed like for a very long time. But before I hit the ground, I woke up and was myself again.”

When she’s done, she looks at you and the miners a bit shyly and says, “but here I am going on about a stupid dream when there’s a little girl lost!

“Fagan, you better get back up to the mine and see how the search comes. Brodkin, you run off to the sheriff. Then go door-to-door and get everyone out looking. I’m going to get the healer.”

And before you know it you are standing where you started, alone on Lucian’s doorstep.



[Illustration # A3-1, of Combat Training]

THREE: SKILLS

KNOWING A SKILL enables a character to perform a wide range of related actions. Remember that the lack of a skill should not be a deterrent to trying something. There is often some other option when no one in the party has the necessary skill, or when characters encounter a situation not covered by a listed skill. And there's nothing wrong with expanding on what a skill can do. Each skill has a few associated actions listed, not to limit your choices, but to give you an idea of the possibilities.

WHERE SKILL MEETS LUCK

YOU NEVER KNOW AHEAD OF time *which* skills will be tested, or *where*. What you can do is listen for a chance to employ the skills your character has. The list of things you can use your various skills for is long. Being ready to help tackle some problem is the heart of adventure.

There are two main kinds of skill checks: unopposed rolls are those that are made against a target number—opposed rolls are those that are made against the roll of another character. The target number is always 13. Opposed rolls have no target other than to be the highest.

Many social skill tests are opposed. An argument with support characters may be roleplayed between a player and gamemaster, or it may be determined by a die check—likewise between any two characters with any sort of non-combat dispute or contest between them. To determine the outcome of such an encounter, opposing rolls are made, the results are narrated and the game progresses.

Perhaps you go for the best two rolls out of three. Perhaps another character steps up to support his comrade and adds his die to the roll. Or perhaps one side refuses to accept the outcome, opting for further confrontation. At some point, roleplaying may supersede tossing dice. Both options have their pros and cons.

Following is an example of how to use skills to reach an agreement. It covers several different types of skills but there are countless possibilities.

A language check might come into play when your character is looking for someone they want to question about a missing horse. You track down a witness only to find that the two of you speak different languages. The GM determines the two languages are closely related and gives

you the chance to communicate, on a limited basis. You and your witness each roll. Your roll fails, but luckily theirs succeeds. After an hour or so you get a workable description of the thief and the time of day the theft occurred.

A Heritage check might be used when your character is looking for a favor from a stranger. You are walking to the neighboring town to confront the scoundrel who stole your horse. A man driving a cart stops when you wave him down, but balks when you ask for a ride. He seems to think you're a beggar. Before he drives away you try to appeal to him as an equal.

A social skill may be employed when you are riding with a stranger to search for the man who stole your horse. You don't want to divulge your business, but you don't want to appear ungrateful either. The gamemaster determines that the man is suspicious. You use your charm to put him at ease.

You may end up using your trade skill, Commerce to make a deal with the driver taking you to find the man who stole your horse. You have enough money to make a fair offer to transport the thief to the sheriff if all goes well.

You promise to tie the prisoner up so there will be no danger to the driver. You promise to be done with his services by nightfall, and to pay him a week's worth of wages. Your offer is good enough that the gamemaster tells you to roll with a bonus die. You succeed and the deal is struck.

You might try to use one of your miscellaneous skills when the gamemaster mentions a rider appears on the road ahead. You see him in the distance riding away as you top a hill. It's too far away to tell if it's someone you know but the GM allows you to use a Discovery roll to see if you recognize the horse.

Session One			Session Two			Session Three			Session Four		
Easy ✓	Mod	Hard	Easy ✓	Mod A	Hard	Easy F	Mod	Hard ✓	Easy A	Mod ✓	Hard
Session Five			Session Six			Session Seven			Session Eight		
Easy ✓	Mod	Hard	Easy F	Mod ✓	Hard A	Easy	Mod	Hard	Easy	Mod	Hard

SKILL ADVANCEMENT

THE ABOVE CHART demonstrates how to level up a character's skills. This happens at the end of a game session. If a character is in play for that session, it is assumed they are actively trying to improve whichever skills they want to advance. If the character is not in play for a session, they do not level-up.

One Easy skill can be leveled up each session. One Moderate skill can be leveled up every second session. One Hard skill every third.

On the table below 'X' indicates a chance to level up.

Schedule of Advancement by Session

	Session Number					
	One	Two	Three	Four	Five	Six
Easy	X	X	X	X	X	X
Med		X		X		X
Hard			X			X

Characters that were in play get a chance to level up at least one skill. If they roll above their current skill level on a d6 they succeed. For example, at the end of each session a player can try to level up one of their Easy skills. If they will be going from level two to level three, they must roll a three or higher.

Note that there is also a monetary cost to advance moderate and hard skills. These costs cover the more mundane aspects of leveling up, such as acquiring or upgrading tools of the trade, hiring a teacher, guild fees, and/or other small, related expenses.

It only takes a minute to level up at the end of the session. When a skill level is gained, the player should consult the skill description for level rewards. Also remember to enforce any skill level restrictions the character may have. Note that instead of leveling up, a new skill may be added at level one without rolling.

The level-up chart is a copy of that appearing on the back of the character sheet. It indicates how a character can roll to level up a skill. The chart keeps track of these rolls. A

checkmark indicates success. 'A' is for added skills. 'F' indicates failure. A failure means that the character must wait for another session before rolling again. This builds a record of each MC's progression.

SKILLS KEY

ALL SKILLS SHARE certain elements: Related Stats, Training Intensity, Related Occupations, Associated Actions, and Level Awards. Each is explained below.

Related Stat (RS)

Denotes the stat used for this skill. The higher the number the better, as this is added to your level when rolling skill checks.

Note that certain skills have more than one related stat, but only one should be listed when making your character. This just means that the skill may be approached in different ways by different people. It's your choice which stat to use.

Training Intensity (TI)

This is a measure of the relative effort and resources needed to advance skill levels. Advancement requires time, practice, and (in the case of more difficult skills) money.

It's good to have a balance of skills that allows a character to do a wide range of things, but also, as the game progresses, to focus on advancing two or three as high as possible.

Study may be formal or not. Practice may be self-guided by the character, or it may be 'on the job training' as in a master and apprentice relationship. Characters can also learn from other party members who are more skilled and who have the skill Instruct.

Easy skills can be learned at the novice level without a teacher, by anyone at any time, as long as the character has unused levels. Many skills require education from masters in the field.

It can be assumed that the MC attends to the details of practice.

The following ranking system reflects the requirements of the three divisions, based on how hard a skill is to learn.

Easy: May be self-taught. No cost to advance.

Moderate: Requires the skill Research, or access to a teacher. Cost: see table below.

Hard: Requires an expert level (or above) teacher. Also note these skills probably involve some sort of initiation ritual at key stages. Cost, see table below.

Skill Cost by Level

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>
Mod --	30S	50S	1G	4G	10G	
Hard --	10G	30G	50G	100G	200G	

“In philosophical terms, Initiation is equivalent to a basic change in existential condition; the novice emerges from his ordeal endowed with a totally different being from that which he possessed before his initiation, he has become ANOTHER.” Mircea Eliade, Birth and Rebirth

Related Occupations (RO)

Listed are those occupations that may rely on this skill. Characters with occupations that are not listed may still take a skill. Occupations in parenthesis are detailed in the GM Primer.

Associated Actions

These are the most common actions this skill makes possible. They generally require a die check to succeed. Note that most skills allow any number of other actions than those listed (per GM approval). Just because something isn't explicitly listed doesn't mean it can't work.

Level Awards/Abilities

As a character gains levels in this skill, they gain immunities, bonuses, and free levels in other skills. When “add level to” appears, no roll is required to raise the designated skill. However, a free level may never be used to raise a skill to level six.

SKILLS	Related Stat	Training Intensity	Related Occupation(s)
<u>Language</u>	INT	Hard	N/A
<u>Heritage</u>	SUR	Hard	N/A
<u>Social Skills</u>			
Blend	SUR	Moderate	Outlaw, Jack of All Trades, Actor, Spy
Charm	INT or SPI	Easy	(Inn Keeper), (Custodian), Ambassador, Actor
Cunning	INT	Moderate	Spy
Debate	INT	Moderate	Ambassador, Counselor
Hindsight	SUR	Easy	Monk/Friar, Jack of All Trades
Insight	INT or SPI	Moderate	Counselor, Police/Sheriff, Gambler
Intimidate	INT or SUR	Easy	Outlaw, Eunuch
Leadership	INT	Moderate	(Overseer), Official, Caravan Chief
<u>Trade Skills</u>			
Acrobatics	AGI or STR	Hard	Acrobat
Alchemy	INT or SPI	Moderate	Alchemist
Anatomy	INT	Easy	(Butcher), Physician
Beauty	HEA	Moderate	(Barber/Beautician), Dancer, Actor
Carpentry	AGI or INT	Moderate	(Carpenter)
Commerce	INT	Moderate	(Accountant), Caravan Chief
Create	SPI	Easy	Artist, Bard, (Carpenter)
Dance	AGI	Moderate	Dancer
Entertain	SUR	Moderate	Bard, Actor, Dancer
Forestry	SUR or INT	Easy	Forester, Woodsman
Govern	INT	Moderate	Official
Horticulture	INT	Easy	Farmer
Husbandry	SPI	Moderate	Farmer, Hunter
Identify	INT	Moderate	(Sage)
Law	INT	Moderate	Police/Sheriff, (Lawyer), Outlaw, Forester, Counselor, Official
Mapping	INT	Easy	(Cartographer), Explorer
Medicine	INT or HEA	Hard	Physician, Herbalist, Monk
Metallurgy	INT	Moderate	(Armorer), (Metalsmith), Alchemist
Nautical	INT or STR	Moderate	Sailor, Explorer
Ride/Drive	SUR	Moderate	Knight, Farmer, Body Guard
Spiritual Ministry	SPI	Easy	Priest, Prophet, Monk, Saint, Exorcist
Thaumaturgy	INT	Hard	Mage, Witch, Alchemist
Theurgy	SPI	Hard	Priest/Cleric, Exorcist, Witch
Wildcraft	INT	Easy	Woodsman, Hunter
<u>Combat Skills</u>			
Armored Defense	AGI or STR	Moderate	Warrior, Knight, Archer
Armorless Defense	AGI or STR	Hard	Warrior, Barbarian
Bow	STR or AGI	Hard	Archer, Hunter
Crossbow	AGI or STR	Moderate	Archer, Bounty Hunter
Minor Range Weapon	AGI	Easy	Hunter
Single-Handed Weapon	STR or AGI	Moderate	Warrior, Bodyguard, Knight, Barbarian
Thrown Weapon	STR or AGI	Easy	Warrior, Barbarian
Two-Handed Weapon	STR or AGI	Moderate	Knight, Warrior, Barbarian
Weaponless Combat	AGI or STR	Moderate	Bodyguard, Athlete

Underhanded Skills

Disguise
 Forgery
 Pick Locks
 Poison
 Secret Writing
 Sneak Attack
 Steal
 Trapcraft

Survival Skills

Climb
 Evasion
 Fish
 Forage
 Hunt
 Pursuit

Misc. Skills

Analysis
 Aquatics
 Athletics
 Caving
 Channel
 Discovery
 Dreaming
 Duality
 Give Aid
 Instruct
 Local Knowledge
 Lore
 Prediction
 Research
 Sleight of Hand
 Will

Related Stat	Training Intensity	Related Occupation(s)
INT	Hard	Actor, Spy
INT	Easy	Outlaw
AGI or INT	Moderate	Outlaw
HEA or SUR	Hard	Assassin
INT	Moderate	Spy, Police/Sheriff, Outlaw
AGI or INT	Moderate	Assassin, Hunter
AGI or SUR	Moderate	Outlaw, Spy
SUR or INT	Hard	Assassin, Woodsman
STR or AGI	Moderate	Sailor, Outlaw
SUR	Easy	Spy, Hunter
SUR	Moderate	(Fisher), Woodsman
SUR	Easy	Herbalist, Woodsman, Witch
SUR or INT	Moderate	Hunter, Woodsman, Bounty Hunter
AGI	Easy	Bounty Hunter
INT or SPI	Moderate	Physician, Ambassador, Police/Sheriff, Prophet, Mage, Librarian, Gambler, Dream Interpreter, Counselor
SUR	Easy	Sailor
HEA	Easy	Athlete, Warrior
SUR or STR	Hard	Explorer
SUR	Hard	Prophet, Saint, Dream Interpreter
SUR	Moderate	Police/Sheriff, Hunter, Explorer
SPI	Moderate	Mage, Dream Interpreter, Witch
SPI or INT	Moderate	Mage, Priest
SPI or INT	Easy	Jack of All Trades
INT or SPI	Easy	Teacher
INT	Easy	Witch, Farmer, Official, (Guide)
INT	Moderate	Bard/Troubadour, (Sage), Alchemist
SPI	Easy	Prophet
INT	Moderate	Teacher, Monk/Friar
AGI	Moderate	(Stage Magician)
SUR	Hard	Eunuch, Artist, Alchemist, Farmer, Priest/Cleric, Mage, Shepherd, Warrior

LANGUAGE

ALL LANGUAGES are Hard training intensity. The related stat for all languages is INT. A skill check applies when a character tries to understand written or spoken words in another tongue. Use the d8, add INT and level, attempting to match or exceed 13. If the two languages are similar there is a fair chance. If there is sufficient time to study a text, or if a foreign speaker is patient and has an interest in making themselves understood, there is a better chance.

In the case of trying to read something in a distant language, no roll is allowed. In a case where two characters are trying to communicate

in related, or *sister* languages, both roll. If both succeed the conversation goes well. See the Sister Languages chart in Chapter Five of in the Gamemaster Primer.

The chart on the next page lists the main languages used in Mythmaker: It denotes the main heritage associated with each and the area. Also listed is the era in which the language was used. Adventures in Mythmaker use three basic time frames, or eras: Ancient, Dark Age, and High to Late Middle Ages.

[Illustration # A3-2, of interpreter]

Main Language List

Language	Heritage and Area	Era
Arabic	Arabian. Spain & Eastern Mediterranean.	All
Basque	Basque.	All
Danish	Norse. Scandinavia (Denmark).	All
English	Anglo-Saxon. England & Southern & Eastern Scotland.	All
Latin	Southern & Western Europe.	All
Finnish	Norse. Scandinavia (Finland).	
Frankish	Frankish.	
Gothic?		
Greek	Greece & Eastern Roman Empire.	
Hebrew		
Italian		
Norwegian		
Old Norse		
Sanskrit?		
Slavic?		
Spanish		
Swedish		
Uralic		

HERITAGE

THINK OF HERITAGE as a social group. All heritages are Hard training intensity. The related stat for all heritages is SUR.

Social standing has always been like an invisible pyramid, as much an idea as it is a monument. At the top sit the shining few, at the bottom, the mass of humanity.

The barriers between classes of people are like glass ceilings. Conversations and dealings between classes is often cordial and productive, but fraternization is rare, and marriage rarer still. Places and times where

society is like a ladder that one can climb have been few. The Medieval world in particular provides an example of this when they who would break the glass ceiling find every hand raised against them.

Heritage checks may be used when characters interact with those above their station. In asking for a favor for instance, a stranger may agree or not agree, based on your roll. And even when interacting with those of your same class a skill check may win over an enemy. Use the d8, add SUR and level, attempting to match or exceed thirteen. There are smaller sub-groups associated with many of those listed below.

Main Heritage List

Heritage	Area	Era
Arabian		
Avar Khaganate		
Baltic		
Basque		
Bulgar		
Celtic		
Christian		
Frankish		
Germanic		
Greek		
Hunnic		
Islamic		
Jewish (Hebrew)?		
Magyar		
Norse		
Norman		

Pictish
 Roman
 Romani
 Sicilian
 Slavic

[Illustration #A-3, of Social Class Pyramid]

SOCIAL SKILLS

Most social skills are learned not through formal teachers but by simply observing other people in daily interactions. There are no Hard social skills. Those with a TI of moderate do not have a monetary cost by level.

Blend

RS: SUR TI: Moderate
 RO: Jack of All Trades, Outlaw, Actor, Spy
 Blend works well with the Everyman archetype. Characters with this skill have an air of authority or competence about them. They embody the term *social chameleon*.

Associated Actions

Avoid attracting attention.
 Fit in with people of other heritages.
 Gain access to people above one's social station.
 Gain access to restricted areas.
 Captivate an audience.

Level Awards/Abilities

1. Read people: form accurate opinions of them after a short observation.
2. Mimic any other social skill at one level below current.
3. Add level to any other social skill.
4. Add level to Heritage.
5. Add level to Disguise.
6. Gain access to royals.

Charm (Etiquette)

RS: INT or SPI TI: Easy
 RO: (Inn Keeper), (Custodian), Ambassador, Actor

This skill is used to impress people and to influence them. It can get results where reason and coercion cannot. However, charm can be tricky to roleplay since like beauty, it is in the eye of the beholder. Failing a skill check can mean the character comes off looking smarmy at best, or condescending.

Charm incorporates Etiquette. In any social situation, there is a chance of making some small breach of manners. This can be compounded in the company of royals or

foreigners, where customs are bound to differ. Use Charm to avoid such blunders.

Associated Actions

Gain attention or catch someone's eye.
 Instill sympathy.
 Get assistance or information.
 Impress an enemy.

Level Awards/Abilities

1. Add level to Debate or Beauty.
2. Add level to Leadership or Cunning.
3. Circle of friends includes famous personages. Bonus die to charm a single person.
4. Add level to Spiritual Ministry.
5. Circle of friends includes royalty.
6. An unspoken blanket of legal immunity shields character from prosecution of any single crime of their choice.

Cunning

RS: INT TI: Moderate
 RO: Spy

Without this skill, one can hardly tell a joke, let alone lie. Little-white-lies and innocent fibs are how it all begins, as you learn to disguise small simple lies within larger truths. You learn to hide the outward clues to your tall tales. You train your body to cover for you, masking the involuntary signs of lying.

Eventually you master the art of reframing a lie as the truth, while painting the truth as the real lie. Nevertheless, even the best liars can only, as they say, "fool some of the people all of the time, and all of the people some of the time." However, that is not the liar's biggest problem. That comes when one starts to believe their own lies.

To try to tell a lie, a player must make an opposed roll against the hearer's chance to disbelieve it. If the liar's roll is higher than the hearer's roll they will be believed. A couple of factors count besides the liar's skill. First is the size of the lie. Second is the hearer's INT, or their skill at Insight.

Note that no amount of lying can change the truth. A hearer in possession of the truth need not roll.

Size of Lie: Lies range in size from fibs to whoppers.

Fib: Meant to be harmless (little white lies). Contain some measure of truth. No roll needed in most cases.

Sham: Misleading gossip; cheating at games of chance where small stakes are involved; dishonesty in small business dealings. Add bonus die to liar's roll.

Fraud: Told to enable larger criminal plans, or as malicious slander, or to cover up some crime.

Whopper: Concerns major crime or conspiracy. Directly opposed to truth and facts. Connected in some way to death. Add penalty die.

Associated Actions

Start a rumor.

Run a scam.

Make plausible excuse for being caught committing a crime.

Level Awards/Abilities

1. Add bonus die if lying to children.
2. Add bonus die if lying to a single adult.
3. Add bonus die if lying to jury of peers.
4. You are able to tell before you lie whether the hearer would believe you or not. Both sides roll ahead of time.
5. Add level to any underhanded skill.
6. Achieve cult leader status.

No man was ever so much deceived by another as by himself. Greville

Debate (Negotiate)

RS: INT TI: Moderate

RO: Ambassador, Counselor

Debate can be used in dangerous situations, where a simple agreement can ward off violence. Here is a skillset for those who believe in the power of words over swords. Avoiding bloodshed is no small thing. This skill is twofold, in that you can be a good debater or a good negotiator, but it is when the two talents are combined that they become most useful.

A master debater need not be right or even truthful to win an argument, just persuasive. However, mixing lies and logic too many times can get your tongue cut out. At the very least, the act of bartering is a great way to employ this skill.

Note, typically, disagreements can, and should, be roleplayed—however, this can have its limitations. Prudent use of this skill can shorten certain encounters.

Associated Actions

Argue on one's own behalf.

End arguments between others.

Arbitrate disagreements.

Get discounts on goods and services.

Influence official and legal decisions.

Level Awards/Abilities

1. Identify the relevant points of a dispute.
2. Bonus die if arguing one on one.
3. Bonus die if negotiating one on three, or in small court.
4. Bonus die in front of a crowd or jury. Add level to Leadership.
5. Bonus die to convert enemies to friends.
6. Bonus die if speaking to royalty.

Speak your mind and fear less the label of 'crack-pot' than the stigma of conformity. And on issues that seem important to you, stand up and be counted at any cost. Thomas J. Watson

Hindsight

RS: SUR TI: Easy

RO: Monk/Friar, Jack of All Trades

Learn from past mistakes for future successes. Hindsight helps the investigator know where to look to find things, deduce causes, and diagnose illnesses. A hunch is the visualization of a problem and its probable solution.

This skill has a passive side in which the character's subconscious may work to remind them of something in their past. That relates to something happening presently.

Associated Actions

Speak with authority on questionable subjects.

Use anecdotes to make a point.

Get a hunch.

Level Awards/Abilities

1. Identify the best course of action in personal matters (roll for clue from the GM).
2. Add level to any trade skill.
3. Identify the best course of action for others.
4. Add level to Instruct.
5. +1INT.
6. Offer advice to popes and kings without fear of death or excommunication.

Insight (Detect Lies)

RS: INT or SPI* TI: Moderate

RO: Police/Sheriff, Counselor, Gambler

*Choose one stat or the other when you take this skill. Characters who use their INT as the related vital stat can perform feats of logic that astound the mass of mankind. Those who use SPI seem to have divine vision into any matter.

Certain divine beings of legend have the supernatural ability to tell truth from lies. Seers have a spell for the purpose, while others must cultivate a skill for getting at the truth. Those few who are extremely skilled learn to preempt liars by dropping 'truth bombs' early in a confrontation.

The primary use for this skill is to make leaps of understanding when your clues into a mystery run dry. It can help to narrow down a list of possibilities to the most probable choices. When your character is suspicious of a given statement, they may ask to roll an Insight check.

Even the omission of a relevant truth may be considered a lie. Unfortunately, knowing that something is a lie is not the same as knowing the whole truth. See the skill Cunning on previous page for the classification of lies associated with insight skill levels.

Associated Actions

Spot self-evident truths.

Determine when a course of inquiry is going down the wrong path.

Level Awards/Abilities

1. Identify a possible false statement.
2. Identify possible motives for a particular lie.
3. Bonus die against Shams.
4. Bonus die against Fraud.
5. Add level to Debate.
6. Bonus die against Whoppers. You are often able to tell before someone is about to lie.

By the pricking of my Thumbs, something wicked this way comes. Shakespeare

Intimidate

RS: INT or SUR TI: Easy

RO: Outlaw, Eunuch

Similar to Leadership. Use this skill to get someone to do your bidding. The difference is that whereas Leadership works better on one's compatriots, Intimidate is more appropriate to use on one's foes.

Intimidate can be used to forestall a fight, to rob someone, to silence someone, or to force somebody to break the law.

Associated Actions

Force compliance of peers.

Influence enemy decisions.

Subvert the law in one's favor.

Level Awards/Abilities

1. Differentiate between leaders and followers at a glance.
2. Bonus die to intimidate single unarmed foe.
3. Bonus die to intimidate up to three foes.
4. Bonus die to intimidate small crowd.
5. Add level to Debate or Cunning.
6. Gain some sort of influence over royalty.

Leadership (Command)

RS: INT TI: Moderate

RO: (Overseer), Official, Caravan Chief

Leadership uses duty and hope to inspire action. This skill is used for effective management of any kind of organization. Use it to get others to do what you want and help keep underlings loyal. The best commanders make people believe they are doing things for themselves.

This skill may come into play when compatriots or underlings consider going against your character's wishes. Opposing skill checks are made against Debate or Intimidate.

The GM may use this skill by having support characters in positions of authority test the MC's fealty.

Associated Actions

Earn loyalty and compliance of peers.

Gain respect, even amongst enemies.

Uphold order in times of chaos.

Delegate duties.

Rally troops.

Raise morale.

Level Awards/Abilities

1. Differentiate between leaders and followers at a glance.
2. Bonus die to turn single 'mutineer'.
3. Bonus die against group mutiny. Add level to Language.
4. Add level to Debate or Charm. Inspire underlings to redouble their efforts.
5. Gather followers from enemy ranks.
6. Add level to Insight or Hindsight.

TRADE SKILLS

These are directly related to an occupation. Typically, only one Trade skill may be taken. There are several exceptions to this however,

most notably the Jack of All Trades. Also see Chapter Three, Changing or Adding Occupations.

Note that certain occupations list other types of skills as their trade skill. For example, a warrior's trade skill comes under the heading of Combat Skills.

Acrobatics

RS: AGI or STR TI: Hard

RO: Acrobat

One would typically learn this skill for the sake of performing before an audience. It takes years of training to be very good. A dancer could benefit from Acrobatics as could many other occupations that are physical in nature.

A side benefit of this training comes when the acrobat engages in combat. The level awards are primarily combat related. They also list which acrobatic maneuvers one should be proficient at according to their skill level.

Trying any acrobatic maneuvers, or their equivalent, without this skill can result in self-injury. Characters with an ectomorphic or thin body type gain one free level to start.

[Illustration # A3-4, of Acrobatics]

Associated Actions

Tumbling.

Recover from trip or fall (reduce damage).

Negotiate obstacles: add bonus die to Pursuit once per chase.

Level Awards/Abilities

1. +1 to DEF. Add level to Climb. Able to perform balance beam basics. -2LP from fall damage.

2. Negate an opponent's 'home-ground' combat advantage. -4LP from fall damage. Able to perform uneven bar basics.

3. +1 to ATT, H2H. Add level to Athletics. Able to perform standing front flip. -6LP from fall damage.

4. Able to perform standing back flip. Halve fall damage.

5. +1 to DEF. Able to perform all acrobatic maneuvers. Reduce fall damage to 25%.

6. Reduce fall damage to 10%. Add level to any non-ranged combat skill.

Alchemy

RS: INT or SPI TI: Moderate

RO: Alchemist

Science is the child of Alchemy; Alchemy is the child of magic.

To the uninitiated, alchemical symbology and writings are effectively incomprehensible. The alchemist's work progresses through the interaction of long periods of consideration and occasions of spontaneity. Much is said about their attempts to make silver and gold from lesser metals, but these efforts are only part of their greater goal to perfect their own bodies and souls.

The alchemist projects psychological associations into the tools and materials of their trade, but the alchemical opus depends as much on its experiments and processes as on its psychic connection. Thus, the mixing, heating, cooling, and observation of things becomes transcendental.

As a proto-science concerned with self-realization and enlightenment alchemy seems to be a practice at odds with itself. More than that it defies economic principals in promising gold for all. And perhaps worse, it defies religion in seeking salvation through other means. However, with its roots as ancient as Egypt and extending to India, Arabia, China, Greece, and beyond, it has persisted into modern times.

Alchemy was developed into a major system in Egypt in the centuries before Christ. Greeks took up the practice and alchemy spread to Persia and Syria, and later into Europe. The Greek's influence was to add their theory that all matter was made from a single formless substance and that from this comes the four elements of earth, air, fire, and water.

Alchemy mixes magic, mystical philosophy, and chemistry. Its practices are symbolically related to death, resurrection, corruption, and regeneration. Over time alchemy blends astrology into its workings in the belief that the heavenly bodies represent and control certain metals. They believe therefore that the positions of the sun, moon, and planets influence the success (or failure) of their work.

[Illustration # A3-5, of Alchemy]

Associated Actions

Outfit laboratory (required for production of Potions and lethal poisons).

Distill and purify contaminated substances.

Diagnose illnesses and poisonings.

Level Awards/Abilities

1. Produce simple medicines and mild poisons (one per day).
2. Produce Tonics and antidotes to mild poisons (one per day).
3. Produce lethal poisons (one per day).
4. Produce Elixirs (one per week).
5. Double production of above.
6. Transmute metal (See box below).

Transmute Metals

A number of texts present methods for turning copper into silver or lead into gold. The transmutation of metals is a lengthy and complex process, further complicated by the intentional shrouding of the instructions in allegory and symbolism.

The alchemist must gather a unique set of ingredients to create the Philosophers' Stone, starting with a bit of gold; and not just any gold, it must be freshly mined. Other materials include: the milk of stones, a cup of morning dew, [Expand]

Anatomy

RS: INT

TI: Easy

RO: (Butcher), Physician

Knowledge of how bodies work and how they are put together is of use to many besides the butcher. It helps guide the warrior's hand and the hunter's arrow. It helps the healer too, from giving first aid to performing amputations. The executioner and the torturer also benefit.

Associated Actions

Skin, gut, cut, and package an animal.

Identify any animal's weak spot.

Diagnose the severity of a wound.

Level Awards/Abilities

1. +1 Dmg.
2. +1 to ATT.
3. Add level to Hunt or Medicine.
4. Add level to any defensive combat skill.
5. Add level to any offensive combat skill.
6. Contribute some significant discovery or idea to medicine.

Beauty

RS: HEA

TI: Moderate

RO: (Barber/Beautician), Dancer, Actor

There is the beauty which seeks to attract, and that which shys away. But it is only partly true that beauty is in the eye of the beholder. To the unbiased eye, there is a universal beauty.

Those rare individuals who possess more than their fair share of natural beauty have no need of a skill to display it. They form the ideal that all others strive for when they do their hair and makeup. It is for those others that the skill of beauty exists. It is this that turns plain John into Johnny the thief of hearts.

Associated Actions

Accentuate a person's natural beauty.

Cause infatuation.

Get help from strangers.

Level Awards/Abilities

1. Character is versed in the basics of cosmetics and hairstyling, on self or others.
2. Add level to Charm.
3. +1 to HEA.
4. Character becomes object of widespread adoration.
5. Roll bonus die on all social skill checks.
6. Character rubs elbows with the rich and powerful.

*I long not for the cherries on the tree,
So much as those which on a lip I see;
And more affection bear I to the rose,
That in a cheek than in a garden grows.*

Randolph

Carpentry

RS: AGI or INT

TI: Moderate

RO: (Carpenter)

This is a skill that many a young folk are introduced to by do-it-yourself-dads, in the course of keeping up the homestead.

But there is much more than home repair that can be of use to a party. Chiefly, the arts of the trapper and the sapper. Knowing how something is built points to how it can be destroyed. And it expands the trap builder's capabilities since many traps are built in.

Associated Actions

Fix things made by other carpenters.

Estimate the cost of a project.

Identify weak spots in a construction.

Level Awards/Abilities

1. Build a crate. Make rough lumber. Roof an outhouse.
2. Build a shed or raft, (demolish same).
3. Build a cabin. Conceal wall compartments., (detect same). Add level to Trapcraft.
4. Build a barn, house, or small ship. Conceal door or room, (detect same).
5. Build a mansion or a church.
6. Build a keep or a cathedral.

Commerce

RS: INT

TI: Moderate

RO: (Accountant), Caravan Chief

An understanding of money and its uses leads to financial security.

[A12, Expand]

Associated Actions

Balance a ledger.

Broker a deal.

Assess the worth of assets.

Produce financial statements.

Level Awards/Abilities

1. Map the flow of money between various entities.
2. Forecast the viability of a small economy.
3. Add level to language. Run a small business or agency.
4. Manage multiple loans and revenue statements. Add level to any other trade skill.
5. Run large company or small government.
6. Control the commerce of larger countries.

Gold is the money of kings; silver is the money of gentlemen; barter is the money of peasants; but debt is the money of slaves. Norm Franz

Create

RS: SPI

TI: Easy

RO: Artist, Bard, (Carpenter)

A handy skill for the inventive character. Creativity is a gift, but one that can be cultivated. It is the ingredient that ensures success for many occupations other than those listed above.

Associated Actions

Improvise things for other uses than intended.

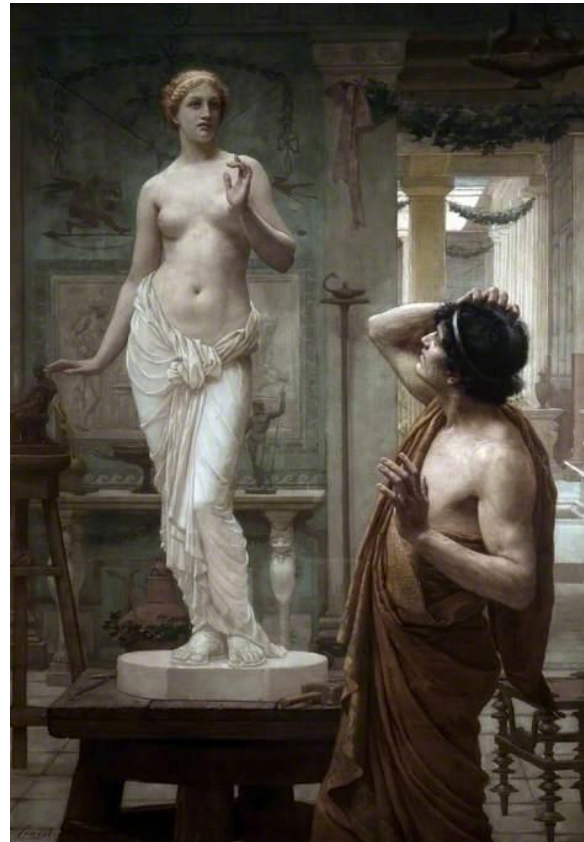
Create original works.

Invent items not on the equipment lists.

Level Awards/Abilities

1. Identify the possible solutions to a problem.

2. Add level to Alchemy, Codes, Carpentry, or Entertain.
3. Add level to Channel, Give Aid, or Cunning.
4. Add level to Discovery, Theurgy, or Thaumaturgy.
5. +1INT.
6. Create something that advances civilization or enhances mankind's understanding of the world.



Pygmalion and Galatea by Ernest Norman: Caption—Seeing women as essentially flawed, the Greek sculptor Pygmalion carves a maiden fair, yet she is cold and still. His attention to detail turns to obsession, and even prayer. He wishes her to live, and she is given life. (It is said that the goddess Aphrodite heard the artist's plea and gave life to the ivory figure by her own loving touch.)

Dance

RS: AGI

TI: Moderate

RO: Dancer

Here is a skill that many people have a little of, but few excel at. You don't need to be an expert to enjoy dancing. The widespread popularity of dance persists even through centuries of church suppression.

[A13, Expand]

Associated Actions

Move through a crowd or a cluttered room with grace.

Level Awards/Abilities

1. +1 MOVE.
2. Perform for others. +1 #def.
3. +1 AGI.
4. Teach others. +1 MOVE.
5. Perform for Royalty.
6. +1 level any combat skill.

We come whirling out of nothingness, scattering stars like dust . . . The stars made a circle, and in the middle, we dance. Rumi

Entertain

RS: SUR TI: Moderate

RO: Bard, Actor, Dancer

A skill for those who love the limelight. Entertainers have the power to change people: to lead an audience through a maze of laughter, anger, tears, and introspection.

Associated Actions

Draw attention to oneself.
Incite a crowd to action.

Level Awards/Abilities

1. Overcome stage fright.
2. Earn freebies, such as supper, or a bed at the Inn.
3. Make friends in high places.
4. +1 level Heritage.
5. Gain widespread fame and adoration.
6. Earn a royal commission and title.

[Illustration # A3- , of Bard]

Forestry

RS: SPI or INT TI: Moderate

RO: Forester, Woodsman

The forester's approach to forestry is primarily for profit. The woodsman's approach comes from a strict concern for the growth and health of the forest. The former sees a clearcut as progress, as long as everyone gets a cut of the gold. The latter sees the forest as eternal and inviolate.

Most people's approach falls somewhere in between these extremes. And since forestry is a trade skill, done to make a living, the approach of the one being hired is often dictated by the one doing the hiring.

The king or the landowner may want their woods managed for hunting, in which case they would do well to hire the woodsman. Or they may own a sawmill and wish to keep it supplied. Or a war is waging, and wood is needed to fire the forge.

Associated Actions

Assess the value of a stand of timber.
Identify tree species through small, singular clues such as its bark, silhouette, leaves, or wood grain.
Determine the history of a forest tract.
Find food, water, and game.
Discover a path to civilization if lost.

Level Awards/Abilities

1. Match a type of wood to its best use.
2. Diagnose and treat tree diseases and pests.
3. Identify the cause of a disturbance in the woods.
4. Broker land deals and timber sales.
5. Manage woodlands on large estates.
6. Oversee the King's woods.

Govern

RS: INT TI: Moderate

RO: Official

If a character wants to have power over another, this skill is only a step in that direction. It is not a guarantee that there is an open governor's seat ready and waiting.

Nor is it a morality test. It's a tool for bringing people into agreement to achieve a common goal. It is part politic and part process. Important aspects are a knowledge of the laws of the land, a flair for communication, and basic competence.

See Royalty and Government in Chapter Six of the GM Primer for a chart that shows the hierarchy of positions of power for various Ancient and Medieval rulership's. It is not all-inclusive, listing only Egyptian, Greco-Roman, Norse, and several European examples. Neither is it perfect, since divisions between classes are not always absolute, and when comparing different civilizations some amount of generalization is allowed between overlapping classes.

Associated Actions

Gather a group meeting.
Propose rules or laws.
Argue for or against a cause.
Investigate questions of ethics, inequality, waste, or abuse of power.

Level Awards/Abilities

1. Earn seat on small local committee.
2. Chair a village council.
3. Supervise a town or township.
4. Rule a city.
5. Rule a state.
6. Rule a country.

Horticulture

RS: INT TI: Easy

RO: Farmer

This skill is mostly about making plants grow but it touches on many related subjects.

[A? Expand]

Associated Actions

Identify plants, plant pests, and diseases.

Assess the value of a crop.

Assess an area for which plants will thrive.

Level Awards/Abilities

1. Know the uses for all common plants as well as their growing requirements.
2. Heal common plant diseases and repel pests.
3. Grow quantities of marketable plants.
4. Grow rare and valuable plants such as those used to cast powerful spells.
5. Breed new varieties.
6. Advance the study of Horticulture with some revolutionary idea.

Gardens are not made by singing "Oh how beautiful," and sitting in the shade.

Rudyard Kipling

Animal	Location	Date (all BCE)	Use
Dog	Various	10,000	Companionship, Hunting
Pig	Near East	8,500	Meat
Sheep	Fertile Crescent	8,500	Meat, Wool
Goat	Fertile Crescent	8,500	Meat, Milk
Cattle	Pakistan, Turkey	8,500	Meat, Milk, Labor, Transport
Elephant	Southern Asia	6,000	Transport, Labor
Chicken	Southern Asia	6,000	Eggs, Meat, Entertainment
Horse	Central Asia	3,000	Meat, Transport, Labor
Ass	Egypt	3,000	Transport, Labor
Camel	Mongolia, Arabia	2,000	Transport
Falcon	China	2,000	Hunting
Bee	Egypt	450	Honey, Wax
Rabbit	Rome	100	Meat

Husbandry

RS: SPI TI: Moderate

RO: Farmer, Hunter*

*A hunter may use husbandry to hunt with dogs or falcons.

Husbandry is the care and breeding of domestic animals. It began out of a need for a more reliable source of food than fishing or hunting could provide. It developed into other uses for animals, such as companionship, pulling a plow, carrying a load, entertainment, transportation, and wool for clothing.

Usefulness is the first desirable characteristic of domesticated animals. They should also be able to thrive and breed without too much effort on the part of their owner. Most species of wild animals are better left wild. The chart below is a timeline showing where and why certain animals were domesticated.

Associated Actions

Diagnosing an animal illness.

Calm a distressed animal.

Level Awards/Abilities

1. Know the care requirements for all common animals as well as their uses to mankind.
2. Treat common animal maladies.
3. Train animals. Treat minor wounds.
4. Tame a wild animal.
5. Develop an improved line through breeding.
6. Domesticated a new species.

[Illustration # A3-8, of Trained animal]

Identify

RS: INT TI: Moderate

RO: (Sage)

Occasionally characters will discover some unknown ancient or foreign object. Its importance to the story may not be determinable until the thing is properly identified. Use this skill to reveal an item's use, history, worth, place of origin, and more.

Associated Actions

Spot a copy or forgery.

Appraise an item.

Deduce purpose of item.

Level Awards/Abilities

1. Identify antiques or objects of foreign make.
2. Identify incomplete or broken objects.
3. Add level to Lore.
4. Identify ancient artifacts and unique items.
5. Identify minor enchanted items and potions (up to rank three).
6. Identify powerful enchanted relics (up to rank five).

Law

RS: INT TI: Moderate

RO: Police Officer/Sheriff, (Lawyer), Outlaw *, Forester, Counselor, Official

* Outlaws are limited to 5th level.

This skill includes more than just a knowledge of the laws of the land, and the consequences for breaking them. It also assumes some involvement with law enforcement and/or legal proceedings. This includes the lawbreaker. Remember, few know the law as well as the seasoned criminal.

Characters may use this skill in investigative situations when a particular line of inquiry has petered out, or in court to sway the judge and jury, or to take advantage of some legal loophole.

An MC might make a Law check to determine the legality of an action they want to take, or of something they have witnessed. Further, if they are part of law enforcement, they may check to determine the best course of action to resolve a case. This skill teaches the importance of evidence, witnesses, alibis, and motive.

Associated Actions

Question witnesses and victims.

Give legal advice.

Identify possible leads and suspects in a crime.

Level Awards/Abilities

1. Familiarity with the law. Required for most entry-level positions in law enforcement.
2. Familiarity with wide variety of recent cases. Roll with bonus die for any questions regarding minor crimes.
3. Character may argue civil case in court. Add level to Language.
4. Add level to Leadership or Intimidate. Character may argue criminal case in court.
5. Character may become a judge or be involved in making laws. An outlaw may plan the crime of the century.
6. Character can write a comprehensive set of laws.

Laws can discover sin, but not remove.

Milton

Mapping

RS: INT TI: Easy

RO: (Cartographer), Explorer

A lucrative skill that may add something interesting to a character's background. Most anyone can read a map or make one good enough to find their way around. However, a professionally drawn map or a good treasure map can be priceless.

Part of this skill involves being able to go without a map in situations where the tender-foot would get lost. The ability to travel unfamiliar territory can make a successful wilderness adventure.

Mapping also incorporates navigation. Coupled with Nautical it allows one to navigate seagoing vessels into uncharted waters. Main characters lacking this skill may find it sufficient to hire someone to fill the purpose (a guide for instance).

Associated Actions

Create mental map.

Create an accurate physical map.

Return to last known location using landmarks, wind direction, positions of heavenly objects, or other minor clues.

Level Awards/Abilities

1. Bonus die to avoid becoming lost if within a mile of civilization.
2. Navigate by starlight. Create map adequate for use by others.
3. Find the shortest route between any two points. Add level to Forage or Hunt.

4. Add level to Local Knowledge or Analysis.
5. Create official national or regional maps.
6. Contribute revolutionary idea to cartography.

[Illustration # A3-9, of characters consulting a map—Caption: Maps are of great importance to an adventuring party. Thought balloons say, ...]

Medicine

RS: INT or HEA TI: Hard

RO: Physician, Herbalist, Monk

The larger the adventuring group, the more practical it is to include a member with this skill. The life points they heal are in addition to those healed by rest alone. First aid often makes the difference between a lingering injury and a quick cure.

The medicine of ancient days bears little resemblance to that of today. Many more herbs and natural cures were used. It requires years of schooling, and sometimes licensing. While this skill enables incredible feats of healing, it often requires a set of tools, prepared medicines, and assistance of some sort. At the very least a Healing Kit is required (see Chapter Seven, Equipment List).

Associated Actions

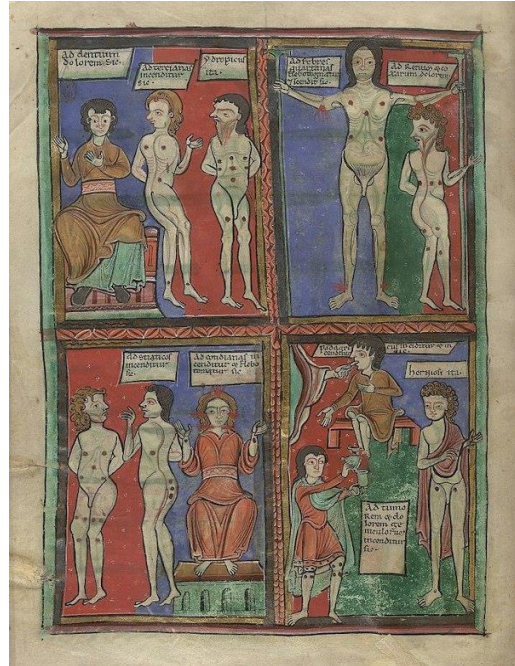
Identify maladies and symptoms of shock.
Prescribe a program of treatment for return to health.
Administer first aid.

Level Awards/Abilities

1. Heal 1LP per day per person (2 people max). Able to treat minor ills.
2. Heal 2LP per day per person (3 people max). Able to treat moderate maladies.
3. Heal 3LP per day per person (4 people max). Able to treat serious diseases.
4. Heal 4LP per day per person (5 people max).
5. Heal 5LP per day per person (6 people max).
6. Heal 6LP per day per person (7 people max).

“Both witches and monks carried on the ancient practice of herbal medicine . . . Witch and peasant lived side by side in the village. She dared not, like the old monks and herbal doctors, plant a garden where she could systematically cultivate her herbs. Instead, she secretly gathered the plants she wanted to use, either where they grew wild, or where she cultivated them unseen in out-of-the-way-places.”

Harold A. Hansen, *The Witch’s Garden*



Metallurgy

RS: INT TI: Moderate

RO: (Armorer), (Metalsmith), Alchemist

This skill includes a background in ore mining and smelting. It includes knowledge of tempering, alloying, layering, porosity, tensile and shear strength, welding, plating, casting, molding, and more. The best metal workers, if given time, tools, and the right supplies can return broken items to ‘like new’ condition.

Associated Actions

Quick temporary fix.
Modify appearance of weapons and armor.

Level Awards/Abilities

1. Fix and produce small simple items.
2. Diagnose critical manufacturing flaws and work with most metals.
3. Repair and produce large tools and weapons, and work with precious metals.
4. Repair and produce complex items and quality plate armor.
5. Work on enchanted items.
6. Invent new alloy.

Nautical (Naval)

RS: INT or STR TI: Moderate

RO: Sailor, Explorer

A skill as common to young people of sea-faring communities as shepherding is to the farming village. It assumes knowledge of sailing, sea-

lanes, inland waterways, and large watercraft. It includes experience with rough winds, long voyages, currents, tides, and cramped quarters. Ship captains and first mates must have this skill.

Use Nautical for any boating maneuvers: docking or landing in rough weather, making the most of a light breeze, outrunning pirates, etc. Sailing into uncharted waters and back again requires both this skill and Mapping.

Associated Actions

Chart a course.
Predict weather.

Level Awards/Abilities

1. Qualify for entry level position on sailing vessel.
2. Add level to Aquatics.
3. Navigate all known and charted waters. (Requires skill Mapping).
4. Navigate unknown or dangerous waters.
5. Captain a battleship.
6. Circumnavigate globe.

Ride/Drive

RS: SUR TI: Moderate

RO: Knight, Farmer, Body Guard

Ride primarily refers to horsemanship, although it can extend to other steeds. It also incorporates driving such vehicles as the chariot or cart. It is part of a group of required skills for Horse Archery. It is also used for hunting with dogs. It is an expected skill of Knights. But mostly, riding a horse is just about the best way to get around.

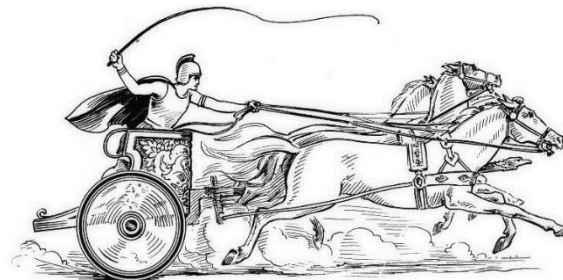
At third level this skill allows those trained in combat to fight from horseback. It even provides a one-time bonus die over unmounted enemies who have never encountered a mounted foe.

Associated Actions

Saddle and mount a horse.
Harness a horse and hitch a wagon.
Know an animal's limits and potential.

Level Awards/Abilities

1. Gallop horse or drive a road cart.
2. Race a chariot or horse.
3. Drive a chariot or ride a horse in battle.
4. +1 ATT, +1 dmg. if from chariot or horseback.
5. +1 DEF, +1 #def while riding or driving.
6. +1 ATT, +1 dmg., +1 DEF.



Spiritual Ministry

RS: SPI TI: Easy

RO: Priest, Prophet, Monk, Saint, Exorcist

Is it the goal of the spiritual leader to usher the souls of their congregation into the heaven of their faith. This is a lifelong affair, with ceremonies to consecrate birth, coming of age, marriage, death, and many other less consequential occasions.

Associated Actions

Pray and lead others in prayer.
Preach or give a sermon.
Give a blessing.
Offer a sacrifice.

Level Awards/Abilities

1. Give testimony about one's god.
2. Give religious counsel and comfort.
3. Add level to Will or Insight.
4. +1SPI
5. Add level to Theurgy.
6. Ascend to the afterlife.

Thaumaturgy

RS: INT TI: Hard

RO: Mage, Witch, Alchemist

Broadly, this skill allows the use of magic through the faculty of one's mental capacity. Arguably, the biggest difference between Thaumaturgy and Theurgy is in the users themselves. The theurgist uses their spiritual connection to funnel and shape power, through their soul. The thaumaturge however shapes a spell with their mind.

[Illustration # A3-10, of Casting a Spell.]

As the thaumaturgist increases their skill, they gain new spells. They can also add to the duration, range, and area of effect of certain spells. Also, as they gain skill levels, they can lessen the required concentration and eliminate

some of the casting ingredients needed for certain spells.

Thaumaturgists can use every magic type except Celestial. The 10 different types of magic, each with their own peculiarities makes the task of becoming a ‘complete enchanter’ unlikely. Many spell casters focus on just two or three types of magic, while others more capable can master nearly all.

A thaumaturgist’s INT score equals the maximum number of magic types they can potentially learn. This also has a bearing on what their master can teach, since they cannot teach what they could not themselves learn. Additionally, many sects, or magical families traditionally use only one or two types.

The skill of Thaumaturgy is one of the hardest to master, taking years of apprenticeship to gain the slightest power. The thaumaturgist gains and stores power in their ‘energy body’, or aura. Their training teaches them how to accumulate and conserve this power, and how to release it in a spell. The process is analogous to charging and discharging a battery.

For the skilled caster, spell descriptions are a good starting point, however they can also modify any one thing about any spell they cast. This may mean skipping one of the spell’s ingredients, adding 25% to its duration, enlarging the area of effect by 1/3rd, or by altering the effect slightly. This does create the possibility for miscast magic (see Morphing Magic in Chapter Six).

Associated Actions

Find power spots and ley lines.
Gather and store power used to cast spells.
Distinguish meaning of signs or omens.
Manipulate energy for variant spell effects (Morphing).
Discern the properties of enchanted items one rank below skill level.

Level Awards/Abilities

1. +1 to DEF. Perceive energy directly.
2. +1 to DEF. +1 to LP.
3. +1 to DEF. +1 to LP. Add level to Language.
4. +1 to DEF. Add point to SPI or INT.
5. +1 to DEF. +1 to LP.
6. +1 to DEF. +1 to LP.

Note that skill level equates to spell level.

Theurgy

RS: SPI

TI: Hard

RO: Priest/Cleric, Exorcist, Witch

Theurgy is identified historically in many religions and philosophies. To treat it as a skill, one needs first to acknowledge its unknowable aspect, one that hinges on faith. You can’t ask for power from a god you don’t believe in.

Theurgic magic has a more spiritual than practical purpose. It depends on precise, complicated rituals. Broadly speaking, this skill channels divine powers through the user’s soul. Rooted in religious mythology it is concerned with divine knowledge, proper influences, purification, and achieving one’s destiny.

Each religion has its standout devotees who carry the power to turn prayer into miracles. An MC’s rank within their coven or church hierarchy may have little to do with their skill level.

What’s in a Name

For game purposes we use care with terms like priest or witch in relation to good or evil. Rather any distinction made is in how the caster accesses power; by sight or by feel. Keep in mind that rarely does one blend the two styles, because they do not mix well in one’s soul. Those with great mental capacity naturally tend toward thaumaturgy: those with great intuition tend toward theurgy. As for labels, call your MC whatever you want.

There are many terms for magic wielders, passed down through the centuries, and from around the world. Dividing them conclusively between our two basic types of users isn’t always easy. However, below are some generally accepted names by method.

Theurgist: Priest, Priestess, Healer, Cleric, Exorcist, Miracle Worker, Curate, Rabbi, Fakir, Mullah, Brahman, Yogi, Lama, Druid, Druidess, Hierophant, etc.

Thaumaturgist: Mage, Sorcerer, Sorceress, Warlock, Witch, Singer, Bard, Alchemist, Magus, Conjuror, Shaman, Enchanter, and Enchantress, etc.

An advantage the theurgist has over the thaumaturge is that spells requiring an elemental ingredient require only a holy symbol, or a witches’ dagger etc. This can make a big difference when it comes to rare or expensive

ingredients. A disadvantage is that learning certain spells is required, while many others are disallowed, depending on their religion. Another difference, though minor, is in the public perception of priests vs. mages. The church's control has much to do with this, dubbing the magic cast by its disciples' miracles, not mere spells.

All theurgists are unable to use the Illusionary and Mentalism magic types. The theurgist is also prohibited from certain types depending on their god or religion. For instance: if their faith lies in the Celestial, Necromancy is disallowed and vice versa—in other words, types that oppose their faith are disallowed (see the Magic Types pie chart in Chapter Six).

Associated Actions

Sense the presence of enchantment or divinity.

Level Awards/Abilities

1. +1LP.
2. +1LP.
3. +1LP. Add level to Language.
4. +1LP.
5. +1LP. Bonus die against all disorders.
6. +1DEF.

Note that skill level equates to spell level.

More things are wrought by prayer than this world dreams of. Tennyson

Wildcraft

RS: INT TI: Easy

RO: Woodsman, Hunter

Wildcrafting is synonymous with rustic. This skill allows characters to make useful or artful items from natural materials. Examples include rope, clothing, shelter, eating utensils, simple tools, weapons, decorations, and many other crafty items. Wildcrafted goods are typically of high quality and quite durable compared to how little they cost to produce. Many items on the Equipment List in Chapter Seven can be made by the wildcrafter.

Anyone can pick up a stick or a stone and use it as a tool or a weapon. However, the wildcrafter can make weapons that are great for hunting or fighting, such as the sling, javelin, spear, staff, club, boomerang, blowgun, bow, and arrow.

Associated Actions

Gather materials to produce above mentioned articles.

Make a simple shelter for camping.

Level Awards/Abilities

1. Character able to produce simple items.
2. Add level to Forage.
3. Character able to produce quality items from a wide range of materials.
4. Add level to Hunt or Trapcraft.
5. Character able to produce intricate, high-quality items.
6. +1 any Stat.

COMBAT SKILLS

There are two types of combat skills: defensive and offensive. The two defensive skills are Armored Defense and Armorless Defense—all others are offensive.

Offensive skill levels equate to the possible number of attacks a character can make in a turn. Thus, with only one skill level, a character can attack only once per turn. Also, note that AGI and a weapon's speed rating both affect the number of times a character can attack per turn. For instance, to attack three times per round (#att3), they must have an AGI of at least 6, they must be of skill level three with the weapon they are using, and the weapon must have a speed rating of at least three.

Similarly, one's defensive skill level equates to the number of defenses (#def) they can make in a turn. A character with six levels in a defensive skill can defend against six attacks per turn. Thus, if facing seven attacks per turn, one will hit automatically. Note that even characters with no defensive training are still allowed one defense per turn.

The odds of doing special damage get better as one levels up in any offensive skill. For every level gained in ANY combat skill, the character gains one life point. Thus, an MC with a combined total of 15 combat skill levels adds 15LP to their base score.

Note that the combat bonuses listed by level (pluses to ATT, DEF, #att, #def, etc.) apply only when using the weapon or armor in question. Armorless Defense bonuses do not apply when armored up, just as bonuses with a bow do not carry over to the crossbow.

Combat maneuvers are listed separately from associated actions. They are earned at skill level three. For more information, see Using Combat Maneuvers in Chapter 5.

There are no skill checks for combat skills. Associated actions happen as needed, combat maneuvers have a built-in cost, and attacks are made with the d10.

Remember to add one point per level to ATT for offensive skills. Also add one point per level to DEF for defensive skills. These are in addition to any listed Level Awards/Abilities

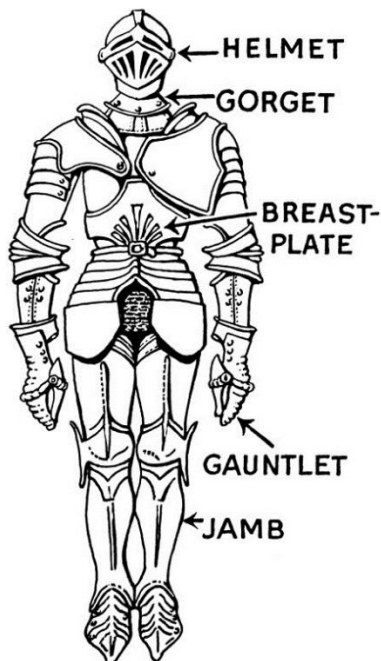


Armored Defense

RS: AGI or STR TI: Moderate

RO: Warrior, Knight, Archer

The effectiveness of one's armor comes much in part from the accumulation of time spent practicing while suited up. This skill has several parts: learning how to move quickly in armor, learning to protect unarmored body parts, and conditioning the body to carry the extra weight for long periods. It also adds to a combatant's number of defenses per turn (one per level).



Armor is not much good without training. Without this skill, a suit of armor's defense rating is at 50%. For example, a trained warrior with a small shield and helm would add one point from each to their DEF. However, someone not trained to use them only adds ½ point from each to their DEF.

Associated Actions

Inspect armor for quality.

Maintain armor in good condition.

Repair minor damage.

Combat Maneuvers

Whirlwind: When surrounded by enemies, this move negates all enemy attacks for one turn allowing character to seek better ground. May be used once per fight. Cost: no attacks can be made until the following turn.

Shield Bash: Allows an extra attack once per fight with one's shield, 1d6 crushing dmg. Cost: one defense.

Level Awards/Abilities

1. Armor fully effective.
2. +1 to ATT armored foe.
3. -1 to opponent damage rolls.
4. Add level to any 'Moderate' combat skill.
5. +1 to ATT.
6. -1 to opponent damage rolls.

Armorless Defense

RS: AGI TI: Hard

RO: Warrior, Barbarian

This skill is important to the warrior who either uses no armor at all, very little armor, or who gets caught out of their gear. Note that for each level gained in this skill the character adds one point to their DEF in addition to any other level benefits.

Note that this skill does allow for the use of a small shield & helmet, or some other minor piece at their full defense rating.

Associated Actions

Maintain and repair minor armor pieces.

Combat Maneuvers

Shield Bash: Allows an extra attack once per fight with one's shield, 1d6 crushing dmg. Cost: one defense.

Helm Butt: In close quarters this allows an extra attack once per fight, if wearing a helmet, 1d6 crushing dmg. Cost: one defense.

Duck and Run: When surrounded by enemies, this move allows one to escape unharmed to a better vantage point rather than attack. Useable once per fight. Cost: no attacks can be made until the following turn.

Leap of Glory:

Level Awards/Abilities

1. +1 to ATT.
2. +1 DEF.
3. Immune to choice of any single type of special damage. +1 DEF.
4. +1 to ATT.
5. Immune to choice of any single type of special damage. +1 DEF.
6. -1 to opponent dmg. rolls.

Bow

RS: STR or AGI TI: Hard

RO: Archer, Hunter

This skill applies to all the many types of early bows used around the world: short to long, straight to recurve, and reflex to flat. It is one of three skills used for Horse Archery.



Earlier bows are shorter (three or four feet long), and the string is pulled only to the chest. As the Welsh, and then the English, learn

to make their bows six feet long, and to pull the string to their ear, it allows a more powerful shot. Now the shoulder muscles come into play, allowing heavier, longer, more stable arrows, with better penetration and greater accuracy.

The English Bowman can shoot rapidly enough to put five arrows in the air at once. In battle he stands behind a wooden stake to stop or deflect incoming projectiles. Further, they are almost certain to hit a foe charging on a horse at forty or fifty yards. War arrows shot from a longbow can pierce chain and even plate armor.

An archer must be unusually strong to draw and aim a war longbow. It also takes a high degree of skill, gained by practice from childhood.

In the 14th century, as knights revert to infantry, the longbow replaces the crossbow. The valorous but undisciplined cavaliers just get in the way when bowmen are so cheap to equip. Properly handled the bow becomes a deadly weapon, such that it is forbidden in wars between Christians, though permissible against infidels.

Short Bow Range 35/75/110

Long Bow Range 45/100/150

Associated Actions

Inspect bow for quality.

Maintain bow in working order.

Restring in under three turns.

Combat Maneuvers

Point-blank Shot: Auto hit once per fight if enemy is close enough for hand to hand. Cost: one defense.

Called Shot: Auto hit once per fight, with special dmg. Cost: no other attack may be made in that turn.

Level Awards/Abilities

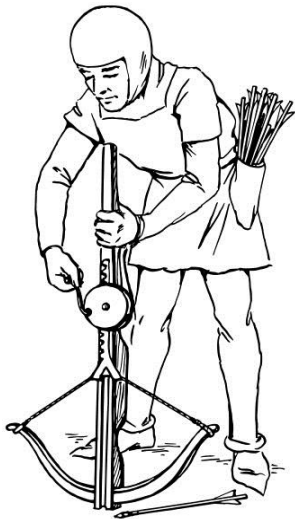
1. Weapon open to special damage.
2. +1 to DEF against bow & arrow. +1 ATT.
3. +1 damage.
4. Special damage. on 9 or 10. +1 ATT.
5. Increase weapon speed by one.
6. Special damage on 8, 9, or 10. Add 50% to range.

Crossbow

RS: AGI or STR TI: Moderate

RO: Archer, Bounty Hunter

A range of crossbows exists, from light to heavy, with the heavier models being slower to operate, but able to deal greater damage. This skill applies to all types.



Heavy Crossbow

The heavy crossbow is upended, and with a foot placed in its stirrup to hold it steady, the windlass is cranked to pull the bowstring, a bolt is inserted, and the weapon is brought to the shoulder to aim.

The speed of a regular bow over the crossbow makes an immense difference. A charging Percheron carrying a knight as well as the weight of its own caparisons moves less than thirty miles an hour. They can cover a hundred yards in about eight seconds, give or take.

Meanwhile a Bowman can shoot several arrows at the horse and rider. A shot that hits a horse, even if not fatal, will make it rear and buck. The crossbowman in the same situation must make a single shot count. Either way, as war evolves, battles are increasingly decided by the *firefight* as the clash of steel is replaced by an exchange of projectiles.

Associated Actions

Perform general maintenance on crossbow.

Combat Maneuvers

Quick Shot: Double rate of attack for one turn, once per battle. Cost; no defenses may be made in that turn.

Called Shot: Auto hit once per fight, with special damage. Cost: no other attacks or defenses may be made in that turn.

Level Awards/Abilities

1. Weapon open to special damage. +1 ATT.
2. +1 to DEF against crossbow. +1 ATT.
3. +1 dmg. +1 ATT.
4. Special damage on 9 or 10. +1 ATT.
5. +1 ATT. Increase weapon speed by one.
6. Special damage on 8, 9, or 10. +1 ATT.

Minor Range Weapon

RS: AGI TI: Easy

RO: Hunter

Includes: Blowgun, Sling, Lasso, Boomerang.

Some of the weapons covered by this skill are so different from the others that they could count as a separate skill altogether. This is at the GM's discretion.

Associated Actions

Maintain or repair weapon.

Combat Maneuvers

Called Shot: Auto-hit once per fight, with special damage included. Cost: no other attacks or defenses may be made in that turn.

Quick Shot: Double rate of attack for one turn, once per battle. Cost; no defenses may be made in that turn.

Level Awards/Abilities

1. Weapon open to special damage.
2. +1 ATT. Add level to Hunt.
3. +1 Dmg. +1 ATT.
4. Special dmg on 9 or 10.
5. +1 ATT.
6. Special damage on 8, 9, or 10. +1 ATT.

Single-Handed Weapon

RS: STR or AGI TI: Moderate

RO: Warrior, Bodyguard, Barbarian, Knight

Applies to short sword, club, war club, dirk, dagger, war hammer, hand ax, rapier, mace, longsword.

This class of weapon is typically more maneuverable, lighter, and smaller. It also allows the wielder to use a shield.

Associated Actions

Keep weapon in good condition.

Combat Maneuvers

Combined Strikes: uses a series of common moves to culminate in a deadly last strike. Roll with bonus on last attack of turn. Once per foe. Cost: one defense.

Disarm Foe: knock an opponent's weapon out of their hands, once per battle. Cost: no other attack may be made in that turn.

Improved Retreat: Escape danger mid-turn unharmed, once per day. Cost: no attacks can be made until the following turn.

Level Awards/Abilities

1. Weapon open to special damage.
2. +1 ATT and damage.
3. Special damage on 9 or 10.
4. Increase weapon speed by one.
5. +1 ATT.
6. Special damage on 8, 9, or 10.

Thrown Weapon

RS: STR or AGI TI: Easy

RO: Warrior, Barbarian

Includes: Plumbata, Javelin (spear), Throwing Ax, Throwing Dagger.

Thrown weapons are not just lighter than their hand-to-hand cousins, they are shaped and balanced for flight. See The Weapon Rack in Chapter Five for distance ranges.

Note that some thrown weapons can be used in hand-to-hand combat, while others are not. The boomerang for instance, (which is technically more for hunting than combat) would be of little use in close quarters, while the throwing axe could double as a hand-axe (providing the user is also skilled with single-handed weapons).

Associated Actions

Maintain weapon in good working order.

Combat Maneuvers

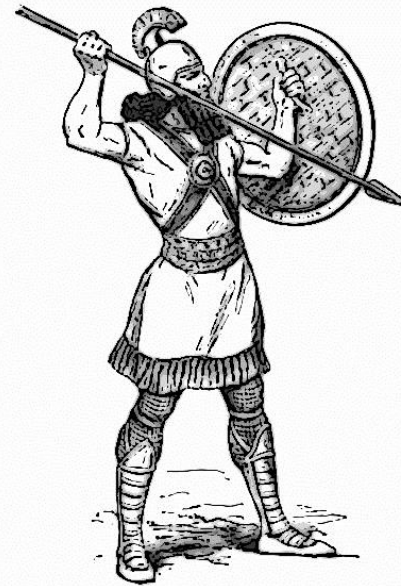
Called Shot: Auto hit once per fight, with special damage included. Cost: no other attack may be made in that turn.

Use Atlatl: employ this tool with a spear to double range. Cost: no other attack may be made that turn.

Improvise: use an item or weapon other than those listed above as a thrown weapon, once per battle. Cost: no other attack can be made that turn.

Level Awards/Abilities

1. Weapon open to special damage.
2. +1 ATT.
3. +1 damage.
4. Special damage on 9 or 10. +1 ATT.
5. +1 ATT.
6. Special damage on 8, 9, or 10.



Two-Handed Weapon

RS: STR or AGI TI: Moderate

RO: Warrior, Knight, Barbarian

Applies to: blunt, bladed or piercing weapons, including the great sword, halberd, long flail, pike, melee spear, battle axe, staff, large club, trident, war scythe, pole-ax.

Useful for weapons with a longer reach or higher damage range. The wielder cannot use a shield while armed with a two-handed weapon.

Associated Actions

Maintain weapon in good working order.

Combat Maneuvers

Sweep: one extra attack and one extra defense once, per battle. Cost: lose one attack and one defense in the next turn.

Level Awards/Abilities

1. Weapon open to special damage.
2. +1 damage.
3. +1 to DEF.
4. Special damage on 9 or 10.
5. +1 ATT.
6. Special damage on 8, 9, or 10. Increase weapon speed by one.

Weaponless Combat

RS: AGI or STR TI: Moderate

RO: Bodyguard, Athlete

Sometimes you have no choice but to fight without weapons. Other times, the weapon of choice IS your body. This includes fists, feet,

knees, etc. These are not listed with the other weapons in Chapter Five.

	<u>Dmg</u>	<u>Speed</u>	<u>ATT Bonus</u>	<u>Dmg Type</u>
Fist	1d4+1	3	+1	Crushing
Foot	1d8	2		Crushing

Adding anything such as a pair of brass knuckles or hard boots adds +2 dmg.

[Illustration # A3-14, of fist fight]

Associated Actions

Appear non-threatening.

Combat Maneuvers

Kick box assault: One extra attack once per fight. Cost: one defense.

Throw Down: force opponent to ground. Damage 1d6. Negates opponent attacks for one turn. opponent size may not be more than double that of attacker. Cost: no other attack may be made in that turn.

Head Butt: (if in range), extra attack once per fight, 1d4+1. Cost one defense.

Restrain an opponent: See Disorders, Restrained, in Game Basics. Negates enemy attacks if successful. Go to opposed STR checks in next turn. Cost: no other attack may be made in that turn.

Level Awards/Abilities

1. Fists and/or feet open to special damage.
2. +1 ATT and damage.
3. Add level to Armorless Defense.
4. Special damage on 9 or 10.
5. +1 ATT and damage.
6. Special damage on 8, 9, or 10.

UNDERHANDED SKILLS

This set of skills is largely the province of the outlaw. Even so, they who abide the law could practice most underhanded skills for legitimate ends. A good example of this is forgery. With all the laws the Romans made, of course they had laws against the forgery of money and documents, but none concerning art. Art was copied freely and openly. Only in the last 500 years has the copying of sculptures and paintings become forgery.

Characters whose occupation is outlaw may choose any or all of the following skills. Most outlaws tend to specialize in two or three. The biggest question is *how the character learned their skills*. Thieves' guilds teach them all, but they don't operate in the public eye. Ask

your GM if you need help working such training into your background info.

Disguise (Impersonation)

RS: INT TI: Hard

RO: Actor, Spy

Difficulty depends on several variables. Add a penalty die if there are major differences between the impersonator and the original. Add a penalty die if attempting to fool someone well acquainted with the person. Players must make a skill check for each new person met, and for every five or ten minutes in their presence.

Associated Actions

Study a subject's looks and mannerisms without raising suspicion.

Level Awards/Abilities

1. Impersonate voices.
2. Ventriloquism: Character learns to throw their voice.
3. Character can tell when their cover is blown.
4. Add level to Language.
5. Quick Change: don disguise within 15 minutes. Shed disguise in under a minute.
6. Maintain disguise indefinitely.

Forgery

RS: INT TI: Easy

RO: Outlaw

The art of forgery has existed as long as there have been coins to mint or legal documents to copy for fraudulent purposes. The list of things that can be forged is long, including money, birth certificates, various types of art pieces, seals, etc.

Copies made without access to the original are easily identified. The forger may choose to specialize since each type of copy needs specific tools and supplies. A workshop is helpful. The time it takes to finish a work can vary greatly depending on the type.

Associated Actions

Study original for fine details that may be hard to copy.

Level Awards/Abilities

1. Copy simple common items.
2. Copy documents.
3. Copy a royal seal.
4. Forge coins.
5. Copy minor works of art.
6. Copy great works of art.

Pick Locks (Locksmithing)

RS: AGI or INT TI: Moderate

RO: Outlaw

The purchaser of a lock sees it as *meant to be closed*, whereas the burglar sees it as *meant to be opened*. And seldom is the willful burglar wrong. If picking doesn't work, force might! If breaking the lock doesn't work, dismantling the door or the wall is another option. It's mostly a matter of how much time you have, and how much of a commotion you can afford to make.

A lock's difficulty level is mostly dependent upon its complexity, but also its construction. A lock is ranked from 1-6 for purposes of picking. The harder they are, the higher the number. The lowest rated locks are either primitive, shoddily made, childishly simple, or just plain weak. Rank six are larger, stronger, more complex, and costlier.

To pick a lock, compare your level to the rank of the lock. A character's skill level must be at least as high as the rank of the lock, or they roll with penalty. No roll is necessary if of higher level than the lock.

Locks also have Life Points for the purpose of breaking them. They may also have specific properties, defenses, or immunities, such as: heat resistance, immunity to magic, or being rustproof. Only master craftsmen can create the highest rated locks. Such works may be custom made.

Associated Actions

Build or repair a lock equal in rank to one's skill level.

Level Awards/Abilities

1. Repair broken locks.
2. Work on other small, intricate machines similar to locks.
3. 'Improvise' if without proper tools.
4. Build quality locks.
5. Add level to Trapcraft.
6. Invent new style of lock.

Poison

RS: HEA or SUR TI: Hard

RO: Assassin

Many are the kinds and ways to poison. Do you want a clean, quick death, or shall it be lengthy, and horrid? Or maybe not death at all . . . just a

little malady to keep someone's mind occupied; or maybe a sleeping powder, or something to enslave the mind. This skill includes elements of foraging, gardening, and cooking.

Also see Power Plants & Poisons in Chapter One of the Book of Legends.

[Illustration # A3-14, of Poison]

Associated Actions

Administer Poison.

Harvest venom.

Level Awards/Abilities

1. Produce 1 dose of non-lethal poison per day.
2. Produce 3 doses of non-lethal poison per day. Add level to Forage.
3. Produce lethal poison, up to 1 dose per day.
4. Produce up to 3 doses of lethal poison per day.
5. Add level to Steal or Sneak Attack.
6. Invent new type of poison.

Secret Writing

RS: INT

TI: Moderate

RO: Spy, Outlaw, Police/Sherrif

This skill is useful to various secretive organizations, for a variety of things, such as finding coded clues on maps and such, or for hiding them. It incorporates both codes and secret writing, such as invisible ink, or that which can only be seen from the right angle, or in the right kind of light.

It is handy for creating new codes or for cracking old ones. Note that the code breaker should be fluent in the original language used by the maker.

To create a code, one must make a die check. The difficulty level of the new code is the same as the creator's skill level. To crack a code, also requires a die check: the breaker must be the same skill level as the difficulty level of the code or roll with penalty.

The time required to make or break a code is calculated as follows: 2 hours multiplied by the difficulty level.

Note that the skill Discovery is useful for finding secret writing but not necessarily for reading it.

Associated Actions

Identify if a code is used in a piece of writing.

Level Awards/Abilities

1. Make and decipher simple codes.
2. Detect spoken codes.
3. Add level to Language.
4. Add additional Language.
5. +1 to INT.
6. Create unbreakable code (takes one week).

Sneak Attack

RS: AGI or INT TI: Moderate

RO: Assassin, Hunter

The sneak attack comes in many forms and is useful for a wide range of aggressive actions. In one instance, it can be used to overpower a foe without injuring them; in another it can be used to assassinate. A sneak attack can also be used for actions that aren't typically used as attacks:

- by mages and their familiars to deliver contact spells.
- by an assassin to administer poisons.
- by the kidnapper to abduct a target.
- to restrain someone to keep from being attacked. Roll opposed STR checks in next turn.
- by the purse snatcher as well as the weapon snatcher.
- with certain ranged (bow, crossbow, or blowgun) attacks, but only at short distances.
- When hunting to take prey.

[Illustration # A3-15, of Sneak Attack.]

Several other underhanded skills compliment this skill nicely. Evasion can be used to get close to a target, or to lie-in-waiting. A well-planned surprise attack may take months to culminate in its goal. Other times, a spur of the moment attack is preferred. Whatever the case, the player should first discuss the plan with the GM.

To make a sneak attack you must be within optimal range. How you get there without the target suspecting what you plan to do can be accomplished in many ways.

If this skill is to work, the target must not suspect the attack. This is determined by an initial sneak attack skill roll. If successful, the player rolls to attack with a bonus die. If the MC normally attacks more than once per round, they may also do so with a sneak attack. If they do not incapacitate their foe, or restrain them, both are able to attack normally in the next turn.

When using Sneak Attack to restrain someone, they may still try to break free. If you

try to hold them by sheer strength, make opposing die checks; the one with the highest strength roll wins.

When using a sneak attack, note that as your skill level goes up, so too does your chance of doing special damage. And so, even if your attack doesn't kill your opponent, it is likely to do more damage.

In the case of administering poison, if a failure occurs, an AGI roll is required to keep from poisoning oneself.

Associated Actions

Appear non-threatening and inconspicuous.

Level Awards/Abilities

1. +2dmg. on first successful hit.
2. Add level to any combat skill. Special damage on 9 or 10.
3. Special damage on 8, 9, or 10.
4. Add level to Evasion or Hunt. Snatch a foe's weapon or other item.
5. Special damage on 7, 8, 9, or 10.
6. Special damage on 6, 7, 8, 9, or 10.

Steal

RS: AGI or SUR TI: Moderate

RO: Outlaw, Spy

This skill can be used for picking pockets, disarming an opponent, or swiping an item in full view. The pocket picker often knows what they're after and where to find it, though they are just as often surprised at what they pilfer.

The person being robbed from is often called the mark. A skill check might indicate a failure, in which case the item is not retrieved, and the mark becomes aware of what you are doing. A successful roll indicates the goal being achieved without the mark's notice.

Steal is not used for: purse snatching, mugging, armed robbery, or burglary. Nor is it used for sneaking, hiding, or escaping. However, the skill of Evasion often comes in handy for those who fail their Steal check.

This skill suffers if someone suspects you. Perhaps the city guards have information about a pickpocket, and they set up a sting. Or perhaps your mark has been stolen from by someone like you in the past. Such situations are cause for adding a penalty die.

CONDITIONAL DIFFICULTIES

Add bonus and penalty dice according to the level of security and attentiveness of the mark.

		Victim is . . .		
Security		Distracted	Indifferent	Wary
Low		2 BD	1 BD	-
Med		1 BD	-	1 PD
High		-	1 PD	2 PD

Associated Actions

Plant false evidence.

Level Awards/Abilities

1. Identify easy mark.
2. Add level to Discovery.
3. +1 to AGI or SUR.
4. Add level to Sneak Attack.
5. Add level to Sleight of Hand.
6. Add level to Evasion.

Trapcraft

RS: SUR or INT TI: Hard

RO: Assassin, Woodsman

Trappers often start out by trapping game for the stewpot. Some advance to the most dangerous game, Man.

Not to be confused with puzzles or magical wards, traps are more straightforward than either. They are classed by rank (1-6), each more dangerous than the last.

[Illustration # A3-16, of Trap.]

Naturally, traps must be found before they can be disarmed. This skill, as well as Discovery, makes it easier to find them. As one gains levels in Trapcraft, they also learn to retrieve and construct traps.

Associated Actions

Construct, set, and conceal, snares and traps for large or small game, including man.

Invent new traps.

Bonus to detect traps one rank lower than skill level.

Construct traps of a rank equal to skill level.

Level Awards/Abilities

1. Trigger or flag trap without harm.
2. Bypass or disarm trap without triggering.
3. Retrieve traps that are found.
4. Reset traps that have been triggered.

5. Add level to Poison.

6. Invent new trap.

SURVIVAL SKILLS

Many of the following skills come naturally to wild animals who may use them daily.

Climb

RS: STR or AGI TI: Moderate

RO: Sailor, Outlaw

This skill is used to climb things that weren't necessarily built to be climbed: trees, ropes, Rapunzel's golden hair, walls, or cliffs. It can be used to escape danger or to reach treasure. You don't need it to climb a steep stairway or a well-placed ladder.

It is common to earn an initial level of this skill without a teacher, and at no cost. For instance, many children will climb any inviting tree. This is enough to gain one level. Beyond that, several occupations present opportunities for the climber.

The following table compares the relative difficulty of climbing different things.

<u>Difficulty</u>	<u>Example</u>
Easy	Most trees, sail rigging
Medium	Rope, pole, rough wall, or cliff
Hard	Smooth wall or cliff *

* Affords only fingerholds and toeholds.

The next table combines climb difficulty with climb conditions. This provides a number of penalty or bonus dice to add to your skill check.

CLIMB DIFFICULTY VS CONDITIONS

<u>CONDITIONS</u>	<u>DIFFICULTY</u>		
	<u>Easy</u>	<u>Med</u>	<u>Hard</u>
Daylight/Dry	2BD	1BD	--
Slick or Dark	1BD	--	2PD
Slick & Dark	1PD	2PD	N/A*

*Climb not humanly possible.

Note that the use of actual climbing gear has several effects. It slows the climb somewhat while making it safer by minimizing falls. Add a bonus die if using gear (See Equipment list 2B).

Associated Actions

Work with block and tackle.

Level Awards/Abilities

1. Add Level to Evasion.
2. +1 to Strength.
3. Able to do one-handed pull-ups.

4. Add level to Pursuit.
5. +1 to Agility.
6. Able to hang upside down by toes.

Evasion

RS: SUR

TI: Easy

RO: Spy, Hunter

Depending on the situation, Evasion can be one of the most useful skills a character can learn. It allows you to hide, creep, or escape.

Evasion can be used to **hide** in one spot for hours at a time. This helps when enemies are nearby. It also allows one to spy upon a person, place, or thing.

Evasion can be used to **creep** silently past an open window or door. This allows one to get close enough to make a sneak attack, or to listen in on private conversations. The work of the burglar often requires this skill. A character's average rate of movement while creeping is about five feet per turn.

Finally, Evasion can be used to **escape** capture. This allows one to fade into the shadows and move away from danger, often while being pursued. It can also mean blending into a crowd, a stand of trees, or even to swim away underwater.

The master of evasion always has their escape plan in mind, making it up as they go forward—noting every bush and tree, every side path, and every low wall—these may be useful on their way back out. They are trained to take advantage of what to the uninitiated looks like a dead end, *but* to the escapee is a route to freedom.

Evasion is harder when several factors are stacked against you, such as: time, certain spells, traps, alarms, and guards. Other mitigating factors are ambient noise, shadows, and cover. An evasion check is calculated on the following charts, which add bonuses or penalties.

To make an evasion check, explain to the GM what it is you want to do. They will determine the difficulty and possibly assign a number of penalty or bonus dice. A failure to hide or creep means that someone or something has detected your presence—this might be a good time to try the escape part of the skill.

Evasion Difficulty Modifiers

The evasion artist is adept at spotting guards, sentinels, or magic eyes; however they realize that it may be too late by the time they notice an onlooker. Sometimes, they may not know they were spotted until the law comes.

The following table assigns bonus or penalty dice depending on the amount of cover, shadow, and sound. All three are at their best when there is plenty of each—such an occasion would amount to 3BD.

	Best	Fair	Worst
Cover	1BD	-	1PD
Shadow	1BD	-	1PD
Sound	1BD	-	1PD

Evasion Check Frequency

The frequency of evasion checks may vary by the situation. They are based on the act to be performed. The frequency may change as the situation evolves. Roll for each onlooker within 40ft.

Action	Roll once per ...
Hide	Hour
Creep	Ten minutes
Escape	Occurrence; more if being pursued

Associated Actions

Make camouflage.

Level Awards/Abilities

1. Add level to Hunt.
2. Add level to Discovery.
3. Add level to Steal.
4. Add level to Pursuit.
5. Add level to Sneak Attack.
6. Hide in plain sight.

Fish

RS: SUR

TI: Moderate

RO: (Fisher), Woodsman

There is a huge variety in the size, shape, and color of fish, and there are a great many techniques for landing them. Fish that will take bait are caught by hook, those that school are netted, and slower fish may be speared.

Associated Actions

Angling: Use a hook, line, and sinker.
 Spearing: Use a spear, harpoon, or trident.
 Netting: Use various types of nets.

Level Awards/Abilities

1. Identify fish species, and where and when to find them.
2. Feed a family with a day's catch.
3. Add level to Nautical or Aquatics.

4. Catch enough to make a living.
5. Add level to Hunt or Local Knowledge.
6. Develop revolutionary method of fishing or captain a whaling vessel.

Forage

RS: SUR

TI: Easy

RO: Herbalist, Woodsman, Witch

Use this skill to find food, herbs for medicine, certain spell ingredients, materials for wildcrafting, and ingredients for making poisons or potions.

Trained foragers will always know where and when to look, and how to identify look-alikes. A skill check is used to determine if they will find enough to do what they want, and in a reasonable amount of time. Characters without this skill, have little chance of finding enough of what they're searching for. And there is a possibility that an improperly identified plant will be found instead.

Associated Actions

Know direction.

Locate water.

Level Awards/Abilities

1. Determine the best method of harvest for the item being forged.
2. Bonus die against getting lost.
3. Add level to Hunt. Locate rare plants that can be used to make cures, spells, or lethal poisons.
4. Add level to Discovery.
5. +1SPI.
6. Discover previously unknown species of plant.

Hunt

RS: SUR or INT

TI: Moderate

RO: Hunter, Woodsman, Bounty Hunter

This skill requires patience and tenacity. Differences in terrain, game, and season, call for different tactics. The different methods of hunting known around the world are too numerous for any one person to practice them all. The bounty hunter typically hunts only outlaws but may have started on smaller game.

Time is important to hunting, both the time of day, and the length of time. It varies by prey. Assuming your character knows the best time and is patient, game will come their way. A successful skill check adds a bonus to the hunter's ATT.

[Illustration # A3-17, of Hunting.]

Different weapons and techniques abound as well as different reasons for hunting. Some hunt for trophies, others for sport, others for food, and still others for pelts or ivory.

Hunting includes the knowledge of tracking. Many things affect the ability to track, some giving a bonus, some a penalty. Use the following table of conditions to determine if a bonus or penalty applies.

Add Bonus Die when ...

- Tracks are fresh
- In soft snow
- In mud or soft sand
- Subject is dripping blood
- Subject has full LOAD
- Subject running hard
- Subject dragging something
- Light is adequate

Add Penalty Die when ...

- Tracks are over a day old
- On rock or ice
- It has rained or is raining
- There is snow falling or high winds
- Subject is skilled in Hunt and is trying to conceal their tracks
- The light is poor

An accumulation of various factors is possible. If it happens that several different apply, you should subtract the lesser number from the greater to find the actual number of dice to roll.

For instance, tracking prey that is bleeding, in failing light, over an icy landscape adds one bonus and two penalty dice. Thus, the tracker rolls with one penalty die.

Associated Actions

Butcher a carcass.

Identify the best hunting areas and time of day.

Track, flush, drive, or stalk prey.

Level Awards/Abilities *

1. Add level to Athletics.
2. Add level to Discover.
3. Add level to Pursuit.
4. Add level to Evasion.
5. Add level to any Range weapon combat skill.
6. Discover new animal species.

* A hunter's skill level relates to the size of prey they may take. At level one they can hunt small

game. At level three they may hunt big game. At level five they may hunt elephants and griffons.

Pursuit

RS: AGI

TI: Easy

RO: Bounty Hunter

This skill can be as important for catching someone as it can be for eluding capture. It allows one to dramatically affect the outcome of a chase between two or more otherwise evenly matched opponents.

A chase may be initiated in a number of ways. Each of these include both parties establishing a starting point and comparing their movement rates. At this point, it might become apparent that no amount of skill can overcome the disparity in speed. However, in a case where both side's MOVEs are the same, or quite close, a skilled pursuer can win the day with the toss of a die.

Opposed rolls are used whether or not both parties are skilled at Pursuit. Those without Pursuit would make a stat check using AGI, which the other would have to beat. Opposing skill checks are made at the beginning of each turn, making the whole scene an exciting part of the game. The party with the higher total adds 5 to their MOVE for that turn.

Whether you use a map grid with miniatures, or theater of the mind, a chase scene benefits from narration. A dramatic account of the pursuit comes partly from the territory being traversed. The GM must describe the territory as the characters come to it. Also, both the pursued and the pursuer can describe their respective actions.

Associated Actions

Burst of speed: +5 to MOVE for one turn, once per chase.

Level Awards/Abilities

1. Character learns to predict the probable outcome of a chase. +1 to MOVE.
2. Add level to Evasion. +1 to MOVE.
3. +1 to MOVE
4. +1 to MOVE.
5. +1 to MOVE.
6. +1 to MOVE.

MISC. SKILLS

Analysis

RS: INT or SPI

TI: Moderate

RO: Police/Sheriff, Ambassador, Physician, Prophet, Mage, Gambler, Librarian, Dream Interpreter, Counselor

Analytic thinking requires an open mind and a familiarity with some aspect of the problem at hand. This skill works by revealing hints. It incorporates deduction which allows one to solve puzzles, riddles, and mysteries.

The GM can present clues to the player(s) and let them try to solve something first before asking for a die check. However, just because a player fails to figure out something doesn't mean that their character will fail. Depending on how good your roll the GM may reveal a clue, or the whole solution.

Associated Actions

Identify the presence and general nature of a puzzle or mystery.

Level Awards/Abilities

1. Predict possible outcomes to any course of action.
2. Use the skill Research to add bonus die.
3. Add level to Identify.
4. +1 INT
5. Add level to Language.
6. Add level to any moderate or easy skill.

Aquatics

RS: SUR

TI: Easy

RO: Sailor

A broad subject and a skill that can come in handy for many situations. We group the sub-skills of swimming and operating a canoe (or other small watercraft) together here from a natural connection between the two. Knowing how to swim makes it easier to learn how to canoe, not to mention, if you fall out of your canoe, you'd better know how to swim. Generally, swimming is learned first.

In a fight, a character with Aquatics negates a water creature's Home Ground combat advantage.

Associated Actions

Dive in shallow water.
Tread water

Level Awards/Abilities

1. Hold breath one minute underwater. Swim prone or on back. Character learns the basics of canoeing.

2. Swim underwater. Dive from a height. Do the breaststroke. Character learns to guide a canoe through mild rapids.
3. Swim for several hours without rest.
4. Navigate a canoe in rough rapids.
5. Add level to Nautical.
6. Add level to Athletics.

Athletics

RS: HEA TI: Easy

RO: Athlete, Warrior

A character needn't have their sights set on the Olympics to take the skill of athletics. Many people participate in sports as amateurs for the love of competition. Soldiers get the equivalent of athletic training while enlisted.

This skill teaches basic movement, conditioning and fitness exercises, and sports activities. The goal is improved motor skills, increased endurance, flexibility, and strength.

The Greeks developed organized physical education programs as early as 700BCE. They also gave us the word *gymnasium*. Greek boys practiced running, jumping, wrestling, and throwing (the javelin and discus). Physical education in Rome served chiefly to prepare boys for the rigors of war. The athletic mindset declined in the Middle Ages but was revived from about 1300 into the Renaissance.

Associated Action

Play team sports.

Compete in individual sports.

Level Awards/Abilities

1. +1 MOVE.
2. +1 HEA. Add level to Weaponless Combat.
3. +1 STR.
4. +1 AGI.
5. Bonus die on Fatigue checks.
6. Add one skill level to Evasion or Pursuit.

Caving

RS: SUR or STR TI: Hard

RO: Explorer

A valuable skill for anyone planning to adventure underground. A character with Caving negates a nocturnal creature's Home Ground advantage if fighting in the dark. A skill check can reveal how safe a cave is regarding cave-ins or toxic gases.

Associated Actions

Identify the basic nature of a cave: how it was made, if anything lives there, etc.

Identify likelihood of flooding.

Level Awards/Abilities

1. Navigate underground without getting lost.
2. Lead groups below ground.
3. Add level to Climb.
4. Add level to Athletics.
5. Add Bonus against getting lost underground.
6. Live underground indefinitely.

[Illustration # A3-18, of Caving.]

Channel

RS: SUR TI: Hard

RO: Prophet, Saint, Dream Interpreter

This incredible skill allows the user to wield some sort of supernatural power, similar to the use of spells. Note that one must first be born with a latent power to use this skill.

Characters who take this skill should work with their GM on a reason why they have it. It will probably be something quite extraordinary, and it should go in their backstory. It may indicate the admixture of divine blood in the character's ancestry. Such individuals are rare, maybe even unique.

To use this skill the character must pick one magic type and stick with this same type through all subsequent levels. At level one they may cast one 1st level spell once per day. At level two they may cast one 2nd level spell once per day, and one 1st level spell twice per day, and so on. No casting ingredients are needed. Also, channelers do not learn their spells like other spell casters. They are chosen by the character when a new level is gained.

Associated Actions

Cast a spell similar to a Priest or Mage.

Level Awards/Abilities

1. Gain 1st level spell.
2. Gain 2nd level spell.
3. Gain 3rd level spell.
4. Gain 4th level spell.
5. Gain 5th level spell.
6. Gain 6th level spell.

Discovery (Locate)

RS: SUR TI: Moderate

RO: Hunter, Police Officer/Sheriff, Explorer

Use this skill to search for hidden items, persons, doors, traps, or clues. It can even be used at a distance to search the horizon for landmarks, find

a familiar face in the crowd, or survey the landscape for anything interesting. If searching an area for someone who is using the skill Evasion, an opposed roll is called for.

A player may announce at any time that their character is searching an area, and then roll. This is called an active search. However, there is an almost unconscious side to Discovery; as the character gains skill, the player need not announce that they are searching; the GM can assume that they are, as long as they are not otherwise distracted. This is called a passive search. It allows the character's subconscious to notice hidden details. As such it becomes one of those reasons for which the GM may ask for an un-named skill check.

The amount of area that can be searched in one turn is small but grows as the searcher gains levels. Certain situations will require you and the GM to agree how much area can be covered per turn, especially if scanning an area at a distance. Close up searches can typically be done by the novice at a rate of about 10sq. ft. per turn.

Associated Actions

Quick Scan: used to get a cursory overview of an area to identify spots where a closer look may prove fruitful.

Level Awards/Abilities

1. Add level to Identify.
2. Passive search allowed.
3. Add level to Hunt.
4. Add level to Trapcraft.
5. Add level to Evasion.
6. Add level to Analysis.

Dreaming

RS: SPI TI: Moderate

RO: Mage, Dream Interpreter, Witch

This marvelous skill allows you to use your dreams to do unbelievable things. Traveling the dreamlands can be as rewarding as it is surreal. It's a place one may go to learn a spell or to learn some universal truth.

Dreaming is not a skill to take lightly. The dreamer should have a purpose and a seriousness. Training while awake with a teacher is good preparation. The trick is learning to wake up within a dream.

[A13, Expand w/examples of do's and don'ts and info about Dreamlands.]

Associated Actions

Identify reality from a dream.

Practice another skill while dreaming.

Level Awards/Abilities

1. Learn to realize you are dreaming and how to awaken inside your dream.
2. Befriend a Dreamland guide and learn to travel in dreams.
3. Practice another skill while dreaming to advance one level—one time use—may not be used to attain level six.
4. Seek out and speak with the dead in dreams.
5. Enter the dream of another dreamer.
6. Leave the physical world altogether to reside in the Dreamlands.

Duality

RS: SPI or INT

TI: Moderate

RO: Mage, Priest

See Sister Spells in Chapter Six. Be sure to consult with your gamemaster before taking Duality since using sister spells is an optional rule.

Many spells have counterparts or opposites. These are called sister spells and are related somehow. Knowing one teaches you something about the other. They work on the principle of opposites, as with Bless and Curse, or Darken and Illuminate. But not every caster can do both.

Two such spells may be learned as one by use of this skill. This effectively adds to the number of spells a caster may learn. For example, a priest with duality could learn both Turn to Stone and Return to Flesh and count the two as one regarding 'maximum number of spells known', 'spells gained per level', and 'spells useable daily'.

Theurgists especially are often only able to use one or another form depending upon their religion or god. Thaumaturgists may cast either form as they see fit assuming they don't exceed their allowed number of spells and types.

Associated Actions

Identify sister spells.

Learn two spells as one.

Level Awards/Abilities

1. Apply to level one spells
2. Apply to level two spells
3. Apply to level three spells

4. Apply to level four spells
5. Apply to level five spells
6. Apply to level six spells

Give Aid

RS: SPI or INT TI: Easy

RO: Jack of All Trades

This allows one or more characters to help another character raise their die check rolls, even at something they themselves are not skilled in.

Associated Actions

Lend a hand.

Give constructive criticism or timely advice.

Level Awards/Abilities

1. Add one point to another's skill check.
2. Add two points to another's skill check.
3. Add three points to another's skill check.
4. Add four points to another's skill check.
5. Add five points to another's skill check.
6. Add six points to another's skill check.

Instruct

RS: INT or SPI TI: Easy

RO: Teacher

This skill allows someone to teach their skills to someone else.

Associated Actions

Impart a lesson.

Level Awards/Abilities

1. Teach Easy skills to others.
2. Teach Moderate skills to others.
3. Add level to Research.
4. Teach Hard skills to others.
5. Add level to Language.
6. Add level to Give Aid.

Local Knowledge

RS: INT TI: Easy

RO: Witch, Farmer, Official, (Guide)

All characters are assumed to be somewhat knowledgeable about their own neighborhoods, even without this skill. But they may seek local knowledge about someplace new. MCs should study up on other lands before visiting there. They may also need to pay for accurate details about foreign destinations, sometimes hiring guides or visiting a guild house of their profession.

This skill allows a character to recall details about a place. A successful die check can

reveal things about a place from the character's memory.

Fields of knowledge common to an area with a population of people are sorted into five categories: Social, Political, Economic, Religious, or Military. In other areas, where civilization is lacking, knowledge of an area may be scarce, or limited to a narrow slice of miscellanea.

Associated Actions

Recall: character remembers names, faces, and small details about people they barely know.

Level Awards/Abilities

1. Character knows several rumors about a place.
2. Character knows a random secret about a place.
3. Character able to extrapolate and assume much info about a new place at a glance.
4. Add level to Govern.
5. Add level to Heritage.
6. Add level to Lore.

All the knowledge in the world is of little use to fools. Anon

Lore

RS: INT TI: Moderate

RO: (Sage), Bard/Troubadour, Alchemist

Characters skilled in lore tend to love to share their knowledge as much as they love acquiring it. They are likely to be found giving little talks at exclusive affairs when they aren't holed-up in their reading rooms. This skill can prove invaluable out on the adventuring trail. MCs versed in lore are interesting if not eccentric. Also, a successful lore check can reveal important clues about the past.

Associated Actions

Make an educated guess.

Quick Reference: character knows the best place in any given library or book to seek their answers.

Level Awards/Abilities

1. Characters with two levels of the skill Research add a bonus die to their Lore checks.
2. Add one level to an ancient language (and another one each level hereafter).
3. Add level to Identify.
4. Add level to Local Knowledge.
5. Add level to Analysis.
6. Add level to Research.

Prediction

RS: SPI TI: Easy

RO: Prophet

Foresight is not inevitably followed by good timing, but it helps. Use Prediction to weigh the probability of a proposed action. A prediction is not a guarantee of anything. Ultimately it is up to the dice. What a successful prediction roll does is to elicit more information from the GM. This can help the player make a better decision.

Associated Actions

Make intuitive judgements.

Give advice.

Level Awards/Abilities

1. Predict outcome of minor actions.
2. Predict outcome of stat check.
3. Predict outcome of skill checks.
4. Predict outcome of combat.
5. Predict outcome of large battles.
6. Predict outcome of wars.

Research

RS: INT TI: Moderate

RO: Teacher, Monk/Friar

This skill that can enable a character to learn Moderate skills without a teacher. (A successful Research check would be required before advancing a skill level.)

Research can also help characters to uncover clues to whatever mystery is before them. Larger inquiries require access to a major library. Must be able to read and have access to reading material on subject to study.

Associated Actions

Extrapolate solutions from information studied.

Level Awards/Abilities

1. Able to identify the best research materials if a choice exists.
2. Add level to Local Knowledge.
3. Add level to Lore. Gain photographic memory.
4. Add level to Analysis.
5. Add level to Language.
6. Add level to Prediction.

To read without reflecting, is like eating without digesting. Burke

Sleight of Hand

RS: AGI TI: Moderate

RO: (Stage Magician)

No doubt more people practice stage magic than real magic. To the onlooker though, the two may seem the same. Indeed, both practitioners start small, practice extensively and guard their secrets jealously. But there the similarities end.

Associated Actions

Perform 'magic' tricks at a moment's notice.

Level Awards/Abilities

1. Character can do simple card tricks, bend spoons, palm coins, etc.
2. Add level to Steal or Entertain.
3. Character can appear to read minds, levitate objects, vanish in a puff of smoke, etc.
4. Add bonus die to Steal checks.
5. Character can 'teleport' people, make a house disappear, cut someone in half, etc. all as optical illusions.
6. Character can orchestrate the ultimate hoax or the perfect crime, one time.

Will [Consider moving to Social Skills]

RS: SUR TI: Moderate

RO: Eunuch, Artist, Alchemist, Farmer, Priest/Cleric, Mage, Shepherd, Warrior

Think of will as the force of intent. It's important for things like resisting bribes and mind affecting magic, and for training to raise stats and skills. It is used in overcoming character flaws like sloth, greed, kleptomania etc. It is used in social situations, arguments, and countering spells.

If characters are making opposed Will checks, roll until one wins. Re-roll ties. Losers are distracted for 3T and make all rolls with penalty. If one party rolls an eight and the other rolls a one, the low roller is broken and must submit to the winner's wishes for the immediate future.

Associated Actions

Overcome a moment of weakness.

Level Awards/Abilities

1. Instill confidence amongst present company.
2. Add level to Debate. Bonus to INT check against Mentalism magic.
3. Add level to any Hard skill.
4. +1 to any stat.
5. Bonus die added to one skill check per day.
6. Immune to Mentalism magic.

The difference between perseverance and obstinacy is that one often comes from a strong will, and the other from a strong won't.

– and –

Where there's a will there's a way. both Anon

THE CANDLEMAKER'S DAUGHTER Cont.

You: I suppose it's time to get armored up. Does Jack know how to get to the mines?

GM: It's been a few years, but you were here long enough to know the lay of land.

You: I'm going to look for the side entrance Fagan spoke of.

GM: Give me an intelligence check.

You: {Roll 1d6. Result 4. Add to INT5.} A nine.

GM: That's close enough to get you in the vicinity. You follow the main path that leads out of the Village and up to the south face of Treetop. The area is mostly open from years of the miners taking trees to fire their smelters. Scanning the south face of a short cliff you see a dark hole at its base. Soon you come to a faint path that leads up to the old mine entrance.

You: Do I see any sign of tracks?

GM: Make a survival check.

You: Bummer, I only got a seven.

GM: You'll be able to check again. Further up the path there's a sandy spot.

You: I'll try again—12.

GM: There are two fresh sets of tracks going up to the mine. One small, probably Lucy. The other set is larger and heavier, probably your brother.

You: None coming down the path though? Interesting. They must have hauled Lucian out the main entrance. I keep checking for tracks as I go up the rest of the way.

GM: Roll again.

You: Ten.

GM: Just outside the entrance you see the same two sets of tracks, both going into the dark. But, you also see where the smaller prints come back out from within, but disappear mid-step.

You: Hmm.

GM: So, obviously Lucy went into the mine, delivered her goods, and came back out.

You: It looks that way. And then somehow, she disappeared into thin air. I look around for any other tracks or a sign of any kind of disturbance.

GM: Look all you want to, but you don't find anything.

You: Can I climb the cliff? Just high enough to see if there's a ledge above the entryway.

GM: It's steep but you can try. Roll against your strength since you don't have the climb skill.

You: Eight.

GM: You don't make it far enough to hurt yourself when you fall. You still can't tell if there's a ledge or not.

You: What time of day is it getting to be?

GM: Around suppertime. There are still a few hours of light.

You: Something tells me they aren't going to find Lucy down around Blakburgn, or in the mine. Can I hear anything from where I'm at?

GM: I was just about to mention that. Yes, very faintly you have been hearing calls periodically from within the mine. It sounds like it's getting closer.

You: I go in as far as the sunlight will allow. I wish I'd thought to grab a candle or two.

GM: The calling is getting closer. "Lucia ... Lucia ..."

You: I call to the miners to tell them I found her footprints at the exit.

GM: A voice calls back, "we'll be right there!" Soon you see the flickering of their lights. "Hello, hello," they say. They sound very happy. "You say you found her?"

You: "No, I found her tracks. I'll show you."

GM: They follow you to the exit.

You: I point out the tracks, being careful not to trample them.

GM: The miners come squinting out into the sun. one is still a boy, perhaps 13 or 14 years old. The other could be his great grandpa, gray haired, toothless, and bent. They look at the two sets of tracks going in, and the one set coming out. "We also found her tracks, inside in the dust. We was following them this way when you called. It's like she sprouted wings and flew away."

The old man directs the young boy to run on and tell Fagan what you found. He introduces himself as Alexander.

You: "I'm Jack."

GM: He gives you a suspicious look. Then he smiles. "Lucian's brother! How's he doing after his fall?"

You: "Celia seems to think he'll make it."

GM: "Good, good. Then the little one's your niece? Aye and you're come to help. Not a moment too soon I guess."

You: There's something fishy going on. I use my Insight skill to think back over everything everyone has told me so far.

GM: Roll then. You need a thirteen.

You: {Roll 1d8. Result 1. Auto-fail}. I guess I'll just have to trust that everyone is telling the truth.

GM: "That niece of yours is really something special. Shines with her own light she does. We all love her."

You: "Let's hope she's just lost, and we find her." I still wonder if there's a ledge above the entry. Can I get a better look by backing away?

GM: No, the ground slopes down so it doesn't help. But since the sun has gone behind the mountain now, in this light, you can see that there might be a ledge about 20 feet above you. If there is, it extends westward out of sight around the cliff and up the mountain.

You: I ask Alexander about it.

GM: He shrugs. "We could get a ladder from the mine."


You: "Maybe I'll go up around the cliff and get a better look."

GM: "I'll go with you." After five minutes of weaving your way through boulders and brush you can see that there is a ledge, and now you can get to it. Now you also see the whole south face of Treetop rising above you. It's striking that from

here on down there are wide bare patches with only the stumps of great trees, and from here up the trees rule. Roll against your intelligence.

You: {Roll 1d6, result 6. + INT5}. Eleven.

(At this point the GM presents the player map found on the next page).

GM: You understand that the trees would have been used to smelt ore from the mine. This makes sense because of how close they are to the mine and how gravity would help the oxen haul the logs down. So, it seems a bit strange that they would stop here and start getting wood from the valley instead. 

[Insert Illustration # A3-20, Blakburgn Players Map]



[Replace pic w/Illustration# A4-1, of ?]

FOUR: GAME BASICS

WE DON'T REALLY WANT to experience the realities of daily life in Medieval times. Life expectancy was low. Housing was crude. Torture and slavery were very real. Education was hard to come by. And the economy was a mess. Still, we do want a workable compromise with reality that lets us visit for a few hours, here and there. That's where the Mass-Adventure Game Engine comes in—it revolves around people, and our world. Mythmaker was built so you could go wherever your imagination leads.

LIFE IN ANOTHER TIME & PLACE

Myths often exist in many different variants.

Dr. Jackson Crawford

ONE FAMOUS UPSIDE to RPGs is their huge variety. Settings can vary greatly, with the only limitation being the imagination. Add characters and the flow of time and anything is possible.

History is filled with an amazing array of soul stirring stories. Every culture seems replete with its own fables and epics; enough so that it is impossible to know the name of each. Luckily, many overlap or share themes, and have settled into recognizable genres.

Mythmaker adventures occur in several broad genres from Mythology to Fantasy. Each can be further categorized, as in the many legends and fairytales listed in the Aarne-Thompson-Uther Index. And there are hundreds of other sources that specialize in one genre or another.

Mythmaker provides at least a minimum of historical information and legendary references to give your games much of what they need in the way of background and context. Human nature and intuition can help fill in the rest. However, some gamers thrive on authenticity, which is great if you want to do a little more study into a particular mythos. The amount of such content your game includes is up to your group.

When depicting history and legend, a little research and an open mind goes a long way. Just remember to judge people in the context of the time in which they lived, not through our own modern lens.

[Illustration # A4-3, of a journal open to 'ominous' last entry]

ENCOUNTERS GREAT & SMALL

MYTHMAKER SESSIONS ARE MADE up of a series of interactions or scenes, also called meetings or encounters. There are three basic types: Roleplay, Exploratory, and Combat. There is often an even mix of the three. As the game progresses, a story is created by moving through successive encounters—enemies are fought, plot lines are expanded, and mysteries are uncovered.

The same encounter will be different for each party, depending on their choices. How one scene unfolds often has a bearing on the next. Unexpected results have a way of changing the story trajectory, just as in real life.

In the course of many encounters, you will follow a crooked path along your main quest. The road will be fraught with danger and filled with sidetracks. There will be setbacks and idle periods. There will also be the unexpected kind of

treasure found in the old saying, “it’s not the destination, but the journey that counts.”

Storytelling is a key part of Mythmaker, but not in the strictly traditional sense. The GM is responsible for setting the stage, but the MC’s actions drive the plot. No one at the table knows the ending because it changes based on the actions taken by the party.

Roleplay encounters are typified by a presence of dialog. Problems are resolved through bargaining, sincerity, and wit. Players often speak in ‘first person’ for their characters. GMs may speak with several outlandish accents or voices depending on the SC they portray. Keep in mind that roleplaying can occur even during combat, or while exploring.

Exploratory encounters include uncovering secret clues, negotiating traps, and solving puzzles. It can be a tense time, fraught with lurking dangers at every turn. Players test their creativity against the GM’s carefully measured clues. Problems are overcome through doing and daring.

Combat encounters happen when words and wisdom fail, and weapons are the only recourse. Dice work well as surrogate weapons if you are willing to narrate your character’s actions based upon their rolls. Combat ends with retreat or defeat.

Adventure Prep

It is common for the GM to spend time preparing for a game session so there is a general plan for set-up, encounters, and any mysteries that the MCs are meant to uncover. The GM often has more extensive pre-game prep, but players too should realize and embrace their fair share of preparation. This means, at the very least, brushing up on the rules, especially those likely to be used by your character. If they use spells or skills, study those! If they have accumulated maps, clues, or other handouts, review them.

[Illustration#A4-4, of adventuring party prepping for their next encounter]

The Campaign Diary

UNLESS YOUR GROUP plays only one-shots, the course of most games will extend over several game sessions. Many longer adventures play out over a month, or more. It can be hard to remember important details in between. Several tools are recommended for keeping track of key plot points.

A single page of one-sentence reminders helps. Any extras or handouts collected along the way can jog the memory, as will a short summary. A regular journal is recommended for longer games. A blank journal is included in the Accessories Pack or on our website.

ROLL THE BONES

We use dice with different numbers of sides, and they will be referred to by that number. So, if you see a number preceded by a small ‘d’, it refers to a particular die. We may use any of the following: d2, d3, d4, d6, d8, d10, d12, d20, and d100.

Note that we do not use a die with 100 sides—but rather, generate a number between 1 and 100 by rolling two ten-sided dice. One die is for the first digit, the other is for the second. Two 0s equal 100. Similarly, the ‘d2’ and ‘d3’ are derived terms. To make a d3, use the six-sided die and count 1-2 as 1, 3-4 as 2, and 5-6 as 3. To make a d2 use the d4 and count 1-2 as 1, and 3-4 as 2.

You will often see a roll written with a number before the d and a number after, such as 1d20 or 3d4. In that case the first number is a quantity of dice and the second is their number of sides. So, 4d6 means to roll four six-sided dice. The chart below illustrates the various die types.

[Illustration # A4-2, of Dice Chart]

It’s good to know when and when not to roll the dice. In a situation not covered by the rules, the GM must make a decision as to the probable results of a character action. Often the best such decisions are a result of player input. If you want to help your character, dice are not always the best answer. Any RPG is a contest of words as much as it is a game of chance. The important thing is to get consensus and move on.

Even Odds

The table below provides a breakdown of odds for each die and certain dice combos. The chances of rolling a given number on a die are expressed either as a percentage or as 'odds'. For instance, the odds of rolling a one on an eight-sided die are 1 in 8. Another way to express it is to say there is a 12.5% chance.

So, you would have 3 in 8 odds of getting a six, seven, or eight. To calculate your chance of rolling a six or higher on 1d8, multiply your odds by 12.5. This gives you a 37.5% chance.

Die	Odds	Chance
1d2	1 in 2	50%
1d3	1 in 3	33%
1d4	1 in 4	25%
1d6	1 in 6	16.67%
1d8	1 in 8	12.5%
1d10	1 in 10	10%
1d12	1 in 12	8.33%
1d20	1 in 20	5%
1d100	1 in 100	1%

Die	Odds	Chance
[A2, Explain section]		
2d6 (2-12)		
3d6 (3-18)		
2d8 (2-16)		
3d8 (3-24)		
2d10 (2-20)		
3d10 (3-30)		

[A3 Bonus & Penalty Dice]

Die	Odds	Chance
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Don't always rely on your GM to call for a die check. You may look at a situation and see possibilities they don't. You know your character and their capabilities better than anyone. If there's something you'd like to try, ask.

The different types of rolls you may make include, stat checks, skill checks, attacks, damage rolls, special damage, and rolls on various tables. In almost all cases higher numbers are a better result.

Some of the more creative uses of die checks include 'stackable' outcomes, group checks, and working together.

- Stackable outcomes involve multiple die checks in which, it takes a certain number of successes or failures to determine something absolutely.
- Group checks happen when two or more characters are subject to the same situation.
- Working together involves two or more characters cooperating to increase the odds. The skill Give Aid outlines the best example of working together.

THE ESSENCE of TIME

Who shall contend with time, unvanquished time. The conqueror of conquerors, and lord of desolation? Kirk White

WHEN EVERY SECOND COUNTS—as in chase scenes, using magic, timed traps, or combat encounters—the game enters martial time, using turns.

At its worst, time in RPGs can be hard to keep track of, and distracting. At its best, time goes by almost unnoticed as the characters do their thing, and the GM makes intuitive judgments about how long said thing takes. For instance, a pair of explorers are enroute to a foreign land; via ship passage at first, then by caravan, and finally, upriver by canoe. The GM may decide to focus on certain scenes along the way, or not, but unless the dice indicate some chance meeting, the entire trip could be summed up in a few narrative sentences, "... and the whole thing took 'X' amount of days."

Many of the possible in-game actions take a set amount of time (see the Timed Actions tables on the following pages). Skills also have one or more associated actions, all of which take a given time to accomplish. However, it is recommended to be flexible with time, rather than try to break down every set of actions into a detailed chronology.

[Illustration # A4-5, of Wicked Witch with hourglass. Caption: We do not recommend such open use of timers—they make players nervous. Still, they have their uses.]

Many actions take only a turn or two (each turn is equal to about four seconds). A lot can happen in a few seconds. In martial time, it is common for multiple main and secondary characters to act simultaneously during the same turn. Each MC capable of acting must state what they wish to do at the beginning of the turn.

Selected actions are listed by how many turns they take. If an action is not listed, the player and GM should make an educated guess as to how long it will take. It may be something simple and easy that the GM doesn't question, such as the entire party agrees to stand still for a few minutes to listen for enemies.

[Illustration # A4-6, of two hands rolling dice simultaneously. One hand is a barbarian with a brass wristband; the other is that of a clawed monster. No Caption.]

Actions

Players and game masters control characters by having them perform actions. Uncontested actions happen as spoken, with no need for dice. These are such things as walking, talking, buying, selling, resting, eating, watching, and waiting.

Any of the above are *usually* routine enough to be spoken as a series of actions to move the story along. Something that might take hours or days but serves little purpose other than getting from point A to point B, is best accomplished with the fewest words.

The success of questionable actions is often determined by the roll of a die. For instance, if there were enemies lurking about, the GM may determine there is a fair chance of them being heard and then direct the players to roll, (all may roll at once). If an MC and an SC are attempting simultaneous opposing actions, both the player and the gamemaster should roll at the same time.

Common useful non-skill actions are listed below by how long they take. Note that times are approximated for the average character. Players are also encouraged to come up with their own actions. However, unlisted actions may require GM approval.

Not all of the listed actions require a stat check; only those followed by a stat in parenthesis. More actions are listed with each skill. Attempting those may or may not require a skill check, depending on the situation.

One Turn

Running jump.
Dive and roll.
Escape reach of slow opponent.
Quietly close or open, door, drawer, or lid.
Equip or un-equip any simple item or weapon.

URNS & TIME

All designations except turns are based on familiar Earth terms: minutes, days, years, etc. A turn is an elastic period, about 4 seconds long.
1 Turn = 3 to 5 seconds

Use a simple item.
Examine a small simple item.
Restrain someone (STR, opposed rolls).
Throw someone to ground (STR, opposed rolls).
Regain footing on slippery surface (AGI).
Swipe and stash an item within reach (AGI).
Take a bite of food.
Take a drink.
Listen (SUR).
Toss or kick an item to someone (AGI).
Extinguish a candle or lamp.
Unlock something with a key.

Two Turns

Padlock something.
Operate combination lock dial.
Fill a tall glass or a small bottle.
Locate distant point with telescope.
Light a candle or lamp.
Don slippers and a robe.

Three Turns

Climb up or down 30' ladder.
Search 10' x 10' area for clues.

Four Turns

Search a captive for anything suspicious.
Get dressed.

Eight Turns

Don light armor.

Fourteen Turns

Don half suit of armor.

MOVE, SPEED, AND DISTANCE

MOVE RATES ARE LISTED by the turn, indicating how far someone can travel in a given length of time. A character with a MOVE of 40T can run 40 feet in 1 turn, or for example, 120 feet in about 9 seconds.

The average person can dash about 40ft in a single turn. Some characters are faster, some slower.

If using miniatures and a battle map, note the grid size. If for some reason your character finds it prudent to run from a fight, or better yet toward one, use your MOVE to see how much ground they cover.

All characters are limited to 50 turns at top speed. After that their speed must drop to something more sustainable for long distances.

Using the chart below you can easily calculate how long it should take the average

character to cover any distance on foot. However, each character is different, and there will be adjustments to their MOVE depending on their body type and their AGI. Thus, it should be easy to determine the outcome of a race between two characters.

Note that a character's regular movement rate is simply walking. Walking does not get the AGI adjustment. AGI only modifies MOVE (top running speed). As you can see, a character with a walking speed of 15' per turn can cover up to 300 feet in about a minute, or 3.4 miles an hour.

Average Character Movement Rate Chart

	1Turn	1Min	50T	10Min	1hr
Walk	15'	300'	750'	3000'	3.4 mi
Run	40'	800'	2000'	4400'	5.5 mi.

The top speed for a human depends on body type, and AGI. How fit a person is dictates how fast and how far they can actually go before they must stop. In the case of one character chasing another, their movement rates must first be compared.

If the slower character is in the lead, there is only a matter of time before they are caught. It depends on the length of the gap to be closed. The skill Pursuit may help to even the score. Likewise, the skill Evasion may help a slower character escape capture. Athletics can extend the time someone can run.

SWIMMING: Certain stories feature a great amount of water scenes. A number of creatures that may be encountered are natural swimmers, while characters with the skill Aquatics may also be quite good. Characters and creatures without Aquatics and which are not natural swimmers may still swim at half their MOVE.

[Illustration # A4-7, of Mermaid]

CLIMBING: Going up or down anything more than a ladder or a steep stairway is considered climbing. As a means of travel, it is often the last resort, considering how rigorous and dangerous it is. See Skills, Climbing, for more info. MOVE rates are quartered when climbing.

TRAVEL

The various modes of travel available differ mainly by speed and carrying capacity. Other considerations are cost, risk, and maneuverability. If going by ship, different watercraft each have their own movement rating.

One can rent passage and cargo space, but often has little choice in the ports of call.

Ox vs. Horse vs. Mule

A pair of oxen can pull six or seven tons of stuff on a Medieval era cart while horses can pull only half that. The oxen each require 25 pounds of grain and fodder per day whereas the draft horse needs only 13. A party with an oxcart has a maximum range of 10 miles a day while one with a horse-cart can easily cover 20.

Despite their noble look and seeming advantages, horses can be foolish, moody, and delicate. Drivers who force them beyond their limits lose a lot of valuable stock. One option preferred by many is the hardy mule.

Mules or horses each need up to 80 pounds (ten gallons) of water a day; double that for an ox. This means frequent access to rivers and streams. In arid lands water must be transported.

The average horse can pack 180 pounds, the average mule 220. But no matter how many animals it has, the party can never pack for more than about 20 days since pack animals need food too. A mule carrying 220 pounds of feed, on a 22-day march, will eat the entire load by itself.

Your character's travels may take them overland, underground, by sea, by river, across rough country, or even through the air. Available transportation options depend on the story setting and are at the discretion of the GM.

WATERCRAFT

	10Min	2Hr	Load
Galley			
Schooner			
Barge	3000'	6 mi.	1000
Knorr			
Longship	5000'	10 mi.	1000
Rowboat			
Canoe	4000'	7.5 mi.	60

MOUNT

	10T	10Min	Load
Horse	800'	4 mi.	30
Camel	700'	3.5 mi	40
Mule			36

DRAWN VEHICLE

	10Min	2Hr	Load
Ox Cart		4 mi.	
Chariot	8000'	20 mi.	45
Horse Cart	4000'	10 mi.	85
Sleigh	9000'	24 mi.	

LOAD

A CHARACTER MAY CARRY a lot of stuff or nothing but the clothes on their back. Their strength is the main factor in determining their carrying capacity. A character's total load allowance is the same as their Strength score. LOAD refers to the total load units they carry. So, if a character's STR is 5, their LOAD should not exceed five points.

Items are listed with a load rating, being either 'N' for negligible, 'L' for light, or a whole number from 1 on up. You may see a load designation of 'LL', or 'LLL'. Four light items count as 1 load unit. Negligible items do not count toward total load.

The rating of an item accounts for a relationship between its size, shape, and weight. Thus, a small, heavy item, like a shot-put, equals one load unit. However, a large, light item, such as a bird cage, also equals one load unit.

Items are typically listed with their load rating. For example: Whetstone = load N, Wooden Bucket = load L, Breastplate = load LL, Pickax = load 1, Wooden Ladder = 3. All of these items taken together equal a Load of 4, LLL.

When a character's possessions equal more than their load allowance, they are considered overloaded. This reduces their MOVE by 25% and increases exhaustion. When a character is over-loaded, they must reduce what they are carrying or suffer the consequences (See Fatigued in Disorders).

**DIE CHECKS**

TWO OF THE MAIN dice-driven mechanics are Stat Checks and Skill Checks. In either case a higher number indicates a higher likelihood of success. To win a stat check, the number to match or exceed is 10. The target number for Skill Checks is 13.

Whenever a character is interacting with their world without a fair certainty of success, it's time to roll. Throughout the game MCs and SCs alike will take actions requiring die checks to determine the success or failure of said actions. Die checks decide whether an action succeeds.

If a stat check is called for from a character whose stat is a ten, a roll is still made since a natural one is always a fail. Likewise for skill checks, if the character's skill level and RS equal 13.

Often, rolling for one thing triggers a follow-up roll for something else, which may in turn lead to a cascade of rolls and game changing plot twists, all of which should be narrated or roleplayed, by the GM and players alike.

Die checks are prompted in several ways, depending on where the character goes and what they do. Premade adventures feature many such prompts at key times and places. For those random times when the MC attempts anything that would be difficult, the GM should determine the appropriate skill or stat. Another way die checks are thrust upon a character is in avoiding disorders that come from spells, poison, terror, sickness, and so on.

Examples of actions that require die checks: jumping a chasm twice as wide as you are tall; mounting a moving horse; staying mounted on that horse if an attacker hits you; catching a wild throw, and other such difficult deeds.

Stat checks are made with a d6. They are the most common die checks. Rolling a six-sided die, add the result to your character's applicable stat. The total must match or exceed 10. Thus, a strength check requires the character to roll 1d6 and add it to their STR. If a character's STR were 6, they would need to roll a four or higher to succeed. Anything lower is a failure.

[Illustration # A4-8, of Hans thinking to himself he's got to roll at least a three to roll the stone away]

For example: Hans the witch hunter has stepped off into the woods alone for a few moments when he comes upon a cave which is sealed by a slab of rock. Rather than call his companions, he decides to test his strength (7) against the stone. He huffs and puffs and heaves his shoulder into the rock—and rolls a five. Adding this to his strength he succeeds in moving the stone away from the cave.

Also, a stat check may be forced upon a character when their actions trigger unforeseen consequences. For instance: Hans moved the stone, however, he should have looked for the hidden pit trap he was standing on. His oversight prompts an AGI check to keep from falling into the trap.

If a party of adventurers is subject to an occurrence that may affect them all, all roll. This is a group roll. If two characters are competing against each other (in a tug-of-war, for instance), it is called an opposed roll.

Skill Checks are made with a d8. They are called for when a character attempts to use their special training to overcome an obstacle. Much like stat checks, the character tries to match or exceed a number, in this case 13.

All skills are listed with a related stat, or RS. Skill checks call for the character to add that number to their skill level when rolling. For instance, to identify a foreign item, you add your Identify skill level to your INT and add that to your roll. To simplify things the skill listing on your character sheet includes boxes to add the skill level and the related stat.

There are skills that may fail without the character's knowledge. For instance, Disguise has no provision for knowing your cover is blown until third level, unless someone comes right out and tells you.

When nobody in the party has the needed skill, you may still be able to come up with a novel way to use a different skill to achieve the same goal. Likewise, if a stat check is indicated, certain skills may also qualify to be used, at the GM's discretion. This may give the creative player a better chance.

Opposing Die Checks: Checks that involve two competing opponents using the same stat (for instance, (arm-wrestling, using STR.), require each opponent to roll 1d6 against the other. Or for example, two characters are trying to catch one

ball. Both roll and add their respective AGI scores.

In any case, there is no target number—the highest total wins. If a tie occurs, either party, or both, may concede, or choose to continue, which requires additional opposed rolls until someone gets higher.

In the case of two characters using the same skill against each other, Debate for instance, both add their skill level to the roll of an eight-sided die, the higher result wins. Likewise for characters using different skills against each other, such as Insight vs Cunning, or Charm vs Will.

Un-Named Die Checks: Certain skills have a secondary aspect in which they may be employed subconsciously, and/or without the character being immediately able to tell if they are successful. If the GM determines that such is the case, they may call for a die roll without saying which stat or skill is being tested.

For instance, there is a faint odor of smoke on the breeze which might be detected by a successful SUR check. Or certain clues to a crime are scattered about the scene and may only be noticed upon a successful INT check. In either case, the GM may simply ask you to roll a six-sided die without telling you why. If you fail the roll, you may never know why.

Or, in the case of skills like Channeling, Discovery, or Hindsight, the character's subconscious mind may trigger a roll. For instance, in the case of Hindsight the GM may determine that something from the character's background could help them with a current situation. They would call on the player to roll a skill check without naming it and avoid inadvertently revealing a clue to the player.

PENALTY AND BONUS DICE

THROUGHOUT THE GAME, when characters come up against challenges, some will be more difficult; some will be less. But no matter who tackles the problem, the target numbers stay the same: 10 for stat checks, 13 for skill checks. However, some situations call for adjusting the odds. This is usually done with the addition of a second die.

An example of this would be in the case of using certain skills in inclement weather or in the dark. The GM may allow a skill check, but with an added penalty die.

Circumstances that should lessen a character's chances call for a penalty die (PD). Circumstances that better their chances call for a bonus die (BD). Either way, both dice are rolled at once. The higher die counts in the case of a bonus—the lower die counts in the case of a penalty.

Penalties and bonuses may or may not apply to opposing die checks, depending on the situation. Additionally, combat can be affected by a BD or PD. This will be covered in more detail in the next chapter.

Helpful magic can bestow a bonus to one's roll, as can several other things. On the other hand, adverse environmental conditions are a common cause of penalties; harmful spells are another. A GM may assign penalties or bonuses as they see fit, even if there is no prescribed rule. Disorders also commonly cause penalties. They are detailed below.

DISORDERS

A NUMBER OF ADVERSE conditions can affect a character. These are states that inhibit character actions in some way. They are often imposed upon the character by the actions of an enemy, or by their own negligence.

The character may become immobilized with fear. They may become blinded somehow. They may be hogtied, petrified, paralyzed, or otherwise rendered helpless, any of which cause penalties to die checks and combat rolls.

It is by the varying symptoms of disorders that characters are brought low. They make it more difficult to attack or to defend oneself, or harder to perform actions requiring die checks. When it is determined that a character has a disorder of any sort, the extent is also determined. Also indicated will be the duration.

When the chance for a disorder is thrust upon someone, they must roll to see if they avoid the effects. This is done with a stat check. Note that each disorder listed is followed by the related stat to roll against.

For example, your character witnesses something so terrifying that it warrants a check to see if they become panicked: adding their SUR score to a roll of 1d6.

Disorder	-vs-	Related Stat
Blinded		Survival
Fatigued		Health
Intoxicated		Health
Panicked		Survival or Intelligence

Paralyzed	Survival
Petrified	Spirituality
Restrained	Agility or Strength
Stunned	Agility

Disorders may result in a penalty to subsequent die checks and combat rolls. These penalties are 'stackable'; for instance, if two separate disorders each impose a penalty, both apply.

There are four levels of effect depending on the character's roll: None, Moderate, Mostly, and Full.

None - When a character rolls a natural six, they suffer no ill effects from the disorder in question, no matter their stat score.

Moderate - This occurs if the character makes a successful stat check with any number other than a natural six. It means that the character feels some mild temporary effects but suffers no actual penalty.

Mostly - occurs when a check fails with any number other than a one. The character is given a penalty.

Full - this occurs only if the character rolls a natural one (1), no matter their stat score. It signifies the worst possible outcome. Effects may be permanent.

For effects that are not permanent, you will need to employ a method of tracking time to know when to lift the disorder. Permanent effects may spell defeat and cause the removal of the character from play.

Disorders are more than a collection of die modifiers. They are an invitation to roleplay. Characters can reflect their symptoms by their behavior. GMs can model this if support characters are affected by a disorder. For instance, in roleplaying an intoxicated SC, the gamemaster may slur their words and sway in their chair.

Further, some disorders remove some or all player agency. A paralyzed MC may see everything happening around them but be unable to respond. An intoxicated character may be impelled to do something they will regret. And in one case, that of insanity, the GM may take partial control of an MC. An example of this follows, in which the GM has driven one of the main characters to the brink of madness through repeated meetings with a ghost from their past.

The MC has a final encounter with the ghost in which they inadvertently reveal their hand in its death. "I killed you! Why don't you

stay dead?” A check is made and failed (the player rolls a 1 indicating the worst level of failure). The Panicked entry indicates a second die roll if the effect is full. The second roll is a 4, indicating an episode of insanity. Using the Insanity Table, the MC is directed to become violent.

The player may relish acting out their character’s transformation into lunacy. “When the sheriff comes in, I tear off my shirt,” says the player, “and start throwing things against the wall.”

But they may not go quite far enough. Perhaps the moment calls for something unexpected. The example continues with the GM partial taking control. In this instance the GM knows the sheriff relishes a confrontation. “Your character catches an evil look in the lawman’s eyes. Suddenly your vision goes red, and you pull out your dagger to stab the officer in the chest. Roll to attack.”

Blinded (SUR)

Characters may be blinded by any number of means: bright lights, total darkness, certain spells, blindfolds, injuries, acid etc.

An attacker who is specifically trying to blind their enemy by somehow damaging their eyes, suffers the addition of a penalty die to their attack roll, unless it is a sneak attack.

If a combatant is suddenly blinded prior to or during a fight it will make them easier to surprise and attack. The effects of sudden darkness are treated similarly to blindness but are likely to diminish in several turns unless the darkness is total. Likewise, if a character’s surroundings suddenly go from pitch black to extreme brightness.

None - No effect.

Moderate - Character can still see well enough to act without penalties.

Mostly - Roll with penalty for all die checks and combat rolls until condition ends.

Full - Character is disoriented and effectively immobilized. Attacks against character automatically hit. The GM may assign a chance of permanent blindness if applicable. If permanent, the penalties can be lessened over an extended time as the character becomes accustomed to using their other senses.

Fatigued (HEA)

The life of an adventurer is punctuated by highs and lows. Pushing oneself to heroic extremes leaves the body weakened. But even the mightiest hero needs a break now and then, or the body rebels. Fatigued characters must either rest or have rest thrust upon them.

We get exhausted by many means; sickness, nerve problems, and physical exhaustion being the most common. The result always includes a loss of strength. This can influence an MC’s success in battle and in using many skills. Weakness is your body’s way of telling you to rest and get some sustenance.

A character with heavy gear will become exhausted faster than an unencumbered character. Physical discomforts can also sap a character’s strength—allergies, heat, humidity, severe cold, lack of sleep, thirst, hunger, swarms of bugs, and other such things can take their toll.

There is a distinction between normal and strenuous activities. Normal activities include walking or slow jogging, canoeing, dancing, etc. Normal activity by a character, carrying less than their fully loaded weight capacity, for a reasonable length of time (up to twelve hours), are not a cause for a fatigue check. However, strenuous activities such as running, fighting, wading through water or mud, climbing, etc. cause fatigue much faster.

Fatigue Points

- Every hour of normal activity over 12 in a 24hr period = 1 point.
- Every half-hour of strenuous = 1 point.
- Every hour of normal activity when fully loaded or overloaded = 1 point.
- Every ten minutes of strenuous activity when fully loaded or overloaded = 1 point.
- Also add one point for each of the following conditions that apply: severe heat or cold, illness, poisoning, thirst, starvation, substantial blood loss, lack of sleep.

If the character reaches a total equal to their HEA score using the chart above, it’s time to roll. The average adventurer’s day will cause them to accumulate points from across the chart. Characters who continue to be active after succeeding at their die check must check again each time they rack up another point.

None - No effect.

Moderate - Character feels slight fatigue but suffers no penalty. Condition can only worsen without rest.

Mostly – Character temporarily loses one point of STR and cannot stay alert. Roll with penalty for all die checks and combat rolls. Condition lasts until character rests 4 hours.

Full – Character temporarily loses 2LP and two STR points and passes out for eight hours.

Example of Fatigue

Ghita has been walking all day and begins to feel a bit footsore. An hour of her walk had been *strenuous* from trudging through mud which earned her two points of fatigue. Another half-hour of her day had been spent climbing up a cliff which earned her 1 point of fatigue.

Now she has walked 15 hours. That's three hours over 12, earning her another 3 points for a total of six. She begins to wonder if she will make it to her destination. Knowing she has a few hours of walking left she pushes on. When her total fatigue points equal her HEA7 the gamemaster has her roll a health check to see if she becomes fatigued. She rolls a natural six which means an automatic *No Effect*. She decides to press on a while longer.

After another hour the gamemaster warns the player, they will need to check again or stop and rest now. The player rolls, hoping for one more lucky roll, (knowing Ghita can make it home before having to make a third roll). Her roll totals nine {2+HEA7}, a failure. This indicates that she becomes *mostly* fatigued.

She temporarily loses one point of STR, making all strength checks that much harder. Also, she's having trouble staying awake, and will have a penalty on all further rolls until she rests.

Ghita knows she could be home, warm, and safe within the hour. The player knows it's a gamble since she could run into trouble on the way. What would you do?

Intoxicated (HEA)

Many are the mind-altering drugs used by man and varied are their effects. One common effect among most is a general impairment of one's abilities. Characters become intoxicated by ingesting substances that depress the nervous system, such as alcohol. Smoking hashish, or opium, will also cause intoxication, as will accidentally eating the wrong mushroom. Other examples of intoxicating substances are: the fumes of certain herbs or ingredients from the manufacture of potions, the scent of dryad orchids, the breath of the succubus, and the classic sleeping potion.

None - No effect.

Moderate - Character feels buzzed, but well enough to act without penalty.

Mostly - Character feels drugged. Duration varies by source. Roll with penalty on all die checks and combat rolls.

Full - Character passes out for 1d6 hrs.

Panicked (SUR or INT)

The gamemaster may decide whether SUR or INT applies, depending on the situation, or they may let you choose. Characters can be panicked by several means—spells that cause fear, seeing certain scary things, or by failing a SUR check in battle. Characters will typically only be panicked once or twice by the same thing before becoming immune.

None - No effect.

Moderate - Character shows fear but suffers no penalties.

Mostly - Character panics and moves away from perceived danger or rolls with penalty on all die checks and combat rolls until the perceived danger has passed.

Full - Roll a second six-sided die:

1. Character faints
2. Surrenders to the enemy.
3. Suffers a psychotic break.
- 4 or 5 (see the Insanity Table in **Chapter ?** of the GM Primer).
6. Has a fatal heart attack.

Paralyzed (SUR)

Paralysis is a state of immobility of part or all of one's body while the mind remains conscious. A number of unfortunate events cause this condition, the most common of which is injury to the spine. Certain drugs, poisons, and the spell

Disable will also paralyze a character. Duration varies by method.

None - No effect.

Moderate - Character feels a bit clumsy but suffers no penalties.

Mostly - Roll with penalty to all die checks and combat rolls. Add 2 Fatigue points.

Full - Character is incapacitated indefinitely.

Petrified (SPD)

Woe to the poor soul who encounters the basilisk, cockatrice, or gorgon, for they possess the power to turn men to stone with a gaze. Those who fall fully under the petrifying gaze of these creatures are lost forever. A lucky few of their victims are only slightly affected and will recover on their own with no lasting effect. Also see, Spells *Turn to Stone*, and *Return to Flesh*.

None - No effect.

Moderate - Character can still move (though with some stiffness). They may sense the shadow of death hovering near but suffer no penalty.

Mostly - MOVE halved. Roll with penalty to all die checks and combat rolls. Effects wear off in 1d4 hours. Add 2 Fatigue points. MOVE halved.

Full - Body tissues lose mobility and begin to ossify. Character death.

Restrained (AGI or STR)

The gamemaster may decide whether AGI or STR applies, depending on the situation, or they may let you choose. Being restrained means being tied up, pinned down, netted, grappled, lassoed, stuck in the mud, wrapped in tentacles etc.

Examples: You are moderately restrained if your non-dominant hand is tied behind your back. You are mostly restrained if a sea serpent is coiled about your legs, torso and one arm. You are fully restrained if you are buried nose-deep in an avalanche.

None - No effect.

Moderate - The character is momentarily hindered or slowed somewhat but suffers no penalties.

Mostly - Roll with penalty for all STR or AGI based die checks, and combat rolls until condition ends. Characters may be allowed a second chance to escape in the next turn (Go to opposed STR checks). Attackers gain a bonus die against the character.

Full - Character cannot cast spells, attempt to escape, attack, or defend. The only way to escape is with outside help. Attacks against the character hit automatically.

Stunned (AGI)

Standing too close to an explosion, the spell Blast, or receiving a crushing blow to the head will often leave a person stunned.

None - No effect.

Moderate - No penalty. Character disoriented momentarily.

Mostly - Take 1d6LP damage. Roll with penalty to all die checks and combat rolls for 1d4 rounds.

Full - 'Shell shock', character suffers permanent damage: burst eardrums, loss of coordination, slowed reflexes, and 1d6LP dmg. Character unconscious 1d4 rounds.

RESTING AND HEALING

By simply resting (Neither training, traveling, fighting, or working) characters heal naturally. To gain the healing benefits of rest a full 24 hours is required. The rate of healing is equal to a character's health score. Thus, characters with a health score of 3 heal only 3LP per day. Those with a 9 HEA heal 9 LP every 24 hours.

CHARACTER DEATH

*Let no man fear to die, we love to sleep all
And death is but the sounder sleep.*

Beaumont

When someone is reduced to 0LP or less, unconsciousness sets in. Unless healing is administered, there is a 50 percent chance that they will gain or lose one LP every ten minutes.

Roll 1d10: if below 6 subtract 1LP; if 6 or higher add 1LP. Consciousness returns at 1LP, or death occurs at minus 3LP. If the character survives five such rolls without regaining consciousness, they will stabilize at 0LP.

[Illustration # A4-9, of Mourning]

THE CHASE

THE RULES FOR PURSUITS begin with the MOVE for each character or monster. This number is found on the character sheet, next to life points (and in the stat block for monsters). The higher the number, the faster they are. For characters, this number includes any adjustments

for body type or AGI. For monsters, the number represents an average, which the GM may adjust slightly at their discretion.

Several things can affect the outcome of a chase between opponents with matching MOVEs. Opposing HEA checks are one option, to see who can run the longest. In the right circumstances, the skill Evasion can allow the chased to slip away into the landscape, or into a crowd (also see Skills, Pursuit).

He who has the highest MOVE, all other things being equal, often wins a race. In a long race, on an even track, between opponents of equal speed, the winner will probably be the one with the higher stamina (HEA). However, it is rare that a chase lasts that long, rarer that opponents are evenly matched, and rarer still that it is on a racetrack.

Some chases go on until one side or the other surrenders. Some are over almost before they begin if there is a large discrepancy in their speeds. If it becomes obvious to the pursuer that they cannot keep up, most quit before wasting too much effort. One rule of thumb for chases is to have a good plan for what to do if you catch your quarry.

[Illustration #A4-10, of Character hanging on for dear life from a bridge with enemies above and crocs below. Caption: When life and liberty are at stake, there is often an element of chance involved, as the quarry must somehow pick the best route of escape.]

CATCH ME IF YOU CAN: The examples below demonstrate several chase scenarios.

1. Stop Thief!—Your character was caught stealing, and after almost getting hanged you vowed to go straight. Now you find yourself a victim of mistaken identity, running from a false accusation. A law officer gives chase as soon as you turn to run. You're at the edge of the village so you head for the woods.

From the GM's description of your pursuer, an older, paunchy man, you expect to be rid of him shortly, and then put some distance between you and this place. The GM compares your MOVE29 to the lawman's MOVE26. He decides that the officer follows you almost to the edge of the woods, by which time he sees he is outmatched and quits.

2. Evasion vs. Pursuit—Your character looks back through the trees and sees the paunchy lawman hanging onto a tree trying to catch his

breath. Unfortunately, you see a young deputy coming up from behind him. The older man points the deputy in your direction. Before you know it the chase is on again.

Looking at the deputy's MOVE28, HEA7, and their skill at Pursuit, the gamemaster decides that the deputy will follow as long as they can. You are not skilled at Pursuit, so you only add your AGI to your opposed roll against the deputy. When you lose the roll, the deputy adds 5 to their MOVE for that turn.

You tell the gamemaster that you are heading toward the thickest part of the woods. Another losing opposed roll allows the deputy to gain a little more. Fortunately, your character is skilled in Evasion, which you plan to use as you enter the thicket.

Consulting the Evasion Table, the GM awards one bonus die to your roll to escape into the thicket and throw the deputy off your trail. Your roll succeeds and you escape for the moment. The deputy enters the thicket behind you and the gamemaster requires another evasion roll if you are to hide.

3. Mount Up and Ride – After escaping the deputy and hiding until he blunders off into the woods, you wait and listen. After a while you break cover and head toward where you think the road should be.

You find a trail, heading in your direction. It brings you toward a little woodcutter's cottage at the roadside. You notice a freshly saddled horse behind the cottage as you creep toward the road.

At the same moment, you see the old lawman from the village trotting a horse up the road. When he sees you, he yells, "hold up there young lady! I just want to talk."

Rather than waiting around to be 'talked to' you decide to 'borrow' the horse at the back of the cottage. The gamemaster notes that your skill level at riding is the same as the lawman's and decides that both horse's MOVEs are the same. In this case The GM decides that opposed Ride rolls will settle the matter, and that the best two out of three will win.

GETTING SUPPORT

(From Supporting Characters)

IN YOUR CHARACTER'S MANY dealings with SCs, they will be either helped or harmed, depending largely upon their own actions. There are many ways to get help, some more effective than others. Hiring helpers is one of the most

common. See Chapter Seven for information on hiring various services.

One can also coerce, bribe, barter suggest, blackmail, threaten, beg, trick, or promise help in return. Certain spells summon helpers from thin air; others enthrall an otherwise unhelpful SC to do the caster's bidding. Certain skills are useful in gaining willing followers, or in convincing total strangers to, "do us a favor."

Depending on the area, and the availability of the workforce, a call for assistance may garner many takers, or none. Remember that many of the listed occupations contain experts in their fields who love to add to their reputations and can be trusted to do their best to earn their fee. Also, remember that advertising for help may broadcast information that the MCs would rather keep close to their vest.

Whether a work agreement requires a contract or a handshake, there should always be a discussion of terms. Payment may be required up front or on a schedule. There is also the matter of whether the GM, or the player, should control the actions of the hired help. Typically, hired help is under the GM's purview.

No matter how assistance is won, there is always the chance for things to go awry. And so, for many reasons it is a good strategy to, as they say, "do it yourself, if you want it done right."

[Illustration # A4-10, MC posting Help Wanted flier]

HOW TO MAKE IT OUT ALIVE

"There are no problems, only solutions."

John Lennon.

MCs HAVE A KNACK for getting into life-or-death situations. A party's best hope of success often grows from common sense and cooperation. The following suggestions are a few of the many practical guidelines for new adventurers.

The Goalpost: The expedition may have a stated goal. The party composition might be tailored to fit the objective. Strive for a balanced set of skills among party members so that at least one person can face any problem. Remember that goals tend to change, and sticking to the objective is not always feasible, or the most fun!

The Toolbox: Make sure the MCs carry a wide array of useful items, equipment, and food for the adventure. Sometimes, even the most

insignificant seeming piece of equipment can save a life. For example, a length of stiff wire, while obviously useful as a garrote, could also allow a character to reach through cracks to retrieve hard-to-get items.

Separation of Power: There is sometimes a temptation for characters to take separate routes. However, this is not advisable in dangerous places, unless you have a plan to converge simultaneously upon an enemy from different vantage points. Keep in mind that, while it may at times prove necessary to split the party, those players without a character on the scene may lose interest.

Plan X: Make contingency plans. A good adventure is full of surprises. Once you get to wherever it is you have prepared for, and your best plans all fall apart, at least you can say you tried. Although you may have to run away first.

And when all else fails . . . did you remember to prearrange a rescue party? No? Oops! Leave word with local officials, or others that you can trust, to rescue you if things go wrong . . . or to avenge you if things go horribly wrong.

Getting a Clue

Gather ye info. The more you know about the obstacles you face, whatever they may be, the better your chances of success. Your method of getting information will vary by the situation. You might seek out sages, rumormongers, storytellers, or librarians. Small clues can add up. Keep track of those bits of info. Occasionally they lead to important revelations.

- Examine all items.
- Look for hidden treasure and secret compartments.
- Check for enchantments or anything out of the ordinary
- Consult an expert.

Negotiations

AH, THE AGE-OLD QUESTION—negotiate, or make the first strike? This question typically follows the thought, "uh—oh, we're in trouble here."

It is a given that there will be occasional parleys between MCs and SCs. It may just take the form of harmless haggling over the price of a

ham. Some negotiations will be contentious. Some will be beneficial to both parties, and others will end in bloodshed.

Negotiations may take the form of dialog, or they may rely on the roll of a die, based on each side's INT, or their skill in such things as Intimidate, or Debate. If in doubt, play it out. Negotiations make good roleplay.

If you must bargain, consider what your character has to offer, or what they are willing to part with. A piece of gold or a piece of information may be enough. A pledge of allegiance or a future favor may do the trick.

Camp Safety

One of the worst times to be a hero-at-large is at night, when the good people of the world are resting. Tell the bard to keep his songs for the tavern. Post a watch and rotate your guards.

Put a few pit traps around the camp, or a trip wire with bells attached, *about so high off the ground*. Just remember where those traps are laid in case you need to flee.

And NO fires!—unless you are *trying* to attract monsters. Whatever you do, get some rest. Tomorrow will be rough.

[Illustration # A4-12, of party around campfire with watching eyes in background. All have ales. One brandishes his lute like a sword. Caption: "How about a bit of song to brighten things up around here?"]

THE CANDLEMAKER'S DAUGHTER Cont.

You: I ask Alexander, "Does anyone live on the mountain?"

GM: Roll an intelligence check, with a bonus die.

You: {Roll 2d6. Results 4 & 5. Add higher die to INT5} Ten.

GM: As soon as the words are out of your mouth you remember, Krang! In a letter from your brother about three years prior, he'd mentioned a giant had moved into the old sorceress' tower on Treetop.

Alexander answers you, "just Krang and his sheep."

You: "Oh right, the giant. You ever see him?"

GM: "Not me. Plenty have though. He trades his wool and cheese for salt and sugar and such. He don't let nobody up *his mountain*. He used to come down and dare the cutting crew to cross that

line." Alexander points to the line of trees where the stumps end.

You: "Is that so?"

I'm going over to take a look at that ledge now. Does the old timer mind waiting?

GM: He says he'll stick around. You make your way onto the ledge and around the knee of the cliff. You see that it does extend all the way out over the mine entrance. That's about as far as it goes.

You: How long would it take me to get out there?

GM: A few minutes.

You: Do I see any tracks?

GM: No, it's bare rock. But before you get to the end you do see a long wooden stick laying on the ledge. It looks like a shepherd's hook, except it's giant-sized.

You: Now we're talking. I make my way back off the ledge and tell Alexander what I found.

GM: He scratches his chin. "I'll be damned. Krang's never actually hurt nobody—much as he likes to

bluster."

You: I put my hand on my sword hilt and say, "I'm going to bring her back, or die trying. Tell the searchers to pray for me."

GM: The old miner nods grimly and turns to go. Then he turns back and says, "the best weapon against Krang may not be the one in your hand."

You: "It's all I've got."

GM: He taps his temple. "From what I can tell you've got wits too. Good luck!"

You: I head for trees. How long will it take me to get up the mountain?

GM: A few hours. There's actually a good path leading into the forest. You're over halfway up before sunset. It's not Mount Everest. The going is pretty easy for a soldier, and you're young. Luckily the full moon is rising and the path is easy to see.

Eventually you come to a clearing. Judging by the trimmed look you can assume this is where Krang pastures his sheep. You figure you have about another hour of climbing when you see a circle of standing stones along the path ahead.

[Illustration A4-13, Standing Stones with Ghost of Sorceress]

You: Do they look like something a giant would put there?

GM: Maybe. How close do you get?

Combat Stats: Ram

Size: 5	Rank: 4
#att: 1	ATT: 25
LP: 26	#def: 2
DEF: 28	Move: 40
Dmg: 1d12+1Crushing	

You: Thirty-feet? Can I use Insight to tell what they are?

GM: Sure.

You: Hmm, let's see. I need a six. {Roll 1d8, result 2. Add SPI5 + skill level two.} Nine! Fail.

GM: It's hard to tell in the dark anyway. It could be something a giant might construct. It could just as easily be where a sorceress lies buried.

You: Can I get past it?

GM: Sure.

You: I go wide around it, but I pull out my sword.

GM: Ok. You notice a drop-off on your right. A couple things happen here, both at about the same time. You hear a woman's laugh come from behind you by the standing stones. It sounds strangely disembodied, and a bit mad. You don't see anyone there. You also hear a rustle in the bushes ahead of you, as something comes rushing toward you. It looks like a ram. You only have time to defend yourself as it attacks.

{Roll 1d10. Result 8. Added to the Ram's ATT of 25. A hit. Damage roll, 1d4. Result 3.} It hits you. You take three points damage. It almost knocks you off your feet.

The ram wheels and rushes at you again. You notice you're getting dangerously close to the drop-off here.

You: Let's see – I have Weaponless Combat. I toss my sword aside. I'm going to try to tackle it. {Roll 1d10. Result 6. Add to Jack's weaponless ATT of 23.} I got twenty-nine.

GM: You succeed. But let's see if ol' Rambo hits you in the process. {Roll 1d10. Result 2.} You dodge its horns. You can grab it by the neck and pull it off its feet. This puts you both closer to the drop-off.

You: I try to wrestle him to the ground.

GM: What's your strength?

You: Seven.

GM: The ram also has a seven strength. Let's make opposed strength rolls. {Roll 1d6, result 2.} Nine.

You: {Roll 1d6, result 5.} Twelve! I roll the ram over onto its back and pin it down.

GM: It's thrashing around with its head, and kicking its feet, but you manage to get it under control without getting hurt. Finally, it quits struggling. You can't help but notice that it's been sheared. It must be one of Krang's sheep.

You: I'm going to try letting it get up. I talk to it. "Easy boy. I don't want to hurt you."

GM: It just looks scared like it wants to get away.

You: I let go of it, ready for anything.

GM: It runs away, up the mountain.

You: I follow it. I think I'll pick up my sword first.

GM: You go up, and up, and up. You finally make it far enough to see the crest of the mountaintop. The view of the surrounding countryside in the moonlight is surreal. Something else is strange. Looking at the stars, Mars is overhead when it should have set by now.

You: I take that as a sign there's trouble ahead. Do I see the old tower?

GM: Not yet. It must be just over the peak. As you get closer though, you begin to see what's left of it. Most of the roof is gone, along with half the top story.

You: Is there any sign of the giant, or any crazy sheep?

GM: No. You don't hear anything either. You see that the mountain is fairly flat on top. It's several hundred feet across. The tower stands near the center with a few old, weathered pines around it.

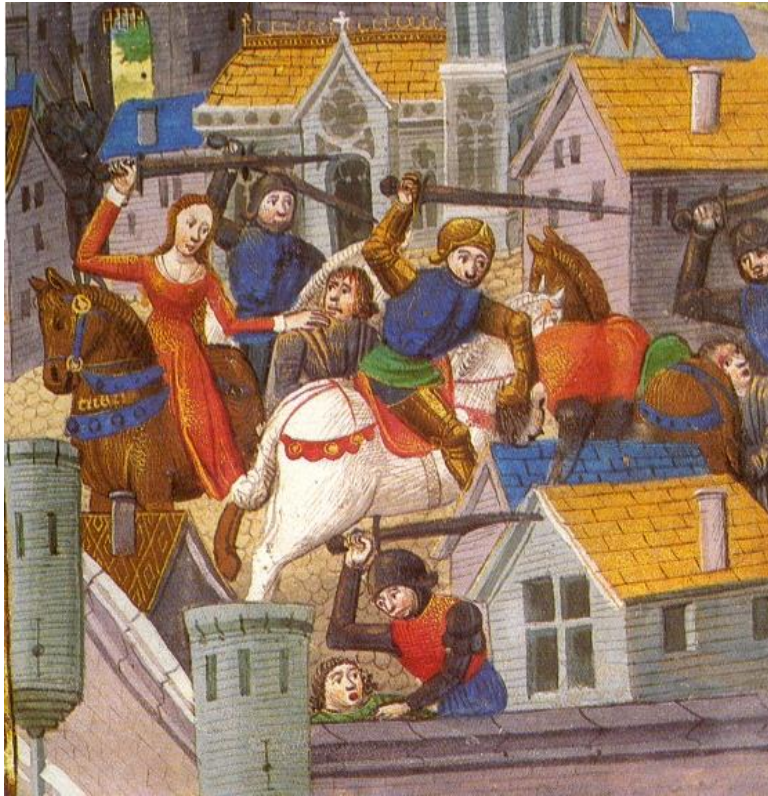
You: I'm going to get closer. Slowly. Do I see or hear anything?

GM: Roll a survival check.

You: {Roll 1d6. Result 5 + SUR6} Eleven.

GM: Faintly, you hear breathing from the direction of the tower.





Medieval Women as Warriors, Artist and Date unknown

FIVE: COMBAT

COMBAT CAN BE ENTERED in a number of ways. One side, or maybe both sides, may know ahead of time that a fight is coming, allowing for preparations. This process often starts with opposing parties sizing up the competition and jostling for an advantageous position.

Combatants may come to blows even if only one side has a mind to fight. It may happen through a breakdown in conversation or some other trigger. One way a fight starts is the attack on sight scenario. Another might be a duel at dawn. Or a chance meeting between sworn enemies. It might be a robbery gone wrong. Or war parties on the battlefield.

It is common for a fight to start from a distance with arrows or spells, progress with blades and hammers, only to end in retreat. When multiple foes fight, it is often a case of several small separate skirmishes taking place at once. It may happen that only one side can attack, depending on proximity or readiness. Only those who are in a position to hit may roll to attack. This depends on the reach or range of their spell or weapon.

THE ROAD TO VALHALLA

Neither the sun nor death can be looked at steadily. La Rochefoucauld

COMBAT ENCOUNTERS VARY BY foe and by fighting style. Fights are often fought with swords or maces between seasoned warriors, but many involve a good mixture of other elements. There are combat encounters with only propelled weapons, others with battle-spells and magic wands.

Tactics vary by the situation and may change mid-fight. There are short fights, sometimes ending with a single blow, as in a sneak attack or an unevenly matched duel. Other

fights may go on for days, as in large battles, or when Cuchulain dueled Ferdiad.

Each combatant has both an attack and a defense score. Modifiers may apply to each from skills, armor, or magic.

Attack rolls are made with a d10, adding the roll to your character's base attack score. Certain things give bonuses to attack. Others cause penalties.

If either attacker's roll is equal to or greater than their opponent's DEF, a hit is made, and damage is rolled. If either opponent's DEF is higher, the attack does no damage.

For the characters, the length of a turn is about four seconds. Likewise, for the players the time spent rolling the dice and determining whether an attack succeeds may not take much longer than that.

If the fight is partly or wholly fought with range weapons, the sequence is essentially the same, with the addition of any ‘cover bonuses’ to defense scores.

A character’s number of defenses per turn (#def) is the same whether for ranged combat or hand to hand.

COMBAT FLOW

THE USE OF TURNS would almost be redundant if a fight was between two evenly matched foes, each with an attack rate of one per turn. Each would simply continue to roll until one was killed.

Attacks between opponents with the same attack rate (#att) are ordinarily made simultaneously. This raises the possibility that both could perish in the same turn. (The GM may give the first attack of the first turn to one side or the other for reasons of readiness).

[Illustration #A5-2, of two opponents squaring off to fight but wondering who goes first. Caption: Combatants add their rolls to their ATT, along with any situational modifiers. They are trying to score as high as their opponents DEF.]

Here’s a quick example of how combat works: Two foes square off with daggers (one is played by the GM, the other by a player). They circle each other, threatening with taunts and jabs. Finally, both lunge in for the kill.

A combat turn begins. Both the player and the GM roll 1d10 to attack (the result is added to each character’s attack score). Either or both attackers may hit by scoring equal or higher than the other’s DEF score.

If either attack is successful, damage is rolled. If both combatant’s attack rolls are successful, they both do damage to the other, and that ends the turn. Damage in this case is also assumed to happen simultaneously. If neither attacker hits, the turn is over and a new turn begins.

If either combatant scores enough damage against the other to reduce their LP to 0, the fight is over. Otherwise, the fight can continue, and the next round begins. Assuming neither foe changes tactics, they again roll to attack. This can continue

in subsequent turns until either fighter is victorious.

The next turn can begin immediately, and our two fighters can roll to hit again. Or either of them can try something else.

However, very few fights will be between equal foes with one-to-one attacks. Attack rates will vary depending on the weapon speed and the wielder’s combat skills. If the fight is between two unevenly matched foes there may be an uneven rolling sequence, depending on the number of attacks each has. The one with more attacks per turn rolls first.

Consider the Large Crossbow—it is a relatively dangerous weapon in the hands of an experienced user, but rather slow. In a fight between a novice crossbowman and an expert bowman, you could have a situation in which one side gets several attacks per turn, and the other gets only one, every other turn.

Combat Options

Strait Attack—Used in hand-to-hand combat.

Range Attack—used to attack from beyond the range of hand-to-hand weapons. Cover may add to the target’s defense score (See Range Weapons and Cover).

Enchanted Item Attack—See the Enchanted Emporium for individual item options.

Skill Maneuver—A combat action that varies from the standard attack and defense. Special combat adjustments are added in exchange for a ‘cost’, typically one attack or one defense.

Retreat or Defend Only—+5 to DEF.

Magic Weapon Attack—an enchanted sword may enhance some aspect of combat, such as added damage.

Spell Attack—spell casters tend to work their magic from as great a distance as the spell’s range will allow, since casting times are typically longer than one turn.

The following two examples cover the basics of fighting for most combat situations. The first is between two foes—‘A’ is played by the GM, ‘B’ is played by a player. The second example is between multiple foes—one group controlled by the GM, the other by a crew of players.

One on One Combat Procedure

Standard Steps:

1. Prefight: Prepare by assessing the territory and each participant's position. Only if both are ready and within range may they attack. Certain vantage points may give an attacker the edge.

Identify any conditions affecting combat scores. Several things can modify a character's scores, for better or for worse. Also, certain situations call for the addition of a bonus die or a penalty die.

Determine the order of attacks between the two foes. If one has more attacks per turn than the other, they attack first. For this example, 'A' can attack twice per turn—'B' can attack three times per turn.

2. Attack (roll to hit). The order in this case is, B – A – B – A – B.

As attacks are made, each combatant adds their die result to their ATT. If the total is lower than their target's DEF, it misses. If both combatants miss all their rolls, the turn is over.

If either combatant scores equal to, or higher than their target's DEF, they roll for damage. Targets subtract damage from their LP. That ends the turn.

Repeat step 2 until one side is incapacitated, surrenders, retreats, or is killed. At the start of each new turn, a combatant has the option to change tactics by performing some action from the Combat Options box above.

Multiple Combatants Procedure

Standard Steps:

1. Prefight: Prepare by assessing the territory and each participant's position. Only those who are ready and within range may attack. Determine types of attacks. Identify any conditions affecting anyone's combat scores. Determine if and which combatants will pair off and if anyone has more attacks per turn than the other. Remember, each attack counts against the target's maximum number of defenses.

2. Attack (roll to hit). Combatants add the die result to their ATT. Start with any character and resolve all attacks by or against them before moving to the next in line.

Proceed around the table until all have had their turn.

If any combatant scores higher than their target's DEF, they roll for damage. Targets subtract the damage from their LP.

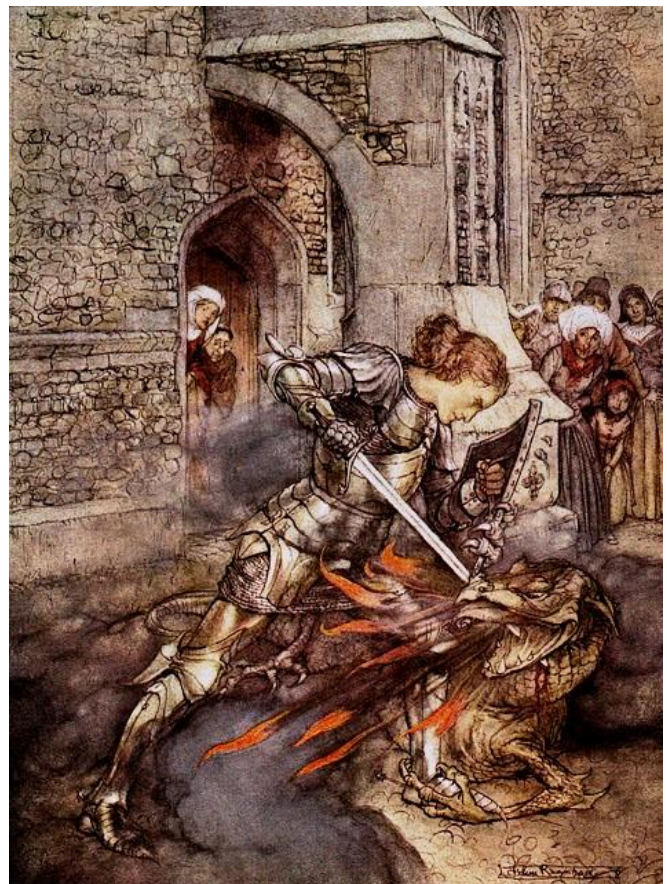
Repeat step 2 until one side is killed, incapacitated, surrenders, or runs away.

Auto-Hit

A strike is automatically successful, and no roll is necessary if the attacker's ATT is equal to or greater than their opponent's defense score.

Also, a strike is automatically successful for each extra attack above a foe's maximum number of defenses. For example: a creature with four attacks per turn attacks a character who has only three defenses per turn. The creature must roll for three attacks while the fourth hits automatically.

Or, if a fight is between odd numbers of opponents, the side with greater numbers may gain one or more auto-hits. Consider a fight between your character and two thugs. Let's say that your #def is 3, and that your two foes can each attack twice per turn; the fourth attack will automatically hit.



Failed Attack Rolls

Failing an attack roll doesn't just mean you missed. It may mean any of the following:

1. No Opening: no attack was possible.
2. Clear Miss: the attack went wide.
3. Parry: the opponent was able to deflect the attack.

4. **Armor Hit:** your attack was stopped by the enemy's armor or shield.
5. **Gracing Blow:** you hit the enemy, but do no damage.

All of the above depend upon the combination of a combatant's number of defenses (#def) and their defense rating (DEF).

Surprise!

Attacks against opponents who are sleeping or otherwise incapacitated auto-hit. Other types of sneak attacks do not necessarily auto-hit. The following must apply: the target must be within optimum striking distance and the target must not be suspicious. (If so, go to surprise turn).

If a target expects a surprise attack, they may counterattack in the same round. Note that an attacker may not know if a target suspects them until they try to attack. If the attack fails, the target may strike back on the next turn. See Skills, Sneak Attack for more information.

The Battle in Miniature

A combat encounter is one of those times when you may benefit by switching from theater of the mind to using miniatures on a battle map. This allows everyone to look at the situation tactically, to get the most out of each turn. Perhaps the biggest thing you need to learn is *when* to use minis and when not to.

If everyone is comfortable with giving and understanding setting descriptions, and if the combatants are few, 'theater of the mind' may be best. However, with larger numbers of combatants the imagination can get bogged down. Also, tactical decisions on both sides are certain to include terrain. This may not be easy to envision on small-scale maps. Using a battlemat and miniatures, helps to visualize the possibilities. Combat scenarios can run smoother and go faster than everyone trying to describe every little move made by each combatant.

If a monster or character has a temporary adjustment to their stats or combat scores, you may find it handy to place a die near their miniature on the map. Display the amount of the adjustment on the die for quick reference. Colored markers can also help to denote any disorders or spells affecting characters.

[Illustration # A5-3, of Miniatures on a battlemat: Caption Using a battlemat can help identify the best lines of attack.]

THE WEAPON RACK

COMBAT TRAINING IS A RATHER formalized process, best done by veteran teachers. For those with training, a weapon becomes an extension of the self. Those who use weapons with which they are not familiar gain no skill bonuses. Indeed, using a weapon without the proper training means there is no chance of doing special damage.

Weaponry combat skills are separated by type—Two Handed, Thrown, Crossbow, etc.—with each skill covering all related weapons. Proficiency with one class of weapon does not carry over to other types.

The chart below includes everything you need to know about a weapon except its load rating and price. Load and cost are listed in Chapter Seven along with other items for sale. Keep in mind that not every weapon will be available in all times and places.

Each weapon has a damage rating, speed, special damage type, skill, and description. Weapons with two special damage types allow the wielder to choose which type they wish to do. Some weapons also list an attack modifier. This applies to attack rolls. Also listed is whether it takes two hands to use.

Weapons are listed with a base speed. This indicates the maximum times a user may attack in a turn. Although skill level and agility also help determiner #att.

Range weapons also list their range (the distance given as Short/Medium/Long). If the distance to a target is less than its short range a bonus die applies. If the distance to a target is between medium and long a penalty die applies.


Weapon Special Damage Types: Piercing–P, Crushing–C, Gorging–G

Weapon	Damage	Speed	2 Hand	ATT Mod	Damage Type	Skill	
Arrow	1d6	4	Yes		P	Bow	
Description:	use with shortbow.					Range:	35/75/110
Arrow, Heavy	1d6+1	3	Yes	+1	P	Bow	
Description:	use with longbow.					Range:	45/100/150
Ax, Battle	1d10+2	2	Yes		G	Two-Handed Weapon	
Description:	Large double-bladed ax, requires 7STR or higher.						
Ax, Hand	1d6+1	3	No	+1	G	Single-Handed Weapon	
Description:							
Ax, Throwing	1d6	2	No		G	Thrown Weapon	
Description:	Lighter and balanced for throwing, sturdy enough for H2H.					Range:	25/40/50
Battle Boomerang	1d4	1	No		C	Minor Range Weapon	
Description:						Range:	40/65/90
Blow Gun Dart	1d2	3	Yes	+1	P	Minor Range Weapon	
Description:	Use with blowgun.					Range:	25/35/45
Bolt, small	1d4	1.5	Yes	+1	P	Crossbow	
Description:	Use with handheld crossbow.					Range:	30/45/60
Bolt, Heavy	1d8+1	.5	Yes	+2	P	Crossbow	
Description:	Use with heavy crossbow.					Range:	50/100/140
Bolt, Light	1d6+1	1	Yes	+1	P	Crossbow	
Description:	Use with light crossbow.					Range:	40/80/110
Brass Knuckles, Pair 2 *		4	No		C	Weaponless Combat	
Description:	Hand-held device for fist fighting. *See Weaponless Combat skill for more info.						
Club, War	1d6+1	3	No	+1	C	Single-Handed Weapon	
Description:	Wood haft with small stone or metal head.						
Club	1d6	3	No		C	Single-Handed Weapon	
Description:	Made of wood or bone. (Shillelagh)						
Club, Large	1d8+1	2	Yes	+1	C	Two-Handed Weapon	
Description:	Simple, large, and heavy, of wood or bone. Requires 7STR or more to wield.						
Dagger	1d4+1	5	No		G or P	Single-Handed Weapon	
Description:							
Dagger, Throwing	1d4	2	No		P	Thrown Weapon	
Description:						Range:	25/40/50

Weapon	Damage	Speed	2 Hand	ATT Mod	Damage Type	Skill
Dirk	1d4	5	No	+1	P	Single-Handed Weapon
Description:						
Flail	2d4+1	3	No	+1	C	Single-Handed Weapon
Description: Based on the farmers' grain flail						
Flail, Long	2d4+2	3	Yes	+2	C	Two-Handed Weapon
Description:						
Greatsword	1d10+2	1	Yes	+2	G or P	Two-Handed Weapon
Description:						
Halberd	1d8+1	2	Yes	+1	G or P	Two-Handed Weapon
Description:						
Lasso	*	1	Yes		*	Minor Range Weapon
Description: * The lasso does no damage and has no damage type; its purpose is to catch and restrain someone or something. See Chapter Four, Disorders, Restrained.						
						Range: 20/30/40
Mace	1d6+1	3	No		C	Single-Handed Weapon
Description: A stylized club with a steel head.						
Pike	1d8+1	2	Yes	+1	P	Two-Handed Weapon
Description:						
Plumbata	1d6	3	No		P	Thrown Weapon
						Range: 20/35/60
Poleax	1d8+1	2	Yes	+1	G	Two-Handed Weapon
Description: A cross between an ax and a melee spear.						
Rapier	1d8	4	No	+1	G or P	Single-Handed Weapon
Description: Double edged sword.						
Scimitar	1d8	3	No	+1	G	Single-Handed Weapon
Description: A backward curved single edged sword.						
Slings Bullet	1d4+1	2	Yes		C	Minor Range Weapon
						Range: 40/75/100
Spear, Throwing	1d6+1	1	No		P	Thrown Weapon
						Range: 30/60/80
Spear, Melee	1d8+1	2	Yes	+1	P	Two-Handed Weapon
						Range: 20/40/60
Staff	1d6+1	3	Yes	+1	C	Two-Handed Weapon
Description: made from strong, heavy wood.						
Sword, Short	1d6+1	4	No		G or P	Single-Handed Weapon
Description:						
Sword, Long	1d8+1	3	No	+1	G or P	Single-Handed Weapon
Description:						
Trident	1d8+2	2	Yes	+1	P	Two-Handed Weapon
Description: A long fork with three barbed tines.						
War Scythe	1d8+1	1	Yes	+1	G	Two-Handed Weapon
Description:						
War Hammer	1d8+1	3	Yes	+1	C	Single-Handed Weapon
Description: Based on the blacksmith hammer, but with a spike or two added.						

THE ARMORY

MEDIEVAL ARMOR IS characterized by distinct developmental periods. For instance, beginning circa the eleventh century chain-mail armor is in widespread use. It features interlocking, scale-like iron plates or metal rings. By the thirteenth-century improvements

in design produce the coif, a hood that covers the head—and by the fifteenth century, the hauberk, a knee-length cloak.

Meanwhile, beginning in the mid-fourteenth century, the best suits feature the use of plates, forged from sheet iron. Coverage inevitably goes from partial to full-body plate armor. Smithies evolve into industrial centers.

They mass-produce arms and armor for export throughout Europe, prompting Cervantes to compare Milan with Vulcan's forge.

Mythmaker acknowledges the many (almost endless) varieties of armor but seeks a workable system to simulate combat. The following guidelines simplify the myriad small incremental innovations throughout the history of warfare.

Generally, a character's combat skills are just as important as their choice of armor and weapons. Armor use, like weapons, requires training to get the full benefit from its protection. Just as there are skills to learn for wielding weapons, using armor to the best of one's ability requires more than just a good fit.

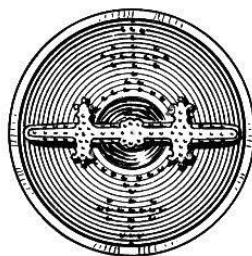
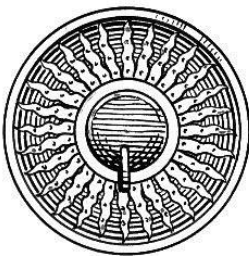
The skills *Armorless Defense* and *Armored Defense* govern the defensive aspects of combat. They increase your number of defenses per turn (#def). They grant added Life Points. But perhaps most importantly they allow the full effectiveness of a given piece of armor. Without a defensive skill an armor's defense rating is at only 50%. Remember to count a character's armor weight against their Load.

Armor Kits

Armor may be referred to as a kit or a suit. It comes in half and full, and a variety of materials. **Full suits** include protection for your head, torso, arms, hands, feet, and legs. Full suits are bulky and heavy and reduce movement rates by 25% regardless of the character's load limit.

Combo kits make the best of two different kinds of materials. They afford a better defense rating; however, they are bulky and heavy, and do reduce movement rates by 25%.

Half suits omit some portion of the full kit (generally, any three or four elements such as gauntlets, greaves, and helm). Half suits are still heavy, but do not automatically reduce your movement rates.



The Weight of History: Spotlight on Armor

Think about the variety of armor over time like the evolution of animals. Some evolve slowly over thousands of years, and then suddenly leap forward. Some evolve on separate but parallel tracks. Some diverge widely from place to place. All the above apply to armor.

Of course, what we present is just the most bare-bones way of describing armor. You can imagine that it looks however you want it to. But if historical realism is your aim, then you will find no end of material to work with. Our website recommends several sources for information about armor (and other things that have changed over the ages).

Our only rules surrounding the evolution of armor from one age to another, or from country to country, are those in the division of the ages in our Equipment lists in Chapter Seven. If your group is playing a setting firmly located in Earth history, agree on a minimum of realism that is comfortable with everyone.

For example, Armor of the High Middle Age is characterized by two distinct developmental periods, separated by a transitional phase between 1320 and 1400. During the first period, beginning circa the eleventh century, chain-mail armor is in widespread use. Full plate steel armor was not developed until the Late Middle Ages.

ARMOR MATERIALS: Materials can vary greatly: wood, stiffened leather, metal chain-links, hardened plates of steel or some other metal, overlapping metal scales, and more. A piece is rated for its protection value in part based on the material. Some suits use a combination of materials. For instance, a chainmail and thin padded combo.

Wood: Used in more primitive cultures where metal is unavailable. Wood also serves as a fine material for shields.

Leather: Used in the Cuirass or Corselet. Pressed into layers from hardened animal skins. It can be produced cheaply and quickly compared to other kinds of armor. It comes in thick or thin. Long exposure to water will delaminate and deform leather armor.

Padded: Made of layers of cloth or soft leather and filled with padding. This flexible armor usually comes in a single-piece knee-length coat. It comes in thick and thin. The thin variety goes well underneath chain, or plate, creating a very effective Combo. Thick padded armor is often used on its own. Exposure to heavy rain or submergence in water causes this armor to double in weight (Load).

Chain: Made of small interlocking steel links into a form fitting skin of metal. Comes in short & long. This armor is made of bronze, iron, or brass, depending on the availability of materials.

Scale: Small overlapping metal scales 1 or 2 inches across are attached to a flexible medium of cloth or leather.

Plate: A combination of materials goes into the making of this armor: jointed overlapping steel plates are attached by chain mesh to solid torso pieces and padded underneath.

Plate comes in Full or Half suits. A full suit negatively affects MOVE by 25%. This rare and expensive suit is usually made to order. It is a well-fitting, neck to toe wall of protection for the wearer. It requires 20 to 30 days to construct, as well as two or three 1-hour sessions with a Master Armorer for a custom fit.

Defense

Individual pieces of armor are given a number rating as are kits and combos. This number is added to a character's base DEF. Individual pieces may be added to kits and combos that lack protection for certain areas.

Note that if you are playing an adventure in a given era certain armor kits or pieces will not be available, to you or your enemy. Mythmaker adventures are set in several broad eras: Ancient (3000BCE – 449CE), Dark Age (500 – 100CE), High to Late Middle Ages (1001 – 1500).

Item or Kit	DEF Rate
Helm ~ most helms are made of metal; covers from the ear up.	1
Shield ~ materials vary: wood, wicker, leather, or metal.	1
Armored Boots ~ made of thick leather with inset steel plates.	1
Greaves ~ materials vary, covers shins.	1
Thigh Plates ~ materials vary, covers thighs.	1
Gauntlets ~ armored gloves.	1
Arm Plates ~ materials vary, covers the forearms & biceps.	1
Full Helm ~ made of metal, covers most of a wearer's head.	2
Large Shield ~ materials vary.	2
Thin Padded, Short ~ protects upper arms, pelvic area, and torso.	2
Thin Leather, Half Suit ~ includes protection for arms, pelvic area, and torso.	3
Thin Padded, Long ~ covers from knees to neck to elbows.	3
Chain Shirt ~ covers upper arms, torso, and pelvis.	3
Scale Tunic ~ covers upper arms, torso, and pelvis.	3
Breast Plate ~ most are made of steel; covers only front, from hips to neck.	3
Thick Leather, Half Suit ~ includes protection for arms, pelvis, and torso.	4
Thick Padded, Short ~ covers arms, pelvis, and torso.	4
Thick Padded, Long ~ covers from knees to neck to elbow.	4
Chain Hauberk ~ covers head, neck, arms, torso, thighs, & knees.	5
Full Torso Plate ~ made of steel, covers front and back, from hips to neck.	5
Chain Hauberk & Long Thin Padded Combo ~ covers all but face, feet, hands, & shins.	7
Half Plate ~ covers arms, pelvis, and torso.	7

Chain & Half Plate Combo ~ covers all but head, feet, hands, & shins.	8
Full Plate ~ head to toe coverage, does not include shield.	13

Horse Armor or Barding

Light ~ made of leather or padded material.	5
Medium ~ partial covering of mixed steel plates and leather or chain.	7
Heavy ~ full steel plate coverage for battle situations.	10

RANGED COMBAT



THIS INCLUDES ALL thrown and launched weapons. Range weapons are listed with details on distance vs. accuracy. Distances used are short, mid, and long. A penalty die is applied when a character is at long range, and a

bonus when in short range.

Note, that if characters are close enough for hand-to-hand combat, yet still using range weapons (called point blank), their DEF against hand-to-hand attacks is lowered by 2 points.

The rules do not cover the inevitable removal of arrows and bolts. It is to be assumed that the damage done by the initial roll is all that will be done.

[Illustration # A5-6, of Archery Scene, Caption: Ranged combat may comprise an entire encounter, or it may just be a small part of a battle that also includes spell use and hand-to-hand fighting.]

Range Weapons and Cover

The target of a ranged attack may do well to go prone or hide behind an obstruction of some sort. Range weapon attacks against a prone opponent are made with penalty unless 'point blank'.

Defenders against range weapons impose a penalty die upon their attacker if their cover is over 50%. 100% cover provides proof against all attacks. However, if cover is permeable, the GM must factor that in and adjust accordingly.

[Illustration # A5-7, of % of cover. Caption: Party Etiquette Rule Number One: don't use your friends as cover.]

SPECIAL DAMAGE

IT IS THE JOINT GOAL of weapon makers and users alike to disable a foe. When weapons do special damage, there is always a chance of injuries that go beyond skin deep. Bruised kidneys, broken bones, pierced lungs, split spleens, brain hemorrhages, and such are the dangers inherent to those who live by the hammer and sword. Such damage may prove crippling, ending the fight and necessitating specialized healing.



Nothing Special

New game masters, with new players may want to consider omitting this entire section from play. If so, ignore any reference to special damage throughout the books.

Most weapons and many monsters have a chance to do more damage than their listed rate. A high attack roll indicates the addition of special damage.

Most attacks do only normal damage. Special damage occurs when an attacker rolls a ten to hit. And then only if the user has trained with the weapon. Highly skilled combatants may do special damage on an 8, 9, or 10.

Special damage is listed by type. Dirks, arrows, and javelins, for instance, are listed with a 'P'. They can produce a deep piercing wound that does more damage than if the weapon strikes normally.

[Illustration # A5-8, of dying by the sword. Caption: Being skilled in a weapon type opens the weapon to special damage, i.e., crushing, piercing, or gorging.]

Special damage from weapons typically comes in the form of Crushing, Gorging, or Piercing. However, other forms of special

damage exist, and may come from sources other than weapons. Nature in her fury may deliver special damage by various means, in the form of Heat, Frost, or even Electrical.

Magic also may cause several special damage types from Blight to Spiritual. Most of the creatures in the GM's command are capable of special damage of some sort. Venomous creatures, for instance, may cause Neural or Blight damage. Traps may also inflict special damage.

When special damage is indicated, it triggers an additional roll after normal damage is rolled. Roll 1d6 and consult the damage types below to learn the nature and extent.

For example, your archer attacks rolling a natural 10. They first roll their regular damage, and then roll 1d6. Comparing the result (a six in this case) to the piercing table indicates that the unfortunate target is killed.

Special damage results are cumulative. Take Crushing for instance; on 1d6 rolling a one causes bruising on the skin. Rolling a 2-5 causes bruising on the skin, plus 1-8LP, and deep bruising. Rolling a 6 causes all of the above plus broken bones or internal hemorrhaging. Such extensive damage takes weeks, not days to heal.

Poison or Venom?


Toxins differ in kind and potency. A poison is made and administered by man; venom is a naturally occurring substance in certain animals, and delivered by fang, sting, skin contact, etc. Either way they do special damage as: Neural, affecting the heart, brain function, breathing and motor skills; or Blight, causing flesh rot, and/or corruption of the blood.

Special Damage Types

- A: Acidic
- B: Blight
- C: Crushing
- E: Electrical
- F: Frost
- G: Gorging
- H: Heat
- N: Neural
- P: Piercing
- S: Spiritual

Acidic: Corrosive to flesh and most materials. Causes extra (LP) damage. Effects can be

lessened by immediate treatment with an alkaline



Special Minus One
This rule cancels the worst effects of a special damage roll. It eliminates the possibility of automatic death, permanent damage, insanity, broken bones, or dismemberment by subtracting one point from the attacker's severity roll. (1d6-1).

solution.

1) Character feels intense irritation but suffers no penalty.

2-5) +1d8LP. Temporary blindness if eyes are hit.

6) Permanent damage and scarring, determined by GM. Blindness if eyes are hit.

Blight: Withers and corrupts the body. Affects HEA. From disease, venom, or poison.

1) Character notices disturbing ill effects but suffers no penalties.

2-5) 1d8LP. Penalty die added to all die checks and combat rolls. Lasts 1d100 turns.

6) Roll 1d6: If an odd number is rolled, the character loses 1 HEA permanently; If even, character death will occur within a predetermined time according to the cause of the blight.

Crushing: Blunt force and concussive wounds. Causes extra damage.

1) Extensive bruising on skin.

2-5) Deep dark bruises. 1d8LP extra damage.

6) Broken bone(s), internal hemorrhaging, or concussion, requiring long-term healing.

Electric: Shocking and disruptive. Causes cell damage and heat damage.

1) Character recoils involuntarily from the shock.
2-5) +1d8LP. Character is momentarily dazed (cannot attack for one turn).

6) Roll 1d6: On 1-5 the character loses 1 AGI point permanently; 6 indicates character death.

Frost: Bone chilling cold. Causes frostbite and extra damage.

1) Intensely uncomfortable chill on skin.

2-5) Causes uncontrollable shivering 1d8LP. A penalty die is added to all die checks and combat rolls for 2d10 turns.

6) Permanent damage, determined by GM.

Gorging: Deep, slashing cuts. Causes substantial blood loss and extra damage.

1) Wound comes dangerously close to artery or internal organs. Infection likely if not treated soon.

2-5) Long deep gash. 1d8LP.

6) Roll 1d6: On a 1-2, the character permanently loses 1LP; On a 3-5 dismemberment occurs, requiring immediate intensive care; Rolling 6 results in character death.

Heat: Flaming, radiant, or scalding. Causes burns and extra damage.

1) First degree burns, causing great pain.

2-5) Second degree burns. 1d8LP. Susceptible to infection.

6) Character suffers permanent damage, as determined by GM. A slow but sure death ensues if wounds are not given expert care.

Neural: Affects agility and brain function.

From spells, venom, or poison.

1) Character notices dizzying effect but suffers no penalties.

2-5) Penalty die added to all AGI and INT die checks and combat rolls. Lasts 1d100 turns. Nausea. 1d8LP.

6) Roll 1d6. If an odd number is rolled, the character enters a coma, lasting 1d4 days; an even number indicates character death.

Piercing: Impaling, deep wounds. Causes extra damage.

1) Wound comes alarmingly close to vital internal organs. Infection possible if not treated.

2-5) +1d8LP.

6) Roll 1d6: On a 1-5, the character suffers a permanent loss of 1LP; a six indicates character death.

Spiritual: Drains energy. Affects SPI.

1) Doubt temporarily clouds and disturbs the character's thoughts. No penalty.

2-5) 1d8LP. Irrational thoughts plague the character's every action. A penalty die is added to all die checks and combat rolls. Lasts 1d20 turns.

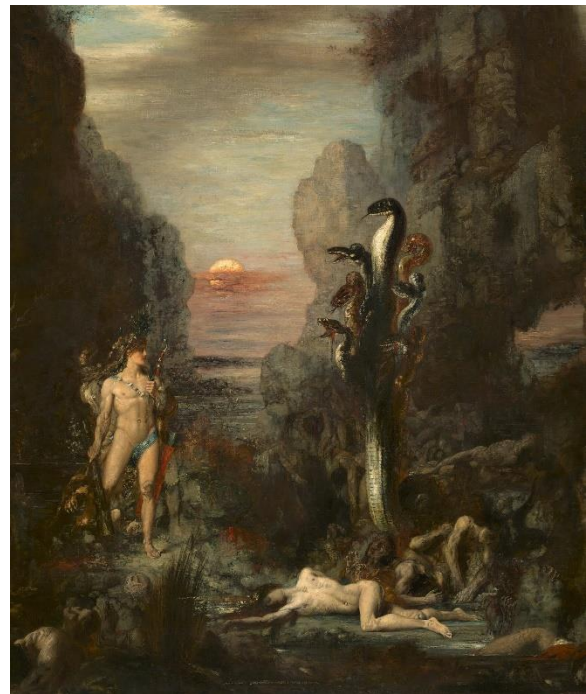
6) Mental breakdown. See Insanity Table in GM Primer. Character incapable of rational action. Condition lasts 1d20X10 turns.

UNTOUCHABLE FOES

OCCASIONALLY YOU WILL come up against something or someone whose defenses or immunities protect them completely against your best shot. They may be immune to all but

enchanted weapons, or certain kinds of damage. Or maybe the difference between their defense score and your attack score is too great to overcome. Without access to magic weapons, or the particular kind of special damage needed, or some way to increase your ATT, these foes are best left for another day.

There are two ways a character's survival instinct might help. If there is time before hostilities develop, a SUR check can help players determine if a foe exceeds their current ability. If the check is successful the GM can hint that a foe either looks like a fair fight, or not.



The second way is employed if combat has begun. If a fight seems hopeless for either side, the GM may allow a character or a monster to make a SUR check. If they succeed, a burst of adrenaline will temporarily add one to their number of defenses, and two points to both their attack and damage rolls. However, if they fail, they must immediately flee or surrender (See Disorders, Panicked).

Tight Quarters

There is a way of protecting yourself all but one or two foes at a time, and that is to back yourself into a corner. This can limit the amount of attacks against you and cut down on auto-hits. To gain any benefit from fighting in tight quarters requires two things:

First, that your own ability to fight is not effectively impeded. This means you have enough room to employ your weapon.

Second, that more than half of your body is inaccessible to the enemy, making it impossible to surround you.

Fighting in this way usually only makes sense when you are outnumbered and on your own. Following are the four most common situations that count as tight quarters. Other possibilities may exist depending on the terrain or your own creativity.

1. The Dynamic Duo: this can occur only when two combatants go back-to-back and work together against a throng of enemies.
2. Cornered: sometimes getting cornered has its advantages, but only if you live long enough to exhaust the incoming horde.
3. The Bridge: meeting the enemy head on a narrow bridge can be great for keeping them from surrounding you.
4. Blocking the Exit: this occurs when your enemies are confined to a room while you maintain a position in the doorway.

[Illustration # A5-9, of Tight Quarters.]

Using Combat Skill Maneuvers

All combat skills come with one or more related maneuvers that can be used within a fight to perform some special action. Each has its own description detailing what happens. Characters must attain skill level three to employ maneuvers. To use a maneuver the player or GM just needs to declare which one they intend to use.

Maneuvers do not require a separate die roll to work. They may bestow modifiers to combat rolls, add points to damage, or any number of other benefits. However, there is a trade-off, or cost. The cost to use a combat maneuver depends on whether it is defensive or offensive. See individual descriptions.

more attackers to the front line, or to fall back to a better position, if there is one.

The key to survival is cooperation. The party must actively work together. In prolonged times of danger, the only choice is to coalesce into a well-oiled fighting machine.

The concentration of attacks is one important combat principle. Try concentrating the attacks of several party members on one foe at a time, until that target is incapacitated. Meanwhile, one or two snappy archers can harry the others.

Attacks can often be directed to eliminate one enemy after another, rather than having each character focus on different targets. The downfall of this tactic is that it's hard to balance, because as with many strategies, it can be used on you in reverse. While you are focusing on one enemy, the others, feeling neglected, may sacrifice one of their numbers to gain a better position from which to kill you.

Switching to the next target in line can become automatic for the well-trained band. In a ranged fight, you should aim for the nearest enemy, or the leader. And, while this may result in overkill now and then, you can eliminate one enemy each turn or so, and that means one less shooting at you.

The best defense may be a good offense. But don't burn your bridges. Be ready to run away while all the party members are still able. By run, we mean retreat tactically. And don't get yourself caught in a corner in the process. Even the greenest soldier soon learns to keep alternate lines of action and approach, and an escape route for when you are down to that one last chance.

When you bring the fight, plan a way out for each attacker. Your escape route is back the way you came in, usually. If you do need to flee into unknown territory, you can often find your way back out with a few tricks.

And there will be failures. So, a set of contingencies is advised. Assuming there is a plan to go along with your goals, there should also be a plan B, for when the first plan inevitably fails.

The clever combat leader remembers the principle of reserves. Hidden nearby, awaiting a signal, reserves can intervene at the crucial moment. Meanwhile, they should be on the lookout for enemy reserves.

Someday you will run into the fight of your life. When you do, you will need to know when to cut your losses. Good tactical training

TRIED & TRUE COMBAT TACTICS

HOW DO YOU LEARN from mistakes that can kill you? By living through them. Even with 'hack and slash' tactics, it pays to either move

teaches you to recognize when the odds are against you. If you can make that assessment without alerting the enemy, all the better. If you get out while you can, and keep your overall plan a secret, you can try again another day, better prepared.

If you let the curiosity of the explorer, take over, there is often the temptation to go too far; to make one more kill. Then, before you know it, when you think you're alone, licking your wounds, some wandering fiend smells your blood. When you retreat to a place of safety, make sure to keep enough fire in your gut to fight one more battle.

Subdue and Surrender

Not every fight must be fought to the death. In some games, especially at the novice level, there will be few lethal encounters, though there will still be a victor if one side surrenders.

If your character doesn't want to kill someone, have them say so. If someone surrenders, you can interrogate them. Likewise, if a character wishes to surrender, the player should state this at the beginning of a new turn, and roleplay how the MC goes about it.

SIZING UP THE COMPETITION:

Observing a foe's activities can give a few visual clues about them, such as how hard they may be to fight. Strength is often reflected in a person's physique. Healthy characters often have a healthy look. As for Agility, a short period of observation may reveal how fast someone is.

RETREAT! Most retreats are from a fight, although it might be from numerous other situations, such as a cave-in, an avalanche, a flood, a fire, the effects of spells or traps, a stampede, or any other perceived danger. As you take your character into the unknown take notice of the avenues for escape and pray you don't need them.

A successful retreat is best planned in advance. If you do get into a deadly situation, the sooner you turn back the better. The gamemaster may allow the opponent(s) a final attack (probably with a penalty). Tell the GM you plan to retreat at the beginning of your turn. They may decide you acted in time, depending on the situation.



LP FOR INANIMATE OBJECTS

THE DESTRUCTION OF inanimate things is accomplished in much the same way as the killing of living things, by LP damage. As an example, consider the large plain wooden storage crate—it has an equivalent LP score of 10. Attacking the crate with a weapon and causing 10 life points damage will destroy it. Note that most items listed for sale in Chapter Seven also list their LP.

The chart below lists the life points for various things that are not listed on the equipment lists. Not listed are things that are not readily damaged by anything less than siege equipment or sapping tools.

Inanimate Object Life Points

Object	LP
Brick wall section (10sq.ft.)	100
Log Cabin Wall Section (10sq.ft.)	100

[A4 Add others, not found in GOODS]

There are different levels of destruction. [A4a Rework chart for Clarity Yes and how does this specifically relate to LP? I assume 50% means it is at 50% LP? So brick wall would be at 50 instead of 100 if characters come across a "broken" brick wall Leslie Horn]

- 0% = mint—item will fetch best price.
- 10% = devalued—item useable. Worth decreased by 1/2.
- 50% = broken but possibly repairable. Worth decreased to 10%.
- 100% = beyond repair.

Using a hand-to-hand weapon makes it easy to hit targets that are within reach. In most cases, an attack roll is not necessary to strike inanimate objects. Most things are easy enough to

hit, however, certain situations do require some finesse. When using range weapons, successfully hitting small objects at a distance may prove challenging. Small or distant objects may take almost the same precision as aiming at a living foe, so consult your GM to determine if an attack roll is required.

Use common sense when it comes to damage types. Certain types of weapons will naturally be more effective on certain objects. Using the wrong tool for the job may take twice as long.

[Illustration # A5-10, of Tower Ruins]

THE CANDLEMAKER'S DAUGHTER Cont.

You: You mentioned there's some old pines around the tower. I try to stay in their shadows as much as I can as I get closer.

GM: {Here Jack is in immediate danger. The GM knows there are a number of giant antlion larvae living in holes surrounding the tower. Their cone-shaped nests are hard to see in the shadows. This results in a 10% chance of Jack stumbling into one for every 30ft he moves. Roll 1d100. Result 23%. Jack can safely advance.}

As you get closer, the breathing gets louder. The tower comes into better view. It's been a century since the sorceress died. By now her tower is mostly a vine strangled ruin. Large chunks of wall have fallen. It leans a bit to one side. {Checking again for antlion holes. Result 29%.}

As you get closer you can tell the breathing is not coming from within the ruin, but from the other side. It sounds ragged, like maybe Krang is in pain.

You: Oh? I'm going around the tower.

GM: Still sticking to the shadows when possible?

You: Sure.

GM: {Checking again for antlions, 97%. This high of a roll prompts the GM to give Jack a hint.}

Roll a survival check, with bonus.

You: {Roll 2d6, results 3 & 4 Add SUR6.}

Four plus my survival score equals ten.

GM: Ok, you notice two things. First about 40ft. ahead a pair of huge feet and legs that can only belong to Krang. He must be lying on his back on the ground. You also see a hole in the ground in

front of you. If you hadn't stopped, you might have blundered into it.

You: Is it deep?

GM: Three or four feet. It's about four feet across too, and almost perfectly cone shaped.

You: I'll go around it. Is there any sign of Lucy anywhere? Or any crazy sheep? Is there a pen or a barn?

GM: On the far side of the flat area, you see a low structure. It's kind of hard to tell in this light what it is. It could be where the sheep sleep. And you must have taught that ram a lesson—there's no sign of him. No sign of Lucy either.

You: I'm going to move in a little closer. I'm also getting a Plumbata ready to throw. So, is the big guy sleeping or something?

GM: {Roll 1d100, checking for another antlion hole. Result 53%.}

You've come all the way around to the other side of the tower now. You can see Krang lying sprawled face up, not moving except for his shallow breathing. Next to him is a great stone slab with old runes carved into its sides. On top of the slab, you see Lucy. She's lying on her side like a discarded doll.

You: I'm going to run over to her.

GM: {Checking again for antlions. Result 08%.}

Before you step out, into the moonlight you feel the ground give way beneath you.

{The antlion attacks. Roll 1d10, result 2.

A miss. Ordinarily a missed attack would allow the antlion's prey to escape. However, in such darkness the GM requires Jack to roll an agility check.}

Rocks and gravel come flying up from the ground bouncing off your armor. You take no damage. Give me an agility check with bonus to see if you jump over the hole.

You: {Roll 2d6, results 2 & 3. Add AGI6.} I fail.

GM: The ground disappears beneath you. You land in one of those cone shaped holes you saw earlier.

You: I try jumping out. How deep is it?

GM: It's not very deep. It's just that every move makes you sink a little deeper. {The antlion attacks again. Roll 1d10, result 9, added to the antlions attack score, total 29, a hit. Roll damage, 1d4, result 1.} You get pelted from below again with more gravel. You take 1LP. Roll another AGI check.

You: A three, plus six. Another fail.

Combat Stats: Antlion

Size: 4	Rank: 4
#att: 1	ATT: 20
LP: 20	#def: 2
DEF: 30	Move: 40
Dmg: 1d4/1d10Crushing	

GM: You slide a bit deeper, until you can't see over the edge of the pit. {Now Jack is in real trouble. The antlion can sink its mandibles in with a successful bite attack. Roll 1d10, result 6, total 26. A miss.}

You feel something moving in the bottom of the pit and something hard scrapes against your leg. You slide a little deeper.

You: I jab my sword down into the middle of the pit. What do I need to hit it?

GM: A thirty. Roll an attack. It's a pretty tight space so you only get one per turn.

You: Twenty-three. I think I need new dice.

GM: Your sword goes through the top of your boot. You'll want to check that later to see if it broke the skin—that is, if you make it out alive. You feel more movement beneath you. Try another attack?

You: I don't see any other choice. {Roll 1d6, result 2.} Twenty-six. Yay, I miss my foot!

GM: {The antlion attacks. Roll 1d10, result 6. Total 26. A miss.} You feel something grip your boot, but you are able to dislodge it by twisting your foot.

You: I'm just going to keep stabbing at it until I cut my foot off, I guess. {Roll 1d10, result 8.} Thirty-two!

GM: {Roll 1d10, result 5, 25} I miss. Roll your damage.

You: {Roll 1d6, result 1, +1} Two points off whatever is down there.

GM: Let's go again. {Result 4, total 24} Whatever's down there misses.

You: {Result 4.} Twenty-eight.

GM: So, we both miss. Try again. {Total 22} Miss.

You: {Result 8.} Another thirty-two!

{Damage roll 1d10, result 5, +1.} I do six damage.

GM: Ouch! Shall we continue?

You: {Roll 1d10, result 2.}. I miss.


GM: {Attack roll result, 7. Total 28} You feel something grip your boot. It starts pulling you down and wrenching your foot back and forth. {Damage roll result 7, +1.} You take 8LP.

You: I'm going to die. I start yelling. No wait. I don't want to wake up Krang. I try kicking my boot off. Can I attack at the same time?

GM: If you make an agility check and a strength check both, you might just get out of this without any further damage.

You: {Roll 1d6, result 6 +AGI6.} That's a twelve.

GM: You feel the boot slipping off. Roll your strength.

You: Another six! Yes!! That's thirteen. Maybe I'll keep these dice after all. 



SIX: CASTING MAGIC

MAGIC IS ALL AROUND US. Many of us feel its presence behind the veil of the material world. In its natural state, it is referred to as Spirit. Its nature is to exist as a sort of static matrix of energy, like an infinite web of power. For those who would put this energy to use there are several skills.

Miracles flow from magic but not without the danger of the unknown. The force of enchantment manifests itself in a variety of ways. A person may walk home by the same path every day; then one day the path veers off into another world. Certain hens lay golden eggs. Certain mules drop golden nuggets. Such demonstrations of elder magic are rightly viewed with suspicion. And though learning arcane ways is tempting, the consequences of one mistake or of one careless word can be disastrous.

If we could see energy, like the seers of old, we would perceive a vast web of glowing, vibrating lines, extending out in all directions. These lines form energetic pathways between points of significance. One such point might be a rock, or a tree, or even a person. One glowing line might represent the tree. Another may represent the rock in the person's hand. By these lines, connecting all things, the element of spirit creates a universal interdependence. Hence the energy at the core of things is connected to and flows through all other things.

THREE PATHS TO MAGIC

CERTAIN INDIVIDUALS DEVELOP the ability to *see* the energetic network, to focus its power, and to bend its pulsing lines to their will. This is called thaumaturgy.

Others have cultivated the ability to *feel* the spirit, and to draw its power forth to manifest great miracles. Think of it as prayers for divine intervention. This is known as Theurgy.

Still others are born with an innate ability or gift. They can manifest a single supernatural power that acts much like a spell, but without the prayers and incantations. This is known as Channeling.

Other Words for Spells

Incantations, adjurations, miracles, charms, prayers, bindings, blessings.

These three modes of using magic come either through the head, the heart, or as an instinctual faculty, linked to a collective consciousness. Use of thaumaturgy and theurgy takes training and severe dedication. Whereas, to those gifted with channeling, it is an inborn function. Regardless of the method used to cast it, the end result of a named spell will be roughly the same.

The oldest of the three paths is to be born to power. Its users are typically called saint, prophet, or just 'gifted'. They might be the great-grandchildren of old gods and carry some remnant of that divine power. Or they may comprise entire species, or races, as in the dragon or the dwarf.

Magic as spells comes later, with the ascension of man. Those who see energy and bend it to their will are often called sorcerer or mage. Those who feel magic in their soul are often called witch or priest. However, these terms are more often than not, misapplied by outside observers. There are many other terms for magic wielders passed down through the centuries from all around the world. Dividing them conclusively between our three basic types of users is not always easy.

All three modes of wielding magic are accomplished through skills. And though the results of each will be similar, the processes are quite different. Thaumaturgy uses INT, Theurgy, comes from SPI, and Channeling works through SUR.

Many spells are designed to be cast surreptitiously, so the user can cast them undetected. However, close observation may reveal a telltale gesture. An open ear may catch the murmur of unfamiliar words, and thus a mage may be discovered. The priest on the other hand may make grand flourishes and loud prayers.



In contrast, the gifted may make it appear effortless depending on the user and the situation. The skill Channeling does not require the use of magic ingredients, per se. Its user's powers are fueled from within.

HOW TO USE MAGIC

MAGIC WORKS ON the principle of a hidden energetic world overlaying the physical world we all know. It is the essence of the great spirit that moves through all things. Trained minds and hearts can read and influence these energies to do incredible things.

Casting a spell requires having the correct ingredients and rolling a skill check. This determines whether or not the caster did everything right.

A successfully cast spell will take its effect, and in most cases, there is little that can be done about it. However, beings such as angels or demons have magic resistance, and others such as gods have immunity. Certain other targets may also have immunity or resistance (100% or 50% respectively). A spell may be successfully cast and still not affect something or someone with magic immunity.

Rolling a natural 8 when casting spells that do damage of a certain type indicates special damage. For example, Lightning Strike is cast, and the mage rolls an 8. Electrical damage is Special Damage type 'E'. A roll on the indicated table can cause extra damage or even death.

Casters with multiple spells may cast one after another but may not cast two at once. Exceptions to this involve the spells Trigger and Concordance.

The following demonstrates the casting of a summoning spell. A priestess finds herself alone and unarmed in the wilderness after escaping an enemy's clutches. She wishes to summon a sphinx to accompany her home. For it to work she must supply the right ingredients. This would be to make the sign of her god while calling into a mirror. Which would be easy enough . . . if she had a mirror or some other reflective surface.

After some searching our priestess finds a puddle of rainwater to serve as her mirror. She makes her sign and calls for the sphinx. Finally, she rolls her skill check, trying to equal or exceed 13. She rolls a seven, adds her skill level (3) and SPI (6) for a total of 16. The spell is successful, and the guardian appears.

LIGHT vs DARK? LEFT vs RIGHT?

The idea of dividing the power beyond into two, one good and one evil, belongs to an advanced and sophisticated religion. In the more primitive cults the deity is in himself the author of all,

whether good or bad.” Dr. Margaret A. Murray, *The God of the Witches*

“BLACK AND WHITE MAGIC”—Most practitioners of magic avoid these imprecise terms. Outsiders use them to differentiate between what they see as socially acceptable or not. A pervading superstition of all things magical has shown itself throughout the ages, gaining here and waning there, but ever the trend has been to push magic out of the light and into the shadows.

Over the centuries as human hands have tamed the lands, human minds have busily named and fit everything in creation into a vast and harmonious pattern. This is an orderly arrangement in which nothing is left out. But in that order lays great danger, particularly for wizards, for to name something is to empower its opposite. Calling an ordered world of harmony and light into existence also summons its contrary. The opposite of God is Satan. Satan with his demons is the enemy, the embodiment of discord, darkness, and destruction.

Theurgy is related to purity, devotion, and order. It involves the practice of evoking the help of beneficent forces and spirits. It stems from a philosophy that asserts a spiritual universe as emanations of a divine mind. Its adherents uphold its superiority over thaumaturgy based on their belief that transcendence cannot be fully grasped by mental contemplation, since the transcendent is super-rational.

But a better distinction between kinds of magic exists in *how* it is drawn from the well. The sorcerer sees magic and understands what he sees. He plucks and prods the lines of energy to manipulate the supernatural forces. To him it is a matter of formulaic words and movements. The priestess, on the other hand, feels energy directly. She learns how to funnel its power through her body.

But even this distinction somehow influences the idea of light and dark magic since those who must coax magic forth as if by trickery are perhaps seen as thieves. The truth is that neither theurgy nor thaumaturgy is likelier than the other to be a force for good or evil. Neither is truly better than the other, and both require great sacrifices from the user.

The list of enchantments is not sorted by any idea of black or white. Spells are listed rather by potency, which corresponds to skill level.

Early Egyptian ‘priests’ were actually all magicians, while druidic priests used techniques that would make the devil proud. In addition, many so-called saints were also sinners, just as many of the old gods were downright callous and reckless toward man. On the other hand, wizards and witches are often a force for good, if sowing the seeds of Camelot and healing the poor are good.

Calling all magic evil, because evil persons have misused it, has often worked among the superstitious to malign even the purest of heart: Consider Joan of Arc: burned at the stake for witchcraft. It is likely that many users fall in between, being neither good nor evil, like magic itself.

Wards Against Witchcraft

The following are some of the methods to gain temporary resistance to magic. They tend to be specific to certain situations. There are many spoken charms against evil. One goes, “Matthew, Mark, Luke and John, bless the bed I lie upon.” A Charm to protect the beasts of the fields goes, “through the virtue of your might, let no thief enter in this night.”

Other protections to ward off magic include rituals drawn from the magic lore preserved by “white witches” or fairy doctors. These healers are taught from childhood. Their power seems to run in families. They practice herbalism, midwifery, fortunetelling, weather prediction, and the discovery of theft. “Good witches” seem to sense when dark forces are at work.

Common wards against magic are certain herbs, salt, or a horseshoe hung ‘horns’ up. Either St. John’s-wort or Vervain, are protective if carried by travelers or hung in houses. The sign to ward off harmful magic is an ancient gesture: the arm and hand outstretched, with the two inner fingers curled into the palm and the two outer fingers extended like horns. Many of the above are also worked into physical objects or used as protection spell ingredients.

Perhaps, if any types of spellcasting could be called black magic, they would be the

summoning of demons and the bestowing of curses. A close third would be necromancy. However, as we look at these kinds of magic, we see that it is how they are used, and by whom, that matters most.

For instance, we can agree that demons are malevolent creatures, hateful of humankind. Yet, there have been times when a demon was sought to solve a crime with answers that only they could provide. And consider how they were put to good use by King Solomon. As for curses, it is when they are cast upon the innocent—an occurrence which, admittedly happens too often—that darkens their reputation. A curse upon an evil doer would then be seen as good?

Lastly, necromancy is widely seen as a dark art for its association with the dead and the undead . . . except by those throngs who seek out the necromancer as a conduit to their late and dearly beloved.

[Illustration #A6-3, of demon inside magic circle. Caption:]

MENTAL FOCUS and CASTING

WIELDING MAGIC REQUIRES concentration, for a spell interrupted is ruined, or weakened. This is true regardless of the casting method. However, most spells have such a short casting time that few can be disrupted before taking effect.

A skill check determines a spell's initial success or failure. A magic user's training prepares them to deal with distractions of a minor sort. The best of them are able to focus even in hectic situations. Which is not to say they can cast a spell while being hit by weapons or by other spells. The GM may impose a penalty die to the caster's skill roll in such circumstances.

Likewise, some spells require a caster's concentration even after the spell is cast. For those, there may be occasions when the GM calls for a second skill check to keep the spell from breaking. Spells with a focus of Auto require no further thought on the caster's part. Spells with a focus of Low will last for the duration as long as the caster remains awake and alive. High focus spells end if the caster is injured or required to make any kind of die roll.

HOLDING: Spell focus comes into play again if the caster opts to "hold" a spell. Holding means preparing a spell without releasing it until the right time. There is no time limit to holding a spell other than that it will expire at midnight. It can

only be done with one spell at a time, and it requires the caster's focus while doing so (each spell has a listed Focus).

Holding has its advantages, chiefly in that a spell can be released immediately when needed. Also, characters have the advantage of preparing the spell free of distractions in anticipation of danger. Finally, a held spell may be abandoned without losing it, in other words it doesn't cost if it isn't cast. However, no other spells may be cast while holding a spell.

Non-Spell Magic Skills

Before a thaumaturgist learns his or her first spell, they must master several related practices. Likewise, the theurgist must perfect certain rituals prior to performing actual miracles.

Before casting their first spell novice mages are required to attain two levels in one of the following: Dreaming, Will, or Research. Similarly, before the priestess can work her miracles, she must reach second level in either Spiritual Ministry or Will.

Most apprentices go no further than these first few abilities, and for many, that is enough. For those who would use magic, it is sometimes the work of years before graduating to casting spells. Much time is spent simply learning the preliminaries.

The realization, and often fear, of what lies ahead for those who follow these paths, consigns many to the role of spectator. The would-be priest finds mute satisfaction in the pews—the once prospective sorcerer still sees the machinery of reality, but often with mixed feelings of loss and relief.

Channeling differs from Thaumaturgy or Theurgy in that no other skills are a pre-requirement.

Spell Level & Skill Level

This section applies to Thaumaturgy and Theurgy, not Channeling. Rules regarding spell use for channelers are contained within that skill description, in Chapter Three.

Spell casters gain access to more spells, and spells become more powerful as the user moves up through priestly ranks or magical circles. The first table below indicates the number of spells gained as a caster gains skill levels. Note that half of gaining a spell is learning it.


Learning a new spell is not automatic and not all spells are readily available to learn. Some

must be sought in out of the way places, from bishops or elders with that certain enchantment in their repertoire. Some require access to research material in the form of rare books. These may be found as treasure or purchased at secret shops. So, be prepared. Know where to find the spell you want to learn. It takes a day of study to learn new spells. After that the only ways to forget how to cast a spell is by not using it, or casters may also choose to forget a spell and replace it with another they wish to learn.

Spell Caster Progression

Spells Gained per Level

I	Two 1 st
II	One 1 st , & one 2 nd
III	One 1 st , one 2 nd , & one 3 rd
IV	One 1 st , one 2 nd , one 3 rd , & one 4 th
V	One 1 st , one 2 nd , one 3 rd , one 4 th , & one 5 th
VI	One 2 nd , one 3 rd , one 4 th , one 5 th , & one 6 th



High Magic
Casters with a higher related stat (RS) have a higher maximum number of known spells. These become available as the caster's skill level goes up. Priests with higher spirituality, and mages with higher intelligence gain bonus spells as follows:

Theurgy
SPI Stat Score 6 7 8 9 10
Add one spell 1st 2nd 3rd 4th 5th


Thaumaturgy
INT Stat Score 6 7 8 9 10
Add one spell 1st 2nd 3rd 4th 5th

Spell users can cast only a set number of spells per day depending on their skill level. The table below indicates how many spells the caster may cast in a 24-hour period beginning at roughly midnight each day. Individual spells are useable more than once a day, if the total number allotted per level is not exceeded. For instance, a caster who knows three different first level spells may opt to cast one of them three times in a day.

Spells Useable Daily by Skill Level

	Spell Level					
	1	2	3	4	5	6
I	2	0	0	0	0	0
II	3	1	0	0	0	0
III	4	2	1	0	0	0
IV	5	3	2	1	0	0
V	6	4	3	2	1	0
VI	6	5	4	3	1	*

* Sixth level spells are useable only once per week.



SISTER SPELLS
Using sister spells is an option meant more for high-magic games as it can increase a caster's number of spells known. It requires the skill Duality. With Duality two sister spells are considered as one when it comes to learning them.
Sister spells are listed below:
Call the of Dead/Evade the Dead
Embolden/Terrorize
Fix/Break
Illuminate/Darken
Night Vision/Clouds Within
Bless/Evil Eye
Cure/Sicken
Find/Hide
Fireball/Fire Extinguisher
Healing Touch/Wounding Touch
Lock/Unlock
Protection/Remove Protection
Purify/Putrefy
Empty Vessel / Counter Spell
Animation/De-animation
Give Strength/Sap Strength
Recover/Waste
Enlarge/Wither
Rush/Hinder
Levitate/Gravitate
Stay Death/Kill
Turn to Stone/Return to Flesh

[Consider removing Sister Spells]

The Ten Types of Magic

Celestial, Primordial, Sympathetic, Conjunction, Mentalism, Discordant, Necromancy, Astral, Illusionary, Divination.

Celestial magic cannot be used by thaumaturgists. Mentalism and Illusionary magic cannot be used by theurgists. Those who channel may choose any of the ten types but can only use one type for their lifetime.

Celestial: Disallowed to thaumaturgists. Tends to have a more spiritual than practical purpose. Broadly it is concerned with divine knowledge, proper influences, purification, and achieving one's destiny. It is the only type allowed to the Exorcist. Celestial magic aligns well with gods of the Sage, the Innocent, and the Caregiver archetypes. It is practiced by the White Witches.

This type of magic includes healing, fertility, growth, protection from evil, recovering lost items, and gaining luck or love. It depends on precise, complicated rituals.

The casting ingredients for all Celestial spells includes some sort of holy item, and supplicant posturing.

Primordial: Embodies the defiance of natural laws regarding the elements. Its roots reach back to a time when gods brought forth the Earth and Sky. It aligns well with gods of the Artist, Magician, or Ruler archetypes.

It is used for: levitating, air bending, moving earth, changing temperatures, dowsing etc. Alchemy is a more well-known branch of primordial magic.

The ingredients for casting primordial spells always includes an elemental component.

Sympathetic: Sympathetic magic is associated with the ‘folk classes’ and favored by witches. It is one of the oldest magic types, having its roots in prehistory. Evidence of its use is demonstrated in cave paintings, made to influence the hunt, dating to more than 30,000 years ago.

If we analyze the principles of thought on which [sympathetic] magic is based, they will probably be found to resolve themselves into two: first, that like produces like, or that an effect resembles its cause; and, second, that things which have been in contact with each other continue to act on each other at a distance after the physical contact has been severed. The former principle may be called the Law of Similarity, the latter the Law of Contact or Contagion. From the first of these principles, namely the Law of Similarity, the magician infers that he can produce any effect he desires merely by imitating it: from the second he infers that whatever he does to a material object will affect equally the person with whom the object was once in contact with, whether it formed a part of his body or not.

James George Frazer, *The Golden Bough*

Sympathetic magic may involve the use of effigies and fetishes. It may include the use of fingernails, locks of hair, and the infamous Voodoo Doll. It draws a link between things that have been in contact with each other and that have thus established an energetic bond.

Or it may involve the influence established over something by its natural resemblance to something else: whereby phallic

shaped roots are used to cure impotence; beet-juice is good for the blood; the roots of liverwort, a plant named for the shape of its leaves, cure diseased livers; and jaundice is cured by certain herbs with yellow sap.

Conjuration: Includes four sub-types.

Production—causing the materialization of something from nothing: examples include the spells Summon Object or Cornucopia.

Disappearance—causing someone or something to vanish: examples include Impasse or Transport.

Transformation—changing something into something else: examples are Break or Change.

Transposition—trading the places of one thing for another: as in Ventriloquism or Summon Double.

This magic type pairs well with all except Illusionary. It is a favorite of Wizards and aligns well with the Trickster and Magician archetypes. Stage magicians often copy the conjurer.

Mentalism: Disallowed to Theurgists. This magic type requires a highly developed mind (8INT or above) and a forceful personality.

It features extrasensory powers, imagination, and psychology. Its greatest achievement is the control of another’s thoughts. Mentalism spells require no casting ingredients.

Discordant: Associated with the trickster archetype. This magic type pairs well with necromancy, but not at all with Celestial.

It is a favorite with sorcerers of the Black School. The Trickster and the Outlaw archetypes also favor discordant magic. Spell examples include Obliterate and Putrefy. The casting ingredients for discordant spells tend to be strange and unique and are often made up on the spot by the caster.

Necromancy: Concerns magic connected to negative energies and death. Often, a Necromancer’s end goal is to prolong their own life—to cheat death.

Existing in a world removed from the natural time stream, ghosts can reveal the truths of any age. People who dare summon them might learn all of what is past, or yet to come. This is one of the key principles behind necromancy, a practice that literally means “divination by the dead.”

Necromancy can call the dead, speak with them, repel them, animate them and more.

The elemental ingredients for many necromantic spells come from the dead: a tooth, a bone, some hair, or an entire corpse.

To attempt communication with the dead is contrary to the teachings of the Roman Catholic Church, and all the churches are more or less hostile to it, ... it is one thing to believe that the supposed communications are received from discarnate spirits, and another to believe that the spirits have been correctly reported, that they are truthful, and that they know what they are talking about. Hamlet's state of mind on this subject is not unique. Blewett Lee.

Astral: This magic features contact with dreamland entities and out-of-body experiences. It is favored by sorcerers, witches, channelers, and the explorer archetype.

Astral magic rarely uses elemental type CI. Spells include Magic Touch, Give Strength.

Illusionary: Disallowed to theurgists. Another favorite of the trickster. An illusion creates the false perception of something heard or seen. It is not the same as a mirage or a hallucination.

Illusions are often used to affect a victim's emotions. Master illusionists know how

to exploit desire, greed, fear, despair, and rage to cloud one's judgment. No matter how real they may seem, materially they do not exist. There is no guarantee that the victim will be fooled. They tend to disappear if touched. Also, they tend to contain some imperfection that may betray their true nature.

It is often the subconscious that begins to question whether the illusion looks, sounds right, and otherwise behaves as expected.

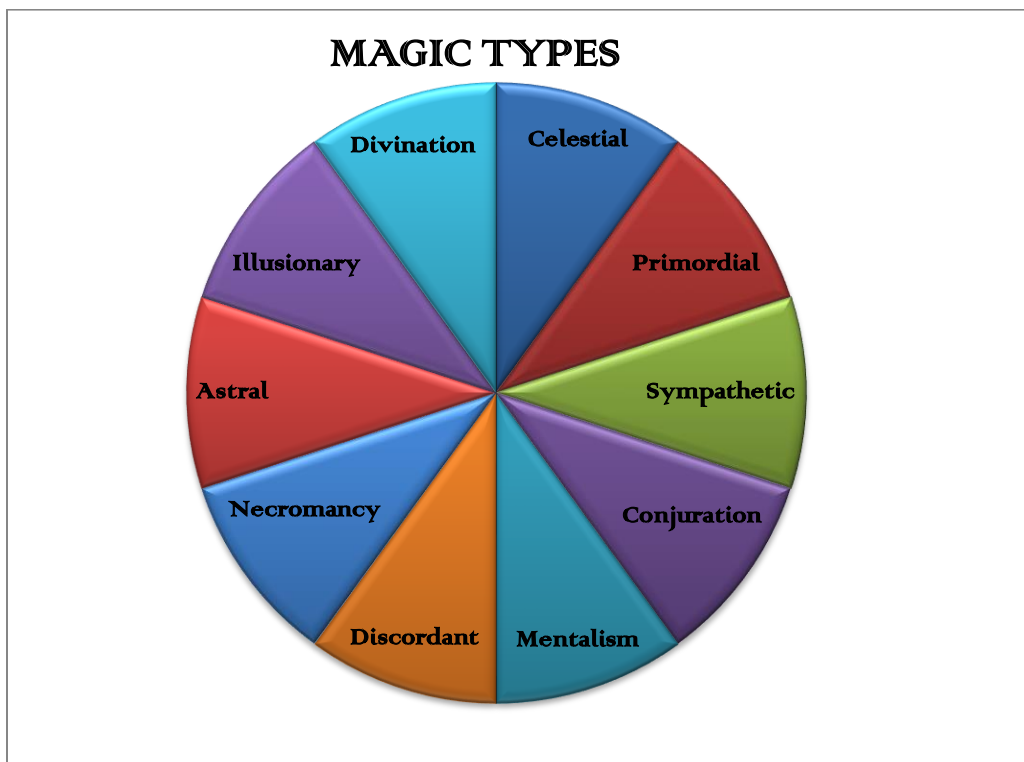
Divination: Its purpose is not so much to influence events, but to understand or predict them. It tends toward practical uses. Astrology is but one of many types of divination.

Divination is a favorite of the prophet or oracle. It aligns well with the Sage and Ruler archetypes.

Methods range from predicting the future from oil droplets in a cup of water, to using various parts of animals.

Divination is a great and powerful art, there are numerous ways of recognizing signs of divinity radiating through nature. Some techniques of divination are highly sophisticated and almost scientific, and others are so amazingly simple that even an intuitive child could understand.

Cavendish House, *The Complete Book of Fate and Fortune*



Spells

Level One

Break (Con)
 Breath of Life (Pri)
 Call of the Dead (Nec)
 Clouds Within (Ill)
 Criss-Cross (Sym)
 Cup of Stars (Div)
 Darken (Dis)
 Detect Intent (Ast)
 Distract (Ill)
 Embolden (Men)
 Empathy (Sym)
 Evade the Dead (Nec)
 Fix (Con)
 Flame Walker (Pri)
 Heighted Awareness (Pri)
 Hypnotize (Men)
 Illuminate (Cel)
 Invisible Touch (Ast)
 Jar of Hearts (Sym)
 Night Vision (Ill)
 Night Watch (Con)
 Penny for the Ferry (Cel)
 Recall (?)
 Second Sight (Div)
 Signs (Div)
 Sigil (Sym)
 Silent Knight (Ast)
 Soothe (Cel)
 Summon Object (Con)
 Terrorize (Dis)
 Ventriloquism (Con)
 Winter Winds (Pri)

Level Two

Augment Damage (Nec)
 Banish (Cel)
 Befriend Creature (Men)
 Bless (Cel)
 Concordance (Sym)
 Contact the Dead (Nec)
 Cornucopia (Con)
 Cure (Cel)
 Darts (Con)
 Disable (Men)
 Evil Eye (Dis)
 Fetch Familiar (Ast)
 Find (Div)

Fire Extinguisher (Pri)
 Fireball (Pri)
 Follow Trail (Ast)
 Healing Touch (Cel)
 Hide (Ill)
 Lie Detector (Div)
 Lightning Strike (Pri)
 Lock (Con)
 Protection (Sym)
 Pull Strings (Sym)
 Purify (Cel)
 Putrefy (Dis)
 Remove Protection (Sym)
 Sicken (Dis)
 Summon Ally (Ast)
 Unlock (Pri)
 Wounding Touch (Dis)

Level Three

[Add one more Cel & Div spell]
 Animate Corpse (Nec)
 Animation (Sym)
 Blast (Con)
 Chrystalaria (Pri)
 Com. w/Higher Power (Div)
 Counterspell (Dis)
 De-animation (Dis)
 Empty Vessel (Dis)
 Exorcise (Cel)
 Fire Wall (Pri)
 Friend (Men)
 Give Strength (Ast)
 Illusion (Ill)
 Pin (Sym)
 Recover (Sym)
 Rewrite Memory (Men)
 Sap Strength (Ast)
 Summon Guardian (Ast)
 Telepathy (Men)
 Waste (Sym)
 Waterworks (Pri)

Level Four

[Add one more Cel, Div & Men spell]
 Change (Con)
 Enlarge (Dis)

Gravitate (Pri)
 Haunt (Nec)
 Hinder (Sym)
 Impersonate (Ill)
 Invisibility (Ill)
 Levitate (Pri)
 Own (Men)
 Rush (Sym)
 Scry (Div)
 Sky Rider (Ast)
 Time Warp (Ast)
 Transport (Con)
 Volcano (Pri)
 Walk on Water (Cel)
 Wither (Dis)

Level Five

Bestow Wish (Sym)
 Create Gate (Ast)
 Geas (Men)
 Impasse (Con)
 Kill (Nec)
 Obliterate (Dis)
 Permanency (Sym)
 Resurrect (Nec)
 Return to Flesh (Pri)
 Reverse Damage (Cel)
 Sanctum (Ill)
 Speak With God (Div)
 Stay Death (Cel)
 Summon Double (Con)
 Teleport (Ast)
 Turn to Stone (Pri)

Level Six

Ascend (Cel)
 Bestow Sentience (Div)
 Create Life (Men)
 Create Plane (Pri)
 Destroy Plane (Dis)
 Immortality (Nec)
 Omniscience (Ast)
 Radiance (Ill)
 Wing (Con)
 Wish (Sym)

Spell Key

The following covers the most common aspects of each spell, such as: how long it takes to perform, how long the effects last, how far it can be cast, the shape and size of its effect, ingredients, and more. The chart below shows what the abbreviations represent.

Terminology	Abbreviation	Example
Time to Cast	Time	2T
Focus	Focus	Auto
Duration	Duration	2Min
Range	Range	Mid
Area of Effect	AE	Self
Casting Ingredients	CI	MI, VI, EI
Doubles each level	2XL	10T, 2XL

Name: Names may evolve over time, and change from place to place, and from one language to another. An ancient tome may contain a spell that needs translating, and still has a different name than its modern version. And characters that use channeling may never even know there is a name.

Spells by Type: The type of magic is listed in parenthesis following the spell name. Types range from Celestial to Necromancy. Each contains spells of a similar nature. See Magic Types.

Time to Cast (TIME): This is the length of time it takes a spell to be cast. Spells that are more powerful will take longer. The second level spell Trigger can reduce the Time of any spell to one turn. Certain spells include some sort of preliminary work that takes time not included in

Time. Especially if some elemental ingredient needs to be procured or prepared.

Holding a spell will also affect its time to cast. See Holding, in Mental Focus and Casting.

Focus: The amount of concentration needed to cast and to keep a spell active after it has been cast.

Auto: These spells require no amount of concentration after they are cast. Their effects last for the listed duration, even if the caster casts another spell, or is killed.

Low: These spells require limited focus. The effects last for the duration unless the caster is killed or loses consciousness.

High: These spells are broken if the caster attempts anything (including casting another spell) other than the simplest of actions or is distracted by an outside force.

Duration: The length of time a spell is in effect after casting is expressed in turns (T), minutes (min), hours (hr.), days, or permanent (Perm).

Range: Certain spells require the caster to physically touch their target. Others can be cast over a distance. The four main categories for spells that target someone, or something are:

Touch: The caster must physically touch the entity or object in question for the spell to be complete.

Short: Caster must be within 25ft. of target.

Mid: Caster must be within 50ft. of target.

Long: Caster must be within 100ft. of target.

Spells that have no specific target may be listed as N/A. Spells with longer ranges are listed by yards, miles, or unlimited.

Area of Effect (AE): A spell will affect an area of a certain shape and size, or it will affect a target of a given size. If an area, the shape may be described as a cone, sphere, beam, or special.

An area's size is listed in miles, yards, inches ("), or feet (') and may refer to length, width, height, or diameter. The spell description may elaborate on the area's basic shape, as well as any other needed information.

If the AE refers to a specific living (or undead) target, its size is listed as a single number from 1 to 10, with 1 being the size of a rat, 5 being the size of a human, and 10 being the size of a small whale. This number equates to the size chart for monsters. It is an upward size limit; smaller creatures may also be affected. If multiple targets are possible, it will be noted in the description.

Many spells can be cast upon one's own person, whether 'Self' is listed or not. If only Self is listed the spell may not be cast on another.

Casting Ingredients (CI): Often the only ingredients needed to make a miracle or cast a spell are words (or simply thoughts). However, depending on the spell, other things may be required. Sympathetic magic uses CI that

resemble or have been in contact with the target. Some spells are cast through music or chants. Others use glyphs, runes, or symbols. Some use tools, like a crystal ball, a charged blade, or holy items.

Casting ingredients are only the outward signs of making magic. There is also an inner component which is somewhat different depending on whether the caster uses theurgy, channeling, or thaumaturgy.

Every spell type except Mentalism has at least one ingredient. They are classed as Motional, Vocal, and Elemental, or MI, VI, & EI. Also, for those born with supernatural powers (See Skills, Channel), typically no ingredients are needed other than the user's own energies. There is also often a difference between the theuristic and thaumaturgic approach to ingredients, as detailed below.

MI – Motional: Requires unusual hand gestures or body positions. For the thaumaturge these are used to manipulate invisible energy strands. In a moment of heightened awareness, the caster can see behind the material veil to the strings they must pull.

Motional ingredients for the priest, may look similar to those of the mage except that the priest's holy item may be in hand as they gesture.

VI – Vocal: Requires odd sounds or foreign words, from single syllables to lengthy incantations. Words are the building bricks of many incantations. Words can maim, blind, and destroy, and cause kings to lose their crowns. To know the name of a thing is to perceive its essence and therefore to master it. A name can be rearranged to magically affect the named object.

The vocal ingredients used by theurgists and thaumaturgists for the spell may vary only slightly.

EI – Elemental: This may comprise one or more physical ingredients, or a multi-use item that works for more than one spell: Examples are, a splash of holy water, a handful of herbs, a pinch of dust. Many of these things are free for the finding. Others are costly or dangerous to procure.

Here is where the priest and the mage differ the most regarding casting ingredients. Primarily because a theurgist may use a substitute

for most spells (a witch's dagger, or a priest's holy item). Substitute items may need to be recharged or they may be of a more permanent nature. Items like holy water or a handful of wishbone ash become inert, and cannot be used twice.

More information regarding casting ingredients is given under Casting Ingredient Details at the end of the spell description.

Effects by Caster level: Most spells become more potent as casters gain skill levels. This can mean any of the following: reduced casting time, lower focus, increased duration, longer range, larger area of effect, and/or increased intensity.

Some enchantments have aspects that double for each skill level that the user is above the spells level. Look for the designation 2XL. For example, a first level spell, starting with a range of 25 feet, cast by someone of third (skill) level has a range of 100 feet. A third level spell with a duration of 1 Min, cast by a fourth level caster lasts 2 minutes.

Some effects listed by level are cumulative, some are not. Let common sense be your guide. For instance, Fire Starter's duration increases by one turn per caster level, its area of effect doubles and the damage dice pool grows by one. Third level casters get three damage dice, not three plus two. However, the spell Animation (Statue or Golem) allows the creation of more powerful servants at higher levels. This doesn't mean the sixth level caster can't still make a Marionette.

Level One

Break (Conjuration)

Time	Focus	Duration
3T	N/A	N/A
Range	AE	CI
Short	*	VI

* Object up to 1ft. cube, 2XL

Uses

This simple incantation is used to fracture an item. All manner of materials are affected. If a caster attempts to break a magically enchanted item, they must be at least one level higher than the rank of the item. If such items are broken by this spell they lose their enchantment, and do not automatically regain their power if fixed.

Casting Ingredient Details

A short rhyme including the item's name is recited.

Breath of Life (Primordial)

Time	Focus	Duration
2T	Auto	20Min, 2XL

Range	AE	CI
Touch	Size 6	MI, EI

Uses

Take a deep breath of air and hold it. That is the essence of this spell. It ends when the air is exhaled, or when its duration is over—whichever comes first. It will also end if the caster speaks or casts a spell with a vocal CI.

Casting Ingredient Details

The two ingredients are:

Elemental: the initial breath of air.

Motional: the left hand is held over the mouth in the shape of a funnel while inhaling.

Call of the Dead (Necromancy)

Time	Focus	Duration
1T	Auto	30Min

Range	AE	CI
Long *	1 Mile Sphere	VI

* The caster creates a focal point within range. It may be centered on a point in space, an object, or a living recipient.

Uses

This spell is used to lure the undead. It works on any plane. The recipient of this spell becomes a veritable energetic beacon. The spell has no effect if there are no undead in the area (within a mile or so).

Any undead called see the recipient of the spell as a source of sustenance. Thus, it may be used to lure a host of monsters to plague one's enemy, or to draw them away from something with a moving decoy.

[Illustration # A6-4, of Undead.]

[compare caster level to Rank of ghosts, ghouls, mummies, Draugr, etc.]

Effects by Caster Level

1. Attract one rank 1 undead, such as the screaming skull. 2XL

2. Attract one rank 2 undead, such as the ghost. 2XL

3. Attract one rank 3 undead, such as the walker. 2XL

4. Attract one rank 4 undead, such as the voodoo zombie. 2XL

5. Attract one rank 5 undead, such as the spectre. 2XL

6. Attract one rank 6 undead, such as the vampire.

Casting Ingredient Details

A short chant is uttered.

Clouds Within (Illusionary)

Time	Focus	Duration
2T	Auto	10T, 2XL

Range	AE	CI
Short	Size 7	MI

Uses

This spell blurs a target's eyesight. This imparts a penalty die to all rolls and die checks that rely on vision.

Casting Ingredient Details

The caster passes a hand before their eyes.

Criss-Cross (Sympathetic)

Time	Focus	Duration
1T *	Auto	1T, 2XL

Range	AE	CI
**	Size 5	VI

*The time to cast this spell may vary if it takes the longer than one turn to describe the mental image.

**The range of this spell varies. The target must be within sight if the caster does not know their name. Otherwise, range is unlimited.

Uses

Criss-Cross is a form of one-way communication. It can act as a useful reminder. This unusual spell allows the caster to briefly put an image into the mind of another. There is theoretically no limit to the image, other than the caster's imagination. If they can picture it, they can transmit it. This does not guarantee that the target will understand the thing depicted.

Transmission can be instantaneous, or set in the future at a certain time, or upon a certain

triggering event. The content of the message is limited to a single thought or image.

Effects by Caster Level

1. Image may include background.
2. Image may include smell.
3. Image may appear 3D.
4. Image may include multiple subjects.
5. Image may include movement.
6. Image may include sound.

Casting Ingredient Details

The caster vocally describes the intended image along with the recipient's name if known.

Cup of Stars (Divination)

Time	Focus	Duration
4T	High	1 Min

Range	AE	CI
Touch	*	MI, VI, EI

* The amount of water, oil, and the size of the container are fairly specific, respectively: 1-2 cups of water, one large drop of holy oil, and a container several inches deep but less than a handspan in width.

Uses

Egyptian magicians were the first to predict the future using cups, a rite involving a drop of oil in a cup of water. A foretelling is done by observing the way light falls on the spreading oil and the shapes it forms.

The spell reveals the future as it may happen. It is a probable telling, not set in stone. It relies on the gamemaster's understanding in relation to the caster's query.

Only the caster can perceive what is revealed by this spell. The amount of detail seen increases slightly by caster level, from sufficient to excellent.

Casting Ingredient Details

The motional portion of this divination is done by the caster sweeping a hand from left to right above the water. It may take several tries.

The vocal portion is the spoken question, beginning with, "stars above, reveal to me, [fill in the blank]."

The elemental portion is holy oil.

Darken (Discordant)

Time	Focus	Duration
3T	Low	1 Min, 2XL

Range	AE	CI
Short	10' Sphere, 2XL	MI, VI

Uses

This spell works to suppress photon activity in an area. The effect is to make it harder to see. It works on sunlight or artificial light.

The potency of this magic grows as the caster's skill increases. In the beginning the effect is small (Causing available light to become 50% darker). As their power grows, users can blot out the noon sun over a small village.

The spell can be cast at a fixed spot in the air, or upon a movable object. The size of the object can be as small as pea or as large as an ostrich egg. The spell will automatically center on the object, and travel with it if moved.

Effects by Caster Level

1. Cause light level to become 50% darker.
2. Cause light level to become 100% darker.
3. Set Range to mid.
4. Set Range to long. Cause absolute darkness.
5. Set focus to auto.
6. Reduce casting time to 1T.

Casting Ingredient Details

A gesture mimicking throwing a handful of dust at the sun (or other light source) is made while also shouting about it being too bright.

[Illustration # A6-5, of Spell in action. Use gradients as given above.]

Detect Intent (Astral)

Time	Focus	Duration
2T	Low	2T, 2XL

Range	AE	CI
Short	Size 5	VI

Uses

This spell is great for learning whether a target's actions and statements match their internal dialog. It can be used in two ways. A person's thoughts show up on their aura as a play of colors that hint at what they are thinking. Exact thoughts cannot be read, only impressions. The best impressions concern actions that the target is actively planning.

The caster can either focus on a single target to 'see' what they are up to, or they can focus on detecting a particular intent to see if anyone within range is thinking about it.

Effects by Caster Level

1. Effects a single target up to 25' away.
2. AE = 2 targets.
3. Increase target size to 6.
4. AE = 4 targets. Range increased to Mid.
5. Range increased to Long.
6. AE = 10 targets.

Casting Ingredient Details

The caster may either ask the target what they are thinking or ask if anyone within range is thinking a particular thing.

Distract (Illusionary)

Time	Focus	Duration
1T	Auto	2T
Range	AE	CI
Long	Size 5 *	MI

* Target number and size increases by one per level.

Uses

Here is a trick for breaking an enemy's focus. It can be used to interrupt attacks or spells. It creates an illusion of whatever will distract the attacker. The effect is brief, but possibly lifesaving.

An attacker's number of defenses is reduced to one for the duration. The spell also penalizes any skill or stat check by giving the target a penalty die. It also breaks an enemy spell caster's concentration on previously cast spells with a focus of High.

Casting Ingredient Details

The sole ingredient to cast Distract is a wave of the hand.

Embolden (Mentalism)

Time	Focus	Duration
3T	Auto	20T
Range	AE	CI
Mid	Size 5 *	N/A

* Caster may embolden a number of recipients equal to their casting level.

Uses

Embolden has the effect of increasing the recipient's ATT score by +1 for each casting skill level. When cast at skill level three or higher, it grants immunity to all fear (magical or natural).

Empathy (Sympathetic)

Time	Focus	Duration
2T	Low	2T, 2XL
Range	AE	CI
Short	Size 5	MI

Uses

Empathy has two possible modes: one that projects an emotional state upon the target, and one that detects the target's emotions, informing the caster.

In the first case, the target is made to feel joy, dread, revulsion, sorrow, anger, bravado, peace, loneliness, or any other emotion as dictated by the caster. In the second case, a target's feelings are felt by the caster, but to a lesser degree.

Effects by Caster Level

1. Empathize with a human-sized target.
2. Increase target size to 6.
3. Increase range to Mid.
4. Increase target size to 7.
5. Increase range to Long.
6. Increase target size to 8.

Casting Ingredient Details

Consists of holding the right hand over the heart while holding the left over the eyes while casting.

Evade the Dead (Necromancy)

Time	Focus	Duration
1T	Auto	30Min
Range	AE	CI
Long, 2XL	Size 6	VI

Uses

This spell works by masking the recipient's life force, making them invisible to undead. It is useful for bypassing graveyards, haunted ruins, or gates to the netherworld.

It works against undead ranked equal to the caster's level as in the examples below.

Effects by Caster Level

1. Screaming Skull.
2. Ghost.
3. Spectral Animal, Walker.
4. Resalka, Voodoo Zombie, Guardian Spirit.
5. Spectre, Zoovombie, Mummy.

6. Vampire.

Casting Ingredient Details

A short, monotone chant completes the spell.

Fix (Conjuration)

Time	Focus	Duration
3T	Auto	N/A
Range	AE	CI
Short	1' Sphere, 2XL	VI

Uses

This incantation is used to repair a broken item. Worn items can be restored to like-new condition. All manner of non-living materials are affected. Note that enchanted items that are fixed must also be reenchanted.

Casting Ingredient Details

Using the name of the item in a short rhyme completes the magic.

Flame Walker (Primordial)

Time	Focus	Duration
5T	Auto	15 Min, 2XL
Range	AE	CI
Touch	Size 6	VI, EI

Uses

This spell reduces damage from fire and heat by half (special damage type H).

Casting Ingredient Details

VI: an ancient song from a forgotten tongue is sung while casting.

EI: a drink of spring water; may be gathered and kept for up to 12 days if not used.

[Illustration # A6-6, of Flame Walker.]

Heighten Awareness (Primordial)

Time	Focus	Duration
5T	Auto	3 Min, 2XL
Range	AE	CI
Touch	Size 5	MI

Uses

The purpose of this spell is to give the recipient superhuman sensory faculties. This allows one to see hidden details, at a distance, or at a microscopic level. It allows the recipient to hear undetectable sounds, even into the subsonic or

hypersonic ranges. Touch, smell, and taste are also heightened considerably. This adds a bonus die to SUR checks for the duration. Also +1 to ATT and DEF.

Casting Ingredient Details

The spell is cast by tracing a rune at the base of the recipient's skull.

Hypnotize (Mentalism)

Time	Focus	Duration
3T	High	1d4Min 2xL
Range	AE	CI
Short	Size 5	N/A

Uses

This spell is very much like the well-known parlor trick used for amusement in front of audiences around the world. Both are used for several practical purposes, such as retrieving lost memories, modifying bad habits, or mitigating psychological trauma.

With this enchantment a minor telepathic link is created between the caster and the recipient. This allows the caster to see a shadow image of what the recipient sees. It also allows them to give simple commands: nothing requiring the use of a Hard skill, or combat.

The person hypnotized appears subdued, or dreamy, but can easily be brought back to reality if accosted. The caster may also terminate the spell at any time. If the target's intelligence is equal to or greater than the caster's, they are allowed an INT check to avoid the effects of this spell.

Illuminate (Celestial)

Time	Focus	Duration
3T	Low	4 Min, 2XL
Range	AE	CI
Short	10' Sphere 2XL	MI, VI

Uses

This spell works to magnify photon activity in a small area. The effect is to make it easier to see. The potency of this magic grows as the caster's skill increases. In the beginning the effect is small (Causing ambient light level to become 50% brighter).

As their power grows, users can turn up the intensity to a blinding light of immense proportions. It can be cast at a fixed spot in the

air, or upon a movable object. The size of the object can be as small as pea or as large as ostrich egg. The spell will automatically center on the object, and travel with it if moved.

Effects by Caster Level

1. Cause light level to become 50% brighter
2. Cause light level to become 100% brighter. Increase.
3. Set Range to Mid.
4. Set Range to long. Cause light level to become 200% brighter.
5. Set Concentration to Auto. Cause light level to become 300% brighter (Blinding. See Disorders, Blinded, in Chapter Four.)
6. Reduce casting time to 1T.

Casting Ingredient Details

An upward gaze is maintained as a prayer for light is spoken.

Invisible Touch (Astral)

Time	Focus	Duration
3T	High	5T, 2XL

Range	AE	CI
Mid	N/A	MI, VI

Uses

This spell lets you reach out and touch someone from a distance. It projects a small invisible hand, able to reach out across short distances to do the bidding of the caster. Pull a lever, push a button, or lift a gem from across the room.

It is initially only about 1/10 as strong as the caster's real hand. As the caster advances in level, the hand gains strength until it is as strong as its owner.

A dim outline of the appendage, like the shimmering of heat in the air, may be visible to the observant onlooker. Note that the hand is not at all invisible to the caster, or anyone else that can see magic. In fact, the caster must be able to see the hand, or the spell will break. The spell will also break if the hand is attacked.

Effects by Caster Level

1. Strength of hand at 10%.
2. Increase strength of hand to 25%.
3. Increase strength of hand to 50%.
4. Increase strength of hand to 75%. Increase Range to Long.

5. Set focus to Low. Increase strength of hand to Full.
6. Duration indefinite as long as the caster maintains focus.

Casting Ingredient Details

The motional ingredient is that the caster, must mime the desired action.

Vocally, a whispered chant is intoned.

Jar of Hearts (Sympathetic)

Time	Focus	Duration
3T	Auto	*

Range	AE	CI
Touch	Size 5	MI, VI, EI

* There are several means by which this spell may be broken. Its duration is indefinite unless:

1. Superseding magic is used on the target (Hypnotize, Counter Spell, Own, Wish).
2. The caster dies.
3. The jar (See Casting Ingredient Details below) is lost, opened, or broken.
4. The caster releases the target from the spell.

Uses

The effect this spell has on a target is similar to a love potion. It instills feelings of love in the target for a designated individual.

Effects by Caster Level

1. Jar may contain only one 'heart'.
2. Jar capacity increased to two.
3. Jar capacity increased to three.
4. Jar capacity increased to four.
5. Jar capacity increased to five.
6. Jar capacity increased to six.

Casting Ingredient Details

The motional ingredient is a smile and a wink.

The vocal ingredient is a short statement incorporating the names of the target and the object of their affection.

The elemental ingredient is a small clay jar of salt. Its lid is sealed with wax containing powdered passionflower. The caster may only target one recipient per spell, however they may add hearts to their jar as they gain levels (See above).

Night Vision (Illusionary)

Time	Focus	Duration
3T	Auto	10T, 2XL

Range	AE	CI
Touch	Size 6	MI

Uses

This spell allows one to see fairly well in the dark (it has no effect on one's vision in regular daylight). It works by forming an image of the surroundings in the recipient's mind without using the eyes. The images are built from magical emanations and are only slightly less clear than those seen with good eyesight.

Casting Ingredient Details

The motional ingredient of this spell is a three-finger touch to the recipient's brow.

Night Watch (Conjuration)

Time	Focus	Duration
5T	Auto	8hrs

Range	AE	CI
Mid	N/A	MI, VI

[A spell to warn of approaching intruders. Only works at night, outside. Summons an owl that hoots and harasses the intruder.]

UsesCasting Ingredient Details**Penny for the Ferry** (Celestial)

Time	Focus	Duration
3T	Auto	N/A

Range	AE	CI
Touch	Corpse	VI, EI

Uses

A special coin is used to bring someone back from the dead. It must be done soon enough, and the damage cannot be too extensive. This spell in the hands of a beginner, provides just enough healing magic to bring the victim's LP out of the negative zone. It grows in strength as the caster's skill grows.

Effects by Caster Level

1. Effective on target at -3LP Raised to 3LP if cast within 3 minutes.
2. Effective on deceased if dead less than 4 minutes. Raised to 4LP.
3. Effective if deceased if dead less than 7 minutes. Raised to 7LP.

4. Effective if dead less than 10 minutes. Raised to 10LP.

5. Effective if dead less than 15 minutes. Raised to 15LP.

6. Effective if dead less than an hour. Raised to full LP.

Casting Ingredient Details

A prayer is said while casting.

A gold coin is placed over the wound that caused the fatality. The coin must be new (uncirculated). These can sometimes be procured from a money changer. They may only be used to power a spell one time.

Recall ()

Time	Focus	Duration

Range	AE	CI

Uses [A spell to ... ?]

Second Sight (Divination)

Time	Focus	Duration
3T	Low	2T, 2XL

Range	AE	CI
100 Miles, 2XL	Self	VI, EI

Uses

Bestow the ability to see a mental image of distant events. Such images are subject to the following:

- Must focus on a single person or location from a single vantage point.
- May not include past or future; only present events.
- Includes only visual aspects; not sounds, smells, etc.

Second sight has two possible methods for zeroing in on its subject.

1. By place: in which case the caster must be familiar with the place.
2. By person: the caster must know the person's name.

Casting Ingredient Details

The vocal portion involves a description of the desired scene, giving as much information as possible about the location, or by naming the person.

The spell is completed with a snort of powdered herb (rue).

Signs (Divination)

Time	Focus	Duration
3T	Auto	*

Range	AE	CI
N/A	Self	VI

*A sign is rarely given immediately, but rather when least expected.

Uses

For those who seek guidance from on high, signs are taken as direct communications from the otherworld. This spell elicits such communiqués and gives the caster some insight within. Of course, such signs are seldom straightforward and are thus open to some interpretation.

However, it comes, the sign will be noticeably out-of-place, and probably fleeting. Signs take on many forms, but the common denominator is that they surprise the caster, despite being sought. They are usually something the caster sees but can also come as a sound or even a smell.

There are no added effects by caster level. Rather, there is a general tendency for this spell to become more effective over time if the caster both uses the advice given and refrains from asking about every little thing.

Casting Ingredient Details

A short statement or question about what the caster wants to know.

Sigil (Sympathetic)

Time	Focus	Duration
4T *	Auto	10 days, 2XL

Range	AE	CI
Touch	**	VI, EI

* The time to cast this spell is in addition to the time it takes to cast whichever spell it is intended to trigger.

** The size of a sigil is as large or as small as the caster wishes.

This spell can create a magical trap that is not detectable by the skill Trapcraft. However, it's energy can be detected by those who can see or feel magic. Also note that the spell Reverse Damage is effective against Sigil, however any damage is directed back upon whatever object the Sigil was written on, not upon the original caster.

By this spell the caster stores the energy of another spell and causes it to be released instantaneously by any of a number of triggers. A sigil is a magic rune or word placed somewhere to trigger a stored spell. As it is traced the caster instructs the sigil as to what will trigger it.

The next step is to store a spell within the sigil. For instance, a door handle could have Blast stored upon it, set to go off upon contact with a named individual. This can be done with a wand or by casting a spell at the sigil. Note, the caster of the stored spell does not need to be the same person that casts the sigil.

Effects by Caster Level

1. Store first level spell. Instruct single trigger.
2. Instruct multiple triggers (up to 4).
3. Store second level spell.
4. Link together up to four sigils to go off together or in sequence.
5. Store third level spell.
6. Store fourth level spell.

Casting Ingredient Details

The vocal part of sigil is the caster's statement of which spell is to be stored and what is to be the trigger.

The elemental ingredient is the chalk used to inscribe the sigil.

Silent Knight (Astral)

Time	Focus	Duration
2T	Auto	5 Min, 2XL

Range	AE	CI
Short	Size 6 *	MI

* A spell can affect a number of targets equal to the caster's level.

Uses

This spell is used to quiet someone. It even works on those who are trying to be heard. So, it may be used against an enemy spell caster, limiting them to spells without a vocal ingredient. Or it can be used on the party member with the clanky armor. It muffles all but the loudest sounds. A hammer blow might sound like a fly landing—a shout might sound like a whisper.

Casting Ingredient Details

The caster must be facing the target and place two fingers over their (own) lips.

Soothe (Celestial)

Time	Focus	Duration
3T *	Auto	N/A

Range	AE	CI
Touch	Size 6 **	VI, EI

* TIME is increased by 1T per recipient.

** As a caster levels up, they can affect multiple targets, 2XL.

Uses

This little charm is used for several reasons. It can heal minor wounds, it can ease physical pain and discomfort, and it can calm the troubled mind. The spell may accomplish any one of these effects, or all of them, depending upon the recipient's condition.

Soothe will heal 3LP over the course of three turns. At the same time, it will erase all current pain and suffering, such as the symptoms of sickness or shock. Lastly, it will remove any existing fear or insanity, and fortify the mind against both, for 1d6hr.

Casting Ingredient Details

MI: The caster holds their hand on the recipient's forehead.

VI: a short prayer.

EI: a dusting of powdered poppy heads.

Summon Object (Conjuration)

Time	Focus	Duration
2T	Auto	N/A

Range	AE	CI
50 Miles, 2XL	*	MI, VI

* The size of the summoned object may increase as the caster levels up: It is at one cubic foot or less at level one, two cubic feet or less at level two, and so on.

Uses

The quintessential conjuration—this spell can summon all manner of items, seemingly from thin air. It works on only a single item per casting. If the caster wishes to reverse the summoning, a second casting is required.

Effects by Caster Level

1. Includes item worth up to 2C
2. Includes item worth up to 2S
3. Includes item worth up to 2G
4. Includes item worth up to 20G

5. Includes enchanted item rank one or worth up to 100G

6. Includes enchanted item rank two or worth up to 500G

Casting Ingredient Details

MI: a beckoning sweep of the hand over the spot where the item is to appear.

VI: the item is called upon to appear.

Terrorize (Discordant)

Time	Focus	Duration
3T	Auto	20T

Range	AE	CI
Mid	Size 6 *	MI, VI

* Caster may Terrorize a number of recipients equal to their casting level.

Uses

Terrorize causes the recipient to succumb to their inner fears (INT check applicable—see Disorders, Panicked).

Casting Ingredient Details

MI: the right foot is tapped upon the ground behind the left.

VI: a demonic prayer is recited.

[Illustration # A6-7, of Terror.]

Ventriloquism (Conjuration)

Time	Focus	Duration
1T	Low	1d4+1T

Range	AE	CI
Long	*	MI

* The area of effect is a pinpoint anywhere within the spell's range—it must be within the caster's field of vision.

Uses

The magical equivalent of throwing your voice, this spell improves upon the old parlor trick in several ways.

- First, the caster produces the sound, not with their vocal cords, but with their mind.
- Second, it allows them to throw their voice behind someone that they are in front of.
- Third, the volume of sound can be twice as loud as the caster's voice.

- Fourth, the sound produced by this magic is not limited to words—almost any sound imaginable can be made.

Casting Ingredient Details

This spell is initiated by the caster touching the thumb and middle finger of one hand to both temples.

Winter Winds (Primordial)

Time	Focus	Duration
2T	Low	1T, 2XL

Range	AE	CI
Short	25' cone	MI, EI

Uses

Winter Winds may be cast only once per day. With this spell the caster summons a frozen blast of air to issue forth from his or her lips. The temperature is low enough to freeze water. The duration of the wind grows as the caster grows more powerful.

Anyone remaining in the area a full turn sustains damage from cold. The wind is strong enough to topple people within its range. The chance to keep from being blown over is determined by an AGI or STR check. The caster can direct the spell by moving their head. The special damage type is (F) Frost.

Effects by Caster Level

1. 1d6LP damage. Affecting up to three targets.
2. 2d6LP per turn.
3. 3d6LP per turn. Increase range to Mid, and AE to 50' cone. Affecting up to 7 targets.
4. 4d6LP per turn.
5. 5d6LP per turn. Increase range to Long, and AE to 100' cone. Affecting up to 20 targets.
6. 6d6LP per turn

Casting Ingredient Details

The motional ingredient is a dramatic waving of the arms.

The elemental ingredient is a drink of water taken prior to casting and a short spray of air from the caster's lips.

Level Two

Augment Damage (Necromantic)

Time	Focus	Duration
5T	Auto	20T

Range	AE	CI
Touch	One weapon	VI, EI

Uses

This incantation makes ordinary weapons do extra damage. Quite simply, it adds two life points to damage rolls, and as the spell caster becomes more skilled the number grows. At level three, the bonus is +3, and so on.

Effects by Caster Level

2. +2 dmg.
3. +3 dmg.
4. +4 dmg.
5. +5 dmg.
6. +6 dmg.

Casting Ingredient Details

Several short power words are spoken over the weapon as the caster applies a special oil known as Oil of Makeda.

Banish (Celestial)

Time	Focus	Duration
2T	High	N/A

Range	AE	CI
Mid	*	VI, EI

* Use Effects by Caster Level to determine which targets can be banished compared to the caster's skill level. Note that where it says 2XL it is in relation to that level. For instance, a fifth level caster could banish sixteen ghosts, eight walkers, four imps, two succubi, or one vampire.

Uses

Use this spell against undead opponents. Such entities can be de-animated or sent back to where they belong. This doesn't necessarily mean they can't come back if they find a way.

Effects by Caster Level

1. Effective against one Rank Two opponent such as a ghost, 2XL.
2. Effective against one Rank Three opponent, such as a Spectral Animal, 2XL.
3. Effective against one Rank Four opponent, such as a Guardian Spirit, 2XL.
4. Effective against one Rank Five opponent, such as a Draugr, 2XL.
5. Effective against one Rank Six opponent, such as a vampire, 2XL.

6. Effective against one Rank Seven opponent such as the Lich.

Casting Ingredient Details

The vocal ingredient is a forceful prayer commanding the undead to, “be gone from this place.”

Meanwhile holy water is flung in the direction of the target.

Befriend Creature (Mentalism)

Time	Focus	Duration
3T	Low	5Min, 2XL

Range	AE	CI
Short	*	N/A

* See Effects by Caster Level.

Uses

This spell is effective on many animals from amphibians to mammals. It is not effective on humans or their kin, or on other such intelligent races or hybrids. It is used to diffuse antagonistic situations by setting up an atmosphere of tranquility. The main effect is to prevent an escalation of tensions for the duration of the spell. It does not imbue creatures with qualities or talents they would not otherwise have.

It cannot permanently prevent violence if it is inevitable. But perhaps it can allow the caster to pass by without a fight.

Effects by Caster Level

2. Effective on creatures up to size 4
3. Effective on creatures up to size 5
4. Effective on creatures up to size 6
5. Effective on creatures up to size 7
6. Effective on creatures up to size 8

[Illustration # A6-8, of Willow & Dodo.]

Bless (Celestial)

Time	Focus	Duration
3T	Auto	2Min, 2XL

Range	AE	CI
Touch	Size 6	MI, VI

Uses

This spell can increase one’s chances of success in almost any endeavor. Or it can counter the spell Evil Eye.

Effects by Caster Level

2. Target receives bonus die to all stat checks and skill rolls.
3. Target receives bonus die to all combat rolls.
4. Increase target number to three.
5. Eliminate need for CI. Set AE to size 7.
6. Increase target number to 10.

Casting Ingredient Details

The motional ingredient consists of holding one hand over the recipient’s heart while making a gathering motion with the other hand.

The vocal portion is a prayer for favor from the caster’s god.

Concordance (Sympathetic)

Time	Focus	Duration
10T	Auto	*

Range	AE	CI
Touch	Size 5	VI, EI

* Lasts until the death of the recipient.

Uses

This spell bonds a high-ranking magic item to a user. The most powerful enchanted items will not work without it. That’s partly because a small spark of the item’s power must come from the wielder’s life force, and partly because magic has a mind of its own.

Casting Ingredient Details

VI: the caster speaks to the item introducing it to the prospective user.

EI: the item to be bonded

Contact the Dead (Necromancy)

Time	Focus	Duration
7T	High	2Min, 2XL

Range	AE	CI
Short	N/A	VI, EI

Uses

Ordinarily, death draws a curtain behind the deceased, barring passage back to the land of the living. However, it is a barrier that can be breached. Use this spell to speak with corpses, or to call on specific spirits from the afterlife. The dead are compelled to answer truthfully to the best of their knowledge, though their answers sometimes come in riddles.

Casting Ingredient Details

A chanted invocation including the name of the deceased if known, begins the conversation. A question completes the vocal ingredient.

The elemental portion is a human tooth from a corpse.

Cornucopia (Conjuration)

Time	Focus	Duration
5T	Auto	N/A

Range	AE	CI
Short	N/A	MI, VI, EI

Uses

This spell can be used to feed a small group. There will be meats, cheeses, fruits, vegetables, breads, and candies, enough to fill the bellies of six people.

Casting Ingredient Details

It requires two squares of cloth, both of which are laid out on a hard surface while the spell is cast. A short prayer or chant is uttered as the caster passes their hands over the cloths. Any fine linen except silk will work. When the top square is lifted, a pile of food appears upon the bottom square. The cloths are reusable if kept clean.

Cure (Celestial)

Time	Focus	Duration
7T	N/A	N/A

Range	AE	CI
Touch	Size 6	MI, VI

Uses

Use this spell to remove any sickness or disease. It can also neutralize poisons in the body. The effect can be dramatic depending on the caster's skill and luck. To determine what degree of disease is cured, the player rolls a percentage, 1d100. Add 10% per caster skill level.

Casting Ingredient Details

MI: the caster holds the recipient's hand in theirs.
VI: a prayer for relief.

Darts (Conjuration)

Time	Focus	Duration
3T	Auto	*

Range	AE	CI
Mid	N/A	MI, EI

* Lasts until used.

Uses

The caster causes a fleeting barb of energy to fly forth and strike any opponent within sight and range. These dangerous projectiles are summoned to the caster's hand as needed. Up to three can be thrown in a single turn. The darts dissipate away to nothing an instant after striking an opponent.

Each dart causes 1d4+1LP damage. Caster gains 3 darts per skill level. Will not pass through hard solid objects.

Casting Ingredient Details

The elemental ingredient (Dust to Dust in Chapter Seven, Spell Ingredients) is an application of rare herbs, powdered and mixed with rust. This is rubbed between the fingertips. The herb combination includes spikenard and cassava root.

The other ingredient is a dart-throwing motion.

Disable (Mentalism)

Time	Focus	Duration
2T	Auto	3Min, 2XL

Range	AE	CI
Short	Size 4	N/A

Uses

Disable causes a paralytic state in its target. It does not hinder thought processes or paralyze involuntary muscle functions such as breathing.

Initially the spell works on only smaller creatures with sub-human intelligence.

Effects by Caster Level

2. Disable one foe.
3. Apply spell to human-kin or intelligent animals, up to size 5.
4. AE = 2 targets. up to size 6.
5. AE = 3 targets. up to size 7.
6. AE = 4 targets, up to size 8.

Evil Eye (Discordant)

Time	Focus	Duration
3T	Auto	2Min, 2XL

Range	AE	CI
Mid	Size 5	MI, VI

Uses

Another common name for this spell is Curse. The Evil Eye decreases a foe's odds at any endeavor.

A bless spell will remove a curse of the same level or below and vice versa. If used to do so, the spell has no other effect. In other words, Evil Eye can either remove Bless, or penalize the target, not both.

Effects by Caster Level

2. Target receives penalty die to all stat checks and all skill rolls.
3. Target receives penalty die to all combat rolls.
4. Increase target number to 3. Set AE to size 6.
5. Eliminate need for CI.
6. Increase target number to 6.

Casting Ingredient Details

The Evil Eye combines a malicious glare directed toward the target, with one hand held over the heart forming the shape of an eye. At the same time a short prayer is uttered in reverse.

Fetch Familiar (Astral)

Time	Focus	Duration
13T *	Auto	* *
Range	AE	CI
1 Mile	* * *	MI, VI, EI

* The first time this spell is cast there may be some prep time involved if a specific familiar is sought. Once a familiar is gained they will answer to this spell as quick as they can.

* * Lasts until the familiar dies or is mistreated by its master.

* * * A familiar's size is generally irrelevant to its abilities.

Uses

This spell has some odd quirks. It is used initially to gain a familiar, and subsequently to call that familiar to one's side. The spell does not enslave the familiar, nor does it teleport them to the caster's side, but it does form a psychic link between it and the caster.

Many possible candidates exist. Most are animal species we all know, although more exotic examples range from imps to baboons. See The Book of Legends, Ark of Mythic Creatures, Animals Plain and Fancy.

If a familiar dies or is killed the caster may seek to engage another. The process can

involve travel and effort if the caster has their heart set on a certain kind.

Once per day the familiar can add their power to a caster's spell. This imparts a bonus die. Also, once per day, the familiar can communicate empathetically with their patron/partner/master.

Casting Ingredient Details

The elemental ingredient is a bit of the familiar's favorite food.

The motional and vocal ingredients are combined and comprise an imitation of the familiar's call and mannerisms.

Find (Divination)

Time	Focus	Duration
5T	Low	10Min, 2XL
Range	AE	CI
1 Mile, 2XL	Range	MI, EI

Uses

Used to locate people, places, or things. Find creates a magical beacon that is sensed only by the caster. It centers on the spell's subject, being mobile if the subject moves.

Find will not work on subjects that are immune to magic.

Casting Ingredient Details

The motional ingredient is a series hand gestures resembling plucking motes of dust from the air.

The elemental portion is a lobe of fresh liver from a sacrificial animal.

Fire Extinguisher (Primordial)

Time	Focus	Duration
3T	Low	4T, 2XL
Range	AE	CI
Mid	4, Sphere, 2XL	MI, EI

Uses

The caster summons a cloud of carbon dioxide. It can be centered on a point in space or on an object. It can be cast on a moving target. It even works to extinguish magical flames and Greek fire. This easily works to put out a fire, depriving it of oxygen. Likewise, it may be used as a weapon against breathing creatures.

A strong wind may cause the spell to be cast with a penalty die.

Effects by Caster Level

2. Douse bonfire.
3. Douse burning shed or small grass fire. Cause 1d4LP dmg from lack of oxygen at the end of 8T.
4. Douse house fire. Cause target to pass out at the end of 16T.
5. Douse block fire. Cause death of target at the end of spell duration.
6. Douse small forest fire.

Casting Ingredient Details

The motional ingredient is accomplished by casting a pinch of ashes (see below) at the fire.

The elemental portion is a pinch of ashes from burnt mint.

Fireball (Primordial)

Time	Focus	Duration
3T	Auto	1T per level

Range	AE	CI
Mid	2' Sphere, 2XL	MI, VI, EI

Uses

The caster summons a small, exploding ball of plasma. This spell can be particularly dangerous since it can be made to explode directly above an enemy, showering them with flames. The plasma tends to cling where it lands. This means that the damage listed by caster level may be multiplied by the spell's duration unless something is done to put out the flames.

Note that the caster must be able to see the targeted area. The intense heat can cause 3rd degree burns if not doused within the next turn. It may also cause collateral damage for longer than the spell duration if the fire spreads to flammable materials.

Effects by Caster Level *

2. 2d6LP (H)
3. 3d6LP (H)
4. 4d6LP (H)
5. 5d6LP (H)
6. 6d6LP (H)

* A caster's level also equals the number of enemies that may be affected, provided they are closely grouped.

Casting Ingredient Details

A loudly spoken chant is the vocal ingredient. The elemental ingredient is a pinch of Sulphur. The Sulphur is thrown with a great flourish in the direction of the intended victim.

[Illustration # A6-9, of Fireball.]

Follow Trail (Astral)

Time	Focus	Duration
5T	Low	10Min, 2XL

Range	AE	CI
Short	Size 5	MI

Uses

The various traces we leave behind of our presence in a place may be many, though minute. It is by these clues that the criminal is caught, or the lost are found. However, not every clue is a physical one. A seer pursues his quarry by the energies they leave behind, without relying on the physical traces used by the tracker, or the scent-trail used by the bloodhound.

An energetic 'wake' is left behind when a being passes through a place. It gets fainter over time, disappearing altogether after a day. Different individuals leave unique energies in their wake, much like the unique scent trails they leave. The target of the spell gains the ability to see these energy trails. This spell can also be used to link an item to the last person to touch or see it.

Casting Ingredient Details

Crossing the eyes three times comprises the motional ingredient of this spell.

Healing Touch (Celestial)

Time	Focus	Duration
5T	Auto	N/A

Range	AE	CI
Touch	Size 6	MI, VI

Uses

This spell is often kept in reserve and is gladly left unused. The caster must bring to focus their own healing energy as they hold their palm over the wound to be healed. There is a cost to the caster of the addition of one Fatigue point. The spell heals 2d6 LP, +1 per caster skill level.

Casting Ingredient Details

Healing Touch is accomplished by holding one hand over the wound while the other is held open to the heavens. Meanwhile a prayer is spoken.

Hide (Illusionary)

Time	Focus	Duration
5T	Low	10Min, 2XL
Range	AE	CI
Short	2' Sphere 2XL	MI, EI

Uses

This illusion bends light around an object so well that a person attempting to pass their hand through the spot is often fooled into thinking the spot is empty.

Casting Ingredient Details

The elemental ingredient is a pinch of dust from a crossroads. The motion required is to blow the dust upon the item from a hand held perfectly flat.

Lie Detector (Divination)

Time	Focus	Duration
5T	High	1Min 2XL
Range	AE	CI
Touch	* 2XL	MI, VI, EI

* Stationary 10ft sphere surrounding the caster.

Uses

This spell will end early if the caster moves from the spot it was cast. Also, they must be able to see and hear someone to tell if they are lying. They see a lie as a blackish sludge falling from the speaker's mouth while they speak. The spell works on anyone and everyone within its AE. The caster may ask as many questions as the assembled will answer.

Casting Ingredient Details

The vocal ingredient can be almost any question, so long as it is asked in the right tone. The elemental part is a pinch of dust from a crossroads. The dust is sprinkled in a circle around the caster. The movement used is a slight divergence of the eyes for the spell duration.

Lightning Strike (Primordial)

Time	Focus	Duration
3T	Auto	1T, 2XL
Range	AE	CI
Short	Size 6	VI, EI

Uses

With this spell the caster is able to direct electricity (special damage type E). Any stray electrical energy in an area can be focused onto

an enemy. It is seen as a quick flash of white light wreathed in sparks centered upon the target. The damage is determined by skill level.

Note that when and if a caster chooses to split their damage between targets, they need not make a separate skill check for each.

Effects by Caster Level

2. Roll 2d6 for dmg.
3. Increase range to Mid. 3d6 dmg.
4. Increase range to Long. 4d6 dmg, may be split between two targets.
5. 5d6 dmg.
6. 6d6 dmg. may split between three targets. [Illustration # A6-10, of Lightning Strike.]

Casting Ingredient Details

VI: a short chant in an ancient forgotten language.
EI: a piece of amber (see Gems & Jewelry in Chapter Seven) which is held up in the direction of the target.

Lock (Conjuration)

Time	Focus	Duration
5T	Auto	Special
Range	AE	CI
Short	10' Sphere	MI

Uses

This spell forms a magical seal between a door and jamb, or other similar objects like trapdoors, windows, gates, drawers, coffins, or chests. It can be unlocked by several methods: by a magical trigger word chosen by the caster, by a spellcaster of equal or higher level using the spell Unlock, or by superhuman strength (above STR10). The spell's duration ends when the object is opened.

A character with a strength of 9 or 10 may bash the door down if they make a STR check with penalty.

Casting Ingredient Details

A motion like slowly turning a key.

Protection (Sympathetic)

Time	Focus	Duration
3T	Auto	20T, 2XL
Range	AE	CI
Long	Size 5	MI, VI

Uses

With this spell the caster invokes a 50% resistance to the damage type of their choosing. This applies to special damage types. The amount of protection corresponds to the caster's skill level. For example, a priest of rank 4 can protect one being against 4 instances of piercing damage. Thus, the next four arrows to strike them do half damage.

Casting Ingredient Details

The caster makes a sign with their hand to represent the thing to be protected against. Meanwhile a rhyme is recited which asks for mercy.

Pull Strings (Sympathetic)

Time	Focus	Duration
9T	Mid	*
Range	AE	CI
1Mile, 2XL	Size 5	[?]

*

Uses

A common object used for sympathetic magic, is a small effigy made of wood, clay, straw, or wax. This spell is used in conjunction with such an effigy. It is made in the likeness of an actual person. It could be mistaken for a doll; a modern name is voodoo doll. Other modern names are 'fetish' or 'poppet'. Ancient examples from Egypt and Greece are not so different from those of today.

The spell forms a connection between the person and the figurine. This spell is used to do both bad and good to a target through the connection to their figurine.

There are two methods: by spell, and by physical actions made upon the effigy. Using spells upon the effigy causes a like effect on its lookalike, just as performing certain physical acts upon the effigy causes a like effect upon the target. For example: it can be stuck with pins to produce pain or illness in various parts of the victim's body. It can be dissolved in water or melted above a fire to cause slow wasting.

[A8 Expand w/details]

Casting Ingredient Details

[A8a]

[Illustration # A6-11, of Poppet. Caption: The making of a doll for this spell takes time not

included in casting time. It also requires something taken from the target: typically hair or fingernail parings.]

Purify (Celestial)

Time	Focus	Duration
5T	Auto	N/A
Range	AE	CI
Short	1' Sphere, 2XL	MI, VI

Uses

This spell is great for those times when the wine turns sour, the milk goes bad, the meat gets rancid, the fruit rots, or rats breach the larder. Any food and drink within its Area of Effect are cleansed of poison, contaminants, and rot.

Effects by Caster Level

2. Removes parasites, spoilage, odors, and disagreeable flavors.
3. Neutralizes non-lethal poisons.
4. Neutralizes lethal poisons.
5. Increase range to Long.
6. Eliminate need for CI.

Casting Ingredient Details

The ingredients for the spell are a clockwise stirring motion in the air, while reciting the short phrase that powers the magic.

Putrefy (Discordant)

Time	Focus	Duration
5T	Auto	N/A
Range	AE	Casting Ingrd.
Short	1' Sphere, 2XL	MI, VI

Uses

This spell will ruin good water, sour milk, spoil food, and turn wine to vinegar. Food poisoning is likely if one decides to consume such fare.

Casting Ingredient Details

The ingredients for the spell are similar to Purify except in reverse. A counterclockwise stirring motion, while reciting backwards the short phrase that powers the magic.

Remove Protection (Sympathetic)

Time	Focus	Duration
3T	Auto	5T, 2XL
Range	AE	CI
Long	Size 6	VI

Uses

With this spell the caster removes the protection of his choosing. This applies to special damage types. If the target has resistance to a special damage type it is removed. If the target has immunity it is reduced to resistance.

Casting Ingredient Details

The caster makes a hand sign representing the type of protection to be removed. Meanwhile a short rhyme asking for harm to the target is recited.

Sicken (Discordant)

Time	Focus	Duration
7T	Auto	1Hr, 2XL
Range	AE	CI
Touch	Size 6	VI

Uses

Use this spell to cause a flu-like sickness. The effect can be dramatic depending on the caster's skill and luck. Sickness is rated by a percentage roll. The higher the number the worse the symptoms. To determine the severity the caster rolls a percentage, 1d100. Add 10% per skill level to roll.

Casting Ingredient Details

The name of the spell is spoken as the caster touches the victim.

Summon Ally (Astral)

Time	Focus	Duration
10T	Auto	30Min, 2XL
Range	Area of Effect	Casting Ingrd.
Short	None	MI, VI, EI

Uses

Mages may call upon help from the otherworld in the form of a creature known as a Lureg. See Ark of Mythic Creatures, Book of Legends, Lureg. The ally will befriend and help the caster to the best of its abilities.

Casting Ingredient Details

The ingredients include a mirror which the caster holds so they can see behind their back and peer sideways into while calling the ally's name. They must remain perfectly still while casting. The caster may learn the lureg's name through

divination, from their mentor, or by visiting the dreamlands.

Unlock (Primordial)

Time	Focus	Duration
5T	Auto	N/A
Range	AE	CI
Short	10' Sphere	MI

Uses

This spell can be used to disengage a lock, open a barred door, or to undo another caster's Lock spell.

Casting Ingredient Details

The motional ingredient is done by waving the left hand over the locking mechanism and snapping the fingers several times.

The elemental portion is a chunk of Lodestone which is held in the right hand. The stone may be reused up to 50 times.

Wounding Touch (Discordant)

Time	Focus	Duration
5T	Auto	*
Range	AE	CI
Touch	Size 6	VI

* The power is stored in the caster's fingertips until used for up to one hour per caster level.

Uses

The foe to be harmed must be touched. This may or may not require an attack roll, depending on the situation. This spell causes 2d6LP damage +3LP per caster skill level.

Casting Ingredient Details

The Latin word 'Mordeo' is spoken as the caster touches the victim.

Level Three**Animate Corpse (Necromancy)**

Time	Focus	Duration
9T	Low	10Min, 2XL
Range	AE	CI
Short	Corpse, 2XL	MI, VI, EI

Uses

The effect of animate corpse is to trap an animating spirit within a dead body. This need not

be the same spirit that inhabited the body in life. Trapped spirits will obey the caster even onto entering combat, knowing that they can win back their freedom early upon the 'death' of the body they now inhabit. See the Ark of Mythic Creatures, Undead, Walker, for more information.



Effects by Caster Level

3. Animate one corpse for 10 Min.
4. Animate two corpses for 20Min.
5. Animate four corpses for 40Min.
6. Animate eight corpses for 80Min.

Casting Ingredient Details

The motional component is a set of complicated gestures performed over the corpse while chanting the vocal part.

A special unholy Incense provides the elemental ingredient.

Animation (Sympathetic)

Time	Focus	Duration
13T *	Auto	Perm

Range	AE	CI
Short	**	VI, EI

* The time to cast does not include the time it takes to construct the model. This amounts to 1-2

days for the Marionette, 2-3 days for the Golem, up to a week for the Living Statue, and 6-8 days for the Automaton.

There is also a cost involved.

** Sizes varies depending on which simulacrum is animated.

Uses

An iconic spell that sparks life within a servant of wood, clay, stone, or steel. *These creations are imbued with a simple artificial intelligence that makes them useful within certain parameters. They can cook, clean, build, garden, and even fight on behalf of their creator. Speech is not typically one of their abilities.

Most simulacra are constructed by the caster. This assures that they can add any special details they want. However, not every caster has the skills needed to make such a thing. That doesn't mean they can't hire it done. They may also improvise, such as in the case of finding an ordinary statue and giving it life.

Some enchantments run wild once they are unleashed. Jewish legends tell of magical creations called golems that sometimes develop a will of their own: Rabbis animate golems with parchments inscribed with the name of God, which they place in their mouths as they recite certain scriptures. One such demonstration of power gone awry results in the golem of Prague, named Joseph by its creator.

Other legendary examples include Egyptian magicians who make clay and wood figurines into stonecutters, carpenters, and painters, giving to them a magical spark of life. Their lot is to join the laborers who build the pyramids. Swedish sorcerers are known to create wooden puppets whose souls can be fired by a drop of human blood. Japanese dolls acquire souls, seemingly through love—growing stronger if love is returned—they come to serve as protectors of the household.

Effects by Caster Level **

3. Caster can create a Marionette.
4. Caster can create a Golem.
5. Caster can create a Living Statue.
6. Caster can create an Automaton.

* See the Ark of Mythic Creatures, Simulacra

** Size may be increased by one if the caster is at least a level higher than they need to be. For

example, a fifth level caster can make a marionette Size 5, instead of Size 4.

Casting Ingredient Details

The vocal ingredient mostly involves talking to the simulacrum to get it used to the caster's voice and to give it a name.

The elemental portion is the body of the simulacrum.

Blast (Conjuration)

Time	Focus	Duration
5T	Auto	*
Range	Area of Effect	Casting Ingrd.
Mid	Special	MI, EI

* Lasts until midnight.

Uses

This spell acts as a small explosion. Its epicenter is located wherever the caster concentrates his or her gaze during the spell. This could be a point in space, or the surface of an object or a living target. The force is enough to knock a grown man off his feet and cause 3d6 LP damage.

[Illustration # A6-12, showing two sides of a door. On one side is a mage casting Blast—on the other side is someone listening at the door. Caption: Ordinary locked doors can be blown off their hinges with Blast.]

Effects by Caster Level

- Affects a 3' radius around epicenter. May affect 2 targets.
- Effects extend to a 6' radius. 4d6LP dmg.
- Effects extend to a 10' radius. May affect up to four targets. 5d6LP dmg. Extend range to long.
- Effects extend to a 20' radius. May affect up to six targets. 6d6LP dmg.

Casting Ingredient Details

MI: an upward opening movement of the hand.

EI: the caster's own breath is blown onto their hand as it passes in front of their face.

Chrystalaria (Primordial)

Time	Focus	Duration
7T	Low	8T, 2XL
Range	AE	CI
Short	*	MI, VI, EI

*Size & shape variable within 4ft sphere, 2XL.

Uses

With this spell the caster can form nearly solid, transparent structures out of thin air. These structures can take any conceivable shape, limited only in size. They can even be made hollow to act as a temporary container.

The structure has enough weight to keep it from blowing away in a light breeze. It can be moved unless the caster shapes it to be anchored around an immobile object.

Attempting to penetrate or pass through the structure requires a STR check. Certain spells like Distract, Ventriloquism, and Illusion, pass through, while others like Darts, Winter Winds, and any with a range of touch, will not.

Effects by Caster Level

- Structure can withstand 50 LP dmg.
- Structure can withstand 75 LP dmg. Reduce focus to Auto.
- Halve casting time. Increase range to Mid.
- Eliminate CI. Structure can withstand 100 LP dmg.

Casting Ingredient Details

MI: the desired shape is drawn in the air.

VI: a high whistle.

EI: a pinch of powdered Citrine.

Commune With Higher Power (Divination)

Time	Focus	Duration
13T	High	2Min
Range	AE	CI
N/A	N/A	MI, VI, EI

Uses

A true marvel and the mark of saints, this miracle gets answers from divine sources such as angels, egregores, and even gods. Note that the priests of two opposing religions may use this spell to get two vastly different messages. Also note that a communication from on high may reinforce the caster's own direction or vary from it greatly.

Answers are usually direct, although they may take the form of a parable. Communion may take the form of an actual conversation. It may also be audible to others in the vicinity depending on the situation.

Casting Ingredient Details

The motional ingredient of this spell is accomplished by sitting or lying on the ground while holding both hands open to the sky.

The vocal component is a whispered chant, followed by the caster's request.

The elemental portion is the smoke of holy incense.

Counterspell (Discordant)

Time	Focus	Duration
5T	Auto	1Min, 2XL

Range	AE	CI
Short	Size 5	MI, VI

Uses

This handy charm wards off all kinds of magical attacks. Magical weapons used against the character do not gain their bonuses and spell casters targeting them roll with penalty.

Alternatively, Counterspell may be used to remove the effects of Empty Vessel, or any other single harmful spell.

Casting Ingredient Details

The motional ingredient for this spell is an upward stroke of the left hand, like applying a coat of paint.

De-animation (Discordant)

Time	Focus	Duration
13T	Auto	Perm

Range	AE	CI
Short	*	VI

* Affects an automaton of any size.

Uses

This spell allows one to deactivate a simulacrum by means of a trigger word or symbol.

Effects by Caster Level

3. Caster can de-animate a Marionette.
4. Caster can de-animate a Golem.
5. Caster can de-animate a Living Statue.
6. Caster can de-animate an Automaton.

Casting Ingredient Details

A sonorous but discordant chant is the vocal ingredient.

[Illustration# A6-13, of Golem of Prague. Caption—Joseph at first defends the Jews against their Christian neighbors. He is also useful as an errand boy and builder. The longer Joseph lives

the larger and more powerful he becomes. But Joseph had a willful streak, becoming a threat to the very folk he was summoned to serve. One Sabbath eve Joseph runs amuck torching buildings and leveling the ghetto walls. When his creator finally catches up to him, he pulls the magic parchment from his lips, and recites backward the scripture that had empowered him. When finished Joseph slumps to the ground, a lifeless mound of clay.]

Empty Vessel (Discordant)

Time	Focus	Duration
5T	Auto	2Min, 2XL

Range	AE	CI
Short	Size 6	MI, VI

Uses

This spell has two possible uses. One invites magical attacks. Magical weapons used against the character do full damage. Spells cast against them gain a bonus die.

Alternatively, Empty Vessel may be used to remove any single beneficial spell effect from a target, including Protection and Counterspell.

Exorcise (Celestial)

Time	Focus	Duration
13T	N/A	Perm

Range	AE	CI
Touch	N/A	MI, VI, EI

[A? Research, this is the touchstone of the Exorcist]

Uses

Casting Ingredient Details

Fire Wall (Primordial)

Time	Focus	Duration
5T	Low	10T, 2XL

Range	AE	CI
Long	*	MI, VI, EI

* 5' X 5'x20' wall, 2XL.

Uses

This spell is useful for making a temporary barrier, or for setting fires. Anything flammable and not wet remaining in the area of effect for the duration will ignite.

Anyone attempting to pass through will take dmg. as listed below.

Effects by Caster Level

3. 1d6+1 dmg.
4. 2d6+2 dmg.
5. 3d6+3 dmg.
6. 4d6+4 dmg.

Casting Ingredient Details

MI: the caster stands facing the area they want to light on fire. They raise their hand with palms out.

VI: a whispered chant sounding similar to the murmuring of a fire.

EI: a one-carat fire opal which is kept in a pocket or on a piece of jewelry (See Gems and Jewelry, Chapter Seven).

Friend (Mentalism)

Time	Focus	Duration
7T	Low	20Min
Range	AE	CI
Short	Size 5	N/A

Uses

A number of creatures encountered by questing knights over the years have used the power of this spell to bend the hearts and thoughts of men. This bit of trickery borders on mind control, giving the caster incredible sway over the target. All but the most preposterous suggestions are viewed by the target with a flood of reasons why they should help. Feelings of friendship may even persist beyond the duration of the spell if the target is not mistreated.

Effects by Caster Level

3. The target feels an urge to do almost anything the caster wants, if reasonably requested. If the character being controlled is asked to do something extreme and out of character, an INT check may be allowed to break the spell.
4. The target is under the caster's control, even onto the point of fighting on their behalf.
5. Increase size to 6 and range to Long. Double duration. Set focus to Auto.
6. Affect two targets.

Give Strength (Astral)

Time	Focus	Duration
5T *	Auto	20T, 2XL
Range	Area of Effect	Casting Ingrd.
Touch	Size 5	VI, EI

* Does not include the time spent brewing the tea.

Uses

This incantation affects a person's muscles at the cellular level in three ways: by strengthening cell bonding, lengthening muscle cells, and improving receptivity to nerve impulses. Increasing a character's strength is a great way to succeed on strength checks, but also remember, STR equates to LOAD, and adds to ATT.

Effects by Caster Level

3. +2STR.
4. +3STR.
5. +4STR.
6. +5STR.

Casting Ingredient Details

VI: a rousing verse from a song about heroes is sung.

EI: Ginseng tea, brewed within the last 24hr.

[Illustration # A6-14, of Give Strength.]

Illusion (Illusionary)

Time	Focus	Duration
5T	High	10T, 2XL
Range	AE	CI
Short	10' Sphere	MI, EI

Uses

Sometimes all that is needed to influence a foe or to play on a victim's emotions is to paint the right picture. An illusion is an assault on the senses (audio, olfactory, tactile, visual, and gustatory). It attempts to shape a victim's perception of their environment. The caster works on signals that reach the senses at the point where input turns to nerve impulse and is transmitted to the brain.

Since our brains associate previously learned stimuli with reality, victims of this spell easily create a false picture in their minds due to the manipulation of their senses. This includes whichever sights, sounds, and smells are sent there by the caster. However, the victim's mind is never actually entered by the spell.

The caster must know the particular aspects (the look, sound, movement, odor etc.) of whatever it is they want to emulate. The beginner's power to make illusions is limited to images that would fall apart if touched.

As one progresses and perfects their skills, they are able to add sensory depth and

detail. For instance, in Effects by Caster Level below you see that sensory types are added until a caster of sixth level can create an illusion of a pot-roast so real you could eat it and not know the difference. You would hear yourself swallowing and feel yourself too full to eat more. Yet you would suffer starvation.

Effects by Caster Level

3. Visual only.
4. Add sound & smell. Increase range to Mid.
5. Reduce concentration to Low. Add touch. Increase range to Long. Double AE.
6. Eliminate need for CI. Add taste.

Casting Ingredient Details

The motional ingredient for this spell is a downward stroke of the right hand, like unzipping someone's soul.

The elemental portion is a bit of Mandrake Root which is held in the left hand. Its power is spent by the casting.

Pin (Sympathetic)

Time	Focus	Duration
7T	Auto	20Min.
Range	AE	CI
Long	Size 6	Ml, Vl, El

Uses

This spell is similar to Pull Strings, except that the figurine used does not require a physical trace taken from the target. It need only share a resemblance.

Pin allows the user to hold a victim in one place (as if pinned by the shoulders). This spell pulls the victim to any nearby solid object. Alternatively, the spell can hold two inanimate objects together. This can prove damaging if someone attempts to separate the two objects. The bond is comparable to the strongest glue.

Casting Ingredient Details

The vocal ingredient is a short declaration. It is uttered while securing a small wax likeness of the victim or object with string. The required motion is an exaggerated wrapping of the string as if it were a long rope and the figurine were actual size.

Recover (Sympathetic)

Time	Focus	Duration
7T	Auto	10Min. *
Range	AE	CI
Touch	Size 6	Ml, Vl, El

* Ends either at midnight or within ten minutes of being activated if the recipient is fully healed.

Uses

This spell is extremely useful to those who go into combat. It restores three LP per turn to the wounded. It can be cast upon someone in anticipation of sustaining injuries, and it will take effect as soon as they are wounded. The spell's duration starts at that time. Otherwise, the spell lies dormant, for up to 24hrs.

Casting Ingredient Details

The elemental ingredient is a once yearly blood sacrifice; the vocal part is the trigger word 'Sana'; the movement is a circular hand motion.

Rewrite Memory (Mentalism)

Time	Focus	Duration
9T *	High	Perm
Range	AE	CI
Short	N/A	N/A

* The casting time is in addition to the length of finding and replacing the memory. Memories up to fifteen minutes long can be rewritten.

Uses

By the use of this incredible power, memories can be erased and replaced. But first they must be found (a task not always easy in one's own mind, let alone in the mind of another). The caster has no time limit to search for the memory as long as they can maintain their focus. Deeply buried memories may take an hour to unearth while more recent or more important memories are found much quicker.

The spell may be cast on a willing target, or an enemy. It works whether the target's mind is quiet or fully engaged. If the target is another thaumaturge, they may realize what the caster is trying to do. If so, they can make an INT check to break the spell.

The caster should prepare ahead of time. They should have some idea of what memory they want to alter, and with what changes. Alternatively, the caster can choose to simply erase the memory instead of replacing it with a

new memory. The spell may also erase any memories directly adjacent to the original memory.

Sap Strength (Astral)

Time	Focus	Duration
5T	Auto	20T, 2XL
Range	AE	CI
Touch	Size 5	VI, EI

Uses

This incantation affects a person's muscles by weakening cell bonding, shortening muscle cells, and dulling receptivity to nerve impulses. Depending on the situation the GM may require an attack roll.

Effects by Caster Level

3. -2 STR.
4. -3 STR. Increase range to Med.
5. -4 STR. Increase size to 6.
6. -5 STR. Increase size to 7. Increase range to Long.

Casting Ingredient Details

VI: The word 'Infirmus' is shouted at the target.
EI: a tincture of Henbane which should be replaced if not used within ten days. A bit of the tincture is held in the palm as the caster slaps the target's skin.

Summon Guardian (Astral)

Time	Focus	Duration
7T	Auto	2hrs, 2XL
Range	AE	CI
Short	N/A	VI, EI

Uses

Wielders of this summoning may earn the friendship of powerful entities, willing to come to their side in times of need. It can call forth particularly formidable beings; a sphinx, a guardian angel, or a lesser demon (Rank 5 or less) See Book of Legends, Chapter Two.) These beings are willing to help the summoner, up to a point. The guardian is not under the caster's control—it is merely summoned. They will perform several feats, including protecting the caster.

If the same being is summoned repeatedly and is treated rightly, they are often

willing to befriend the summoner, even to the point of fighting for them. If the guardian is about to be slain on the material plane, they are gated back to their world, arriving there asleep but unharmed. Summoners who mistreat their guardians will find their calls go unanswered.

To summon a demon, the conjurer draws a nine-foot circle around himself on the floor or on the ground with chalk, charcoal, a sword, or a ceremonial knife called an *athame*. The circle might enclose smaller circles or a pentacle. It might be inscribed with protective words or the names of different gods in Greek, Latin, or Hebrew. This extra step is required with demons because frequently they have been known to attack the caster.

It is most important that the circle be unbroken. It is a symbol of eternity, having no beginning and no end. The circle forms a barrier against the creatures conjured. Within it the conjurer is safe. Another safeguard is that the caster can call upon the demon to come in a fair form, rather than a terrifying one.

Wizards conjure Satan's minions to perform particular tasks or to enter into a contract. Although if the wizard puts so much as a finger outside his circle, he is doomed. Clerics too are known to have sold their souls to a demon, just to obtain a high church office. Even certain popes are thought to have traded their souls for their papal crowns.

Casting Ingredient Details

VI: the guardian to be summoned must be called by name.

EI: a mirror which is positioned so that the caster can see over their shoulder.



[Illustration # A6-?, of summoning a demon.

Caption: First measure a circle on the ground. Mark a pentacle within it and set there a bunch of rowan boughs, rowan being a protection against evil. Then with prayer, summon and order the Demon]

Telepathy (Mentalism)

Time	Focus	Duration
5T	High	5Min, 2XL
Range	AE	CI
Short	N/A	N/A

Uses

This spell is used to listen in on the private musings of an unsuspecting target. Memories cannot be accessed, nor can a person's basic character be probed very deeply. Only things that are actively being thought about at the time will be revealed. This may include sounds, sights, smells, etc. along with any associated emotions or internal dialog.

Waste (Sympathetic)

Time	Focus	Duration
3T	Auto	4T, 2XL
Range	AE	CI
Touch	Size 6	MI, VI, EI

Uses

This spell is used to drain a foe's life points. Three LP are lost per turn for the spell's duration, or until the target reaches 1LP.

Casting Ingredient Details

The elemental ingredient is a once yearly blood sacrifice; the spoken part is the word 'Perdere, which is Latin for *to waste*'; the movement is a pulling, twisting hand motion.

Waterworks (Primordial)

Time	Focus	Duration
7T	Low	16T, 2XL
Range	AE	CI
Long	500 gallons *	MI, VI, EI

* 2XL. 500 gallons roughly equals a sphere of water 5' in diameter, a four-foot cube, or a channel 1' x 1' x 67'.

Uses

Here is an incredibly versatile enchantment that can cause water to freeze, thaw, flow uphill, assume a shape, or turn to steam, depending on the caster's need. Not affected are liquids with less than 96% water content, for example: wine, milk, blood, etc. also not affected is water inside a watertight container.

Water that is turned to ice by this spell can begin to thaw normally when its duration ends. Likewise, ice that is made to thaw by this spell can start to re-freeze after the duration. Similarly, steam may re-condense. And water made to move or made into shapes will again seek its own level.

Casting Ingredient Details

MI: a shaping motion of the hands is made in the direction of the water to be affected.

VI: a whispered chant resembling the sound of flowing water.

EI: a bit of dried eel skin which is placed in the caster's shoe prior the casting, and which is not reusable.

Level Four

Note: A caster may not cast the same fourth level spell more than once per day.

Change (Conjuration)

Time	Focus	Duration
3T	Auto	Perm *
Range	AE	CI
Mid	Size 6	MI, VI

* Or until midnight if used on a living target.

Uses

Use this spell to change the shape of things. It can totally transform one like object into another, or it can partially change an object into something quite different from the original. For instance, sandstone can be changed to granite, a granite boulder can be changed into a stone bowl, a stone bowl can be changed into a copper bowl, and a copper bowl can be changed into silver.

If used on living targets the change can be as drastic as changing from one size to the next smaller or larger. An animal may not be changed into a plant and vice versa.

Effects by Caster Level

4. Useable on inanimate objects only.
5. Useable on living targets, simulacra, or undead

of rank seven or less.

6. Eliminate need for CI. Increase range to long.

Casting Ingredient Details

MI: the hands are moved in a circular motion in the direction of the target.

VI: a short rhyme is recited which includes a description of the desired change.

Enlarge (Discordant)

Time	Focus	Duration
5T	Auto	15Min, 2XL

Range	AE	CI
Short	Size 5	MI, VI, EI

Uses

A strange spell this that makes someone a giant, sort of, for a while at least. A person's LP, height, weight, and strength all increase according to the caster's level. Remember to adjust combat scores to reflect the STR change.

The change in size affects only the target's body, not their possessions.

Effects by Caster Level

4. Height, +50%. +2STR. Weight, +50%. +5LP.

5. Height, double. +4STR. Weight, triple. +15LP.

6. Height, triple. +7STR. Weight, quadruple. +35LP.

Casting Ingredient Details

The motional ingredient is a simple hand gesture. The vocal part is a short chant.

The elemental portion is an infusion of Mandrake root and powered dinosaur bone that must be sprinkled on the recipient.

Gravitate (Primordial)

Time	Focus	Duration
7T	Low	20Min, 2XL

Range	AE	CI
Touch	Size 9 *	VI, EI

* The area of effect if cast on an inanimate object is roughly 12'X12'X12'.

Uses

By means of this incantation, the caster manipulates gravity causing things to become heavier while not affecting their size or mass. If cast on an inanimate object the effect is to double its weight (load rating). If cast on a living creature it has several consequences. It overloads the

target in respect to what they can carry. It doubles their Load, causing the subject to appear clumsy (add a penalty die to ATT and all STR based skill and stat checks.)

Casting Ingredient Details

Spell ingredients consist of a pinch of powdered lodestone and a short recitation of ancient origin.



Haunt (Necromancy)

Time	Focus	Duration
5T	Auto	Perm

Range	AE	CI
Long	Aize 7	MI, EI

Uses

This spell is attached to a target's soul and can only be removed by a wish or an exorcism. It has two effects: it makes the target a veritable beacon to any undead in the vicinity (100yd. radius). It troubles the target's peace of mind (add a penalty die to all SPI stat checks and related skills).

Casting Ingredient Details

The motional ingredient consists of tracing an upside down cross in the air. The elemental ingredient is a pinch of powdered dragon bone.

Hinder (Sympathetic)

Time	Focus	Duration
5T	Auto	4hr., 2XL

Range	AE	CI
Touch *	Size 9	MI, VI, EI

* Depending on the situation an attack roll may be required.

Uses

Hinder makes a foe as slow as a tortoise. Since many encounters are time sensitive it is beneficial to slow enemies down. The effects apply to all aspects of movement and cause the recipient to adjust their die checks, combat rolls, and MOVE accordingly.

The effect imposes a penalty die upon all of the target's AGI stat checks and related die rolls, including combat and certain skills, and halving their movement rate.

Casting Ingredient Details

VI: the word 'Impedio' is spoke at the moment of contact.

EI: a pinch of powdered snail shell which is rubbed on the target.

Impersonate (Illusionary)

Time	Focus	Duration
7T	Auto	*

Range	AE	CI
Short	Size 6	MI, VI, EI

* No matter what time of day the spell is cast, it ends at midnight.

Uses

This illusion allows the caster or another target to appear as someone else. Note that the apparent transformation can never be total; that some small part of the caster (a foot, a hand, an ear, an eye, or their voice etc.) will remain unchanged. Other than that, the illusion is perfect.

Note that in no way does Impersonate convey the intangible aspects of the impersonated. Mannerisms, thoughts, skills, and the like are not part of the package. The impersonator should consider studying a subject, and practicing their portrayal, before expecting the subject's friends and family to fall for it.

Casting Ingredient Details

The motional ingredient is a circling hand gesture over the target's head.

The vocal part is a short invocation including the name of the person to be impersonated.

The elemental ingredient can be any small personal item taken from the one to be impersonated.

Invisibility (Illusionary)

Time	Focus	Duration
7T	Auto	10Min, 2XL

Range	AE	CI
Short	Size 6	MI, VI, EI

Uses

May be cast on self or another. This incredible illusion works in two ways. It causes the near transparency of a person's body and their clothing, while also bending light around them.

The spell works best when the recipient remains still and quiet, as it does not in any way muffle the sounds they make. In fact, any number of sensory clues may give away their presence. Further, the spell may be broken by several factors: entering combat, casting a High focus spell, speaking above a whisper, getting wet, touching someone, driving a vehicle, or riding a mount.

Casting Ingredient Details

The motional ingredient consists of the recipient closing their eyes as the caster finishes the spell. There is also a chanted invocation, as the caster tosses a pinch of powdered pearl over their shoulder.

Levitate (Primordial)

Time	Focus	Duration
7T	Low	20Min, 2XL

Range	AE	CI
Short	Size 6	MI, VI

Uses

This incantation may be used on living creatures or inanimate objects. It causes bodies or objects to become nearly weightless without affecting their size or mass. It is useful for performing great leaps or for throwing things a mile high. It results in a weight decrease of about 98%. The effects wear off in a gradual manner over the duration of the spell.

Casting Ingredient Details

Spell ingredients consist of a pinch of powdered butterfly wing and a short recitation.

**Own (Mentalism)**

Time	Focus	Duration
7T	Low	1Hr, 2XL

Range	AE	CI
Long	Size 6	N/A

Uses

Own enslaves the consciousness of its victim, giving the caster complete control. The owned person or creature willingly follows any command to the best of their ability. However, they will not be compelled to destroy themselves, their family, or their friends. They will fight for the caster, but not onto the point of death.

When the spell ends, all the target's memories of their actions remain unless they are ordered beforehand to forget what they were made to do.

Rush (Sympathetic)

Time	Focus	Duration
5T	Auto	10Min, 2XL

Range	AE	CI
Touch	Size 6	MI, VI, EI

Uses

Few spells are as useful as this, that makes a man as fast as a horse. Since many encounters are time sensitive it may be beneficial to speed yourself up. The effects apply to all aspects of movement and cause the recipient to adjust their die checks, combat rolls, and MOVE accordingly.

Rush awards the recipient a bonus die to ATT and on AGI and certain skill checks (those

with AGI as a related stat). It also adds one attack per turn and doubles one's MOVE.

Casting Ingredient Details

The motional ingredient consists of tracing the outline of a sphere encircling the caster.

The vocal ingredient is a quickly recited chant.

The elemental portion is a drop of blood from the hunting spider.

Scry (Divination)

Time	Focus	Duration
7T	High	6Min, 2XL

Range	AE	CI
Short	*	MI, VI, EI

* The below-mentioned devices comprise the area of effect, not to exceed a surface more than a foot in diameter.

Uses

One of divination's more well-known magics, scrying involves gazing into a crystal or mirror to see over impossible distances. The scene revealed is neither of the past nor of the future, but of events that are happening at present.

Many similar crystalline or mirror-like materials, including liquids, will work with this spell. Often the user will have a preferred method or object, like Francis Bacon's looking glass or the Gypsy's crystal ball.

Images may appear distorted or blurry. Sound is not transmitted. Scenes are limited to a single setting per casting.

Casting Ingredient Details

The spell's ingredients include one of the above-mentioned mediums, a triggering word or phrase, and a wave of the hand over the scrying surface.

[Illustration # A6-15, of Scrying.]

Sky Rider (Astral)

Time	Focus	Duration
9T	Low	30Min, 2XL

Range	AE	CI
Touch	*	MI, VI, EI

* The items described below comprise the area of effect, not to exceed the size of the caster.

Uses

This iconic spell allows one to fly as high as a kite as far as the horizon, and as fast as a falcon. It

does require the use of a prepared item to ride in or on, such as a cloak or a broomstick.

Movement rate while flying is up to 100 per turn. With a little practice, most casters can learn to do more than just hang on. Those whose AGI and STR are both above 5 are able to fight or cast Low Focus spells from on high.

Casting Ingredient Details

The ingredients include a series of finger snapping along with a triggering chant. These are directed at the item the caster intends to use to fly. The elemental ingredient is a substance called witches salve (See Book of Legends, the Enchanted Emporium). Some of the salve is applied to the rider's skin and some onto the item.



Time Warp (Astral)

Time	Focus	Duration
9T	Low	10Min, 2XL
Range	AE	CI
Long		MI, VI

[A? Research. A spell to manipulate the flow of time]

Uses

Casting Ingredient Details

Transport (Conjuration)

Time	Focus	Duration
9T	Auto	N/A
Range	AE	CI
Short	*	MI, VI

* The item to be transported may not be larger than 8'X8'X8'.

Uses

The classic conjuring, Transport is used to send an object across vast distances. The effect is nearly instantaneous. Any non-living material can be sent, as well as enchanted items of a lesser sort. It can also be used to bring back a transported item from wherever it has been sent. This is done along an energetic pathway established between the two points.

Casting Ingredient Details

MI: the hands are moved in a circular shape toward the spot where the transported item is to appear.

VI: the item's name is spoken (or a description of the item is given).

The motional and vocal aspects of the spell are done simultaneously, the conjurer passing their hand over the item while incanting the formula.

Volcano (Primordial)

Time	Focus	Duration
3T	Auto	4T
Range	AE	CI
Long	40ft cone	MI, EI

[A? A spell to cause an eruption of flame & magma]

See Special Damage, Heat for more info.

Uses

Effects by Caster Level

- 5.
- 6.

Casting Ingredient Details

Walk on Water (Celestial)

Time	Focus	Duration
9T	Low	30Min, 2XL
Range	Area of Effect	Casting Ingrd.
Short	Size 7	Ml, Vl, El

Uses

One of the most iconic miracles of all time, Walk on Water causes a change in the surface tension under the caster's feet, temporarily giving the water a certain solidity. Clever users have been known to cast this upon their horses to cover large bodies of water.

Casting Ingredient Details

The ingredients to this spell include a flattening motion of the hand over the water to be walked on while chanting words of power; the elemental ingredient is a holy oil to anoint the feet of the spell recipient.

Wither (Discordant)

Time	Focus	Duration
5T	Auto	10Min
Range	AE	CI
Short		Ml, Vl, El

Uses

This strange spell makes someone or something a miniature of themselves. The target's LP, height, weight, and strength all decrease according to the following chart. Remember to adjust combat scores to reflect the STR change.

Effects by Caster Level *

4. Height, -40%. -2STR. Weight, -50%. -5 LP.
 5. Height, -60%. -4STR. Weight, -75%. -12LP.
 6. Height, -75%. -7STR. Weight, -90%. -20LP.
- * Number after subtraction may not go below one for LP or strength.

Casting Ingredient Details

The vocal ingredient is a short chant, and the elemental portion is a handful of dried, powdered midges.

Level Five

Note: A caster may use only one fifth level spell per day.

Bestow Wish (Sympathetic)

Time	Focus	Duration
9T	Auto	Perm
Range	AE	CI
Short	N/A	Ml, Vl, El

Uses

Bestow wish cannot directly benefit the caster. It cannot protect, heal, enrich, sustain, or otherwise aid them. However, there is a fine line between helping one's friends, and collaterally benefiting everyone around them, including the caster.

No other spells can be cast on the day a caster uses Bestow Wish. The spell lets the caster give any character the ability to cast ANY (fifth level or lower) spell of their choice at full effectiveness.

Casting Ingredient Details

The ingredients include a large, crushed ruby (at least four carats; the statement of the wish by the recipient; followed with upraised crossed arms and a nod. Note that the cost of the spell, is a consideration since the price of the gem required is usually quite high.

Create Gate (Astral)

Time	Focus	Duration
9T	Auto	48Hr
Range	AE	CI
Short	N/A	Ml, Vl, El

Uses

This spell is used to make passageways between the worlds. The caster can elect to give the gate any of several special features, disguising it, hiding it, guarding it, and barring its use by those without a password.

Gates will open randomly upon the dreamlands unless the caster directs the gate to open upon some specific known plane or place.

[A? Expand]

Casting Ingredient Details

Ml: the outline of the gate is traced in the air several times.

Vl: the command word assigned to the gate is spoken.

El: the smoke of burnt sage is fanned toward the gate.

Geas (Mentalism)

Time	Focus	Duration
7T	Auto	Perm *
Range	AE	CI
Short	Size 5 *	N/A

* Human or Human-kin target only.
(Pronounced gesh. The plural is geasa.)

Uses

A strange and terrible power is held within the Geas. The caster can make the recipient do their bidding, and if the recipient chooses not to comply, the penalty is death. Note that the task must not be impossible, and the caster cannot order someone to commit suicide.

The spell has another limitation: the spellcaster cannot cast a second geas on a target until the first is broken or fulfilled, lest they conflict. However, separate casters could conceivably lay conflicting geasa on someone.

The Fate of Cuchulain

A geas is such a serious matter that the breaking of one led to the death of one of history's most powerful heroes. One of Cuchulain's geasa prohibited him from eating dog meat. Another obligated him to accept any offered feast. This conflicting arrangement was used to trap the hero as he went forth one day to do battle.

As he traveled, he came upon a small fire beside the path, and around it sat three mysterious crones. The old women's faces were hidden under black hoods. This made our hero curious enough to halt his chariot.

Over the fire, they had spitted and roasted a dog. Hailing Cuchulain they invited him to share the feast. When the hero hesitated, the old hags jeered. At this he reluctantly dismounted to join them.

Holding a leg of hound's flesh, the strength went out of his hand. Wiping the hand on his thigh, the strength went out of his leg. Finally, limping, he returned to his chariot and his grim-faced driver. And as they proceeded to the fateful battle, the crones cackled behind him.

[Illustration # A6-18, of Cu Chulainn.]

Impasse (Conjuration)

Time	Focus	Duration
5T	Auto	24Hr
Range	AE	CI
Long	*	MI, VI, EI

* The area contained within this spell is large enough to hold a large ogre or dragon or several humans.

Uses

This conjuring is intended to thwart one's enemies without causing them harm. It works by imprisoning them within an immovable, invisible, impenetrable, shell. The spell can also be used on an object to 'lock it down'. Most magic will not pass through Impasse, however several spells can defeat it. Also, Obliterate can destroy the shell without killing the occupant.

Casting Ingredient Details

The spell's ingredients include a short, spoken incantation followed by the caster exhaling, into cupped hands.

Kill (Necromancy)

Time	Focus	Duration
7T	N/A	N/A
Range	AE	CI
Touch	Size 7	MI, VI, EI

Uses

Here is one of the most powerful spells known. Cast it to commit murder.

Casting Ingredient Details

The motional ingredient is an outstretched hand with three fingers pointing at the target; a short chant including the target's name is the vocal portion; the elemental part is a bit of smoke from burnt Hemlock.

Obliterate (Discordant)

Time	Focus	Duration
7T	N/A	N/A
Range	AE	CI
Short	Size 7	VI, EI

The worst of weirds, this terrible incantation is used to erase something from existence. It even works on all but the most powerful enchanted items (those below rank seven, as well as against the spells Impasse and Sanctum. Note that if it is

used on an intelligent being, their name must be known.

Targets of Kill are allowed a SUR check to lessen its effects. If successful, they are struck down with dread along with losing ½ their LP. Immortals, Angels and the undead are immune to this spell.

Casting Ingredient Details

VI: the word 'Oblivio' is shouted at the target.

EI: a shower of holy earth is thrown at the target.

Permanency (Sympathetic)

Time	Focus	Duration
15T	Auto	Perm
Range	AE	CI
Short	N/A	MI, VI, EI

Uses

This spell must be used in conjunction with another spell for it to work; the effect is to prolong (double) or make permanent the effects of the other spell. It is also used in the creation of enchanted items.

Permanency must be cast before the other spell ends. Note that if the effects of two or more spells are present in an area or target, all are affected.

For Permanency to work the caster must be one skill level higher than the spell to be affected, and the other spell may not be High focus. Only spells of level three or less can be made truly permanent—others are only doubled in duration.

Casting Ingredient Details

The movement required is a crossing of the arms and fingers.

The vocal part is a lengthy formula from an unearthly language.

The elemental ingredient is a silver ring which must be worn as the spell is cast. (See, Chapter Seven, Gems and Jewelry).

Resurrect (Necromancy)

Time	Focus	Duration
15T	Low	N/A
Range	AE	CI
Touch	Size 7	MI, VI, EI

Uses

Miracle of miracles, Resurrect restores life to the dead. It must be performed within seven days of the subject's death. Also, those killed by a god may only be raised by a god.

Note that any disease, wound, poison or special damage is automatically removed from the recipient's body, and they are returned to full health. Also note that the first thing a character will need to do is take twelve hours to rest and to contemplate their death.

Casting Ingredient Details

The motional ingredient is done with one hand held over the corpse's heart and one hand held high with an upturned palm; the vocal component is a quiet prayer; the elemental requirement is an application of holy oil, usually done with the help of an assistant.

[Illustration # A6-19, of Resurrection.]

Return to Flesh (Primordial)

Time	Focus	Duration
9T	N/A	Perm
Range	AE	CI
Mid/Touch	Size 7	MI, VI, EI

Uses

This rather difficult spell was originally conceived solely to counter such creatures as the basilisk and medusa. It reverses the effects of Turn to Stone. Though there may exist some lasting effect such as arthritis.

No other spell can be used on the day a caster uses Return to Flesh.

Casting Ingredient Details

The motional ingredient is in the way the hands are held with splayed fingers while the body is anointed with holy oil, which is the elemental component; all the while a prayer is recited.

Reverse Damage (Celestial)

Time	Focus	Duration
11T	Auto	6min
Range	AE	CI
Long	Size 7	MI, VI, EI

Uses

All damage of any type (up to 99 LP) is directed back at the source.

Casting Ingredient Details

The ingredients to this spell include a clenched fist, held over the heart while casting, into which a bit of the caster's blood flows, as they incant the formula. There is a 2LP cost in blood.

Sanctum (Illusionary)

Time	Focus	Duration
9T	Auto	24hrs, *

Range	AE	CI
Short	50ft Dome	Ml, Vl, El

* Sanctuary may be dispelled early simply by picking up the crystal and placing it back in its silk pouch.

Uses

This spell provides a place of peace where those within may rest and regroup without fear. The sanctuary allows no aggression within, or from the outside.

From the inside, it appears as a shimmering, transparent dome centered on a small crystal. From the outside it appears as if invisible by occupying a space no larger than the head of a pin.

The spell Teleport may be used to come and go. Obliterate may be used to destroy the sanctuary without killing its occupants.

Casting Ingredient Details

The motional ingredient is a clockwise gesture over the caster's head; a short incantation completes the vocal aspect; the elemental component is an emerald of at least 3 carats. The gem is reusable indefinitely.

Speak With God (Divination)

Time	Focus	Duration
15T	High	6min

Range	AE	CI
N/A	Self, Only	Ml, Vl, El

Uses

[A?]

Casting Ingredient Details

Stay Death (Celestial)

Time	Focus	Duration
7T	Auto	8hr

Range	AE	CI
Touch		Ml, Vl, El

[A? Cast on someone to avert a killing blow, and in the instant before death the damage will be turned back upon the attacker.]

Uses

Casting Ingredient Details

The motional ingredient is an open hand held to the recipient's chest; a short chant including their name is the vocal portion; the elemental part is the caster's own breath.

Summon Double (Conjuration)

Time	Focus	Duration
13T	Low	*

Range	AE	CI
Special	N/A	Ml, Vl, El

* No matter what time of day the spell is cast, it ends at midnight.

Uses

This risky spell calls forth the caster's dreamland double into the material world. It is risky in the sense that "never the two shall meet", and at the same time possibly worth the risk, if used wisely.

[A? Expand on what a double can do and finish CI.]

The caster can choose to summon their double to any place that they themselves have been to. The idea that one should not meet their double comes from the 50/50 chance of coming away with some sort of permanent psychosis. The GM must determine how to divide up their time between the two characters, since both can act at the same time.

Casting Ingredient Details

Teleport (Astral)

Time	Focus	Duration
11T	Low	N/A

Range	AE	CI
Mid		Ml, Vl

Uses

The pinnacle of all astral magics, Teleport is used to change locations in the blink of an eye. The spell typically includes a 'return' feature, in which the target can port back to the same spot without casting a second Teleport. It has no distance restrictions but only works on the material plane. Also, the caster must be familiar with the location or know its name.

Note that the target's clothing and personal possessions touching their body are also affected. The spell will not work to teleport a body into a solid object or mid-air, and the caster must have some familiarity with the destination.

As an offensive spell Teleport has been used to put an enemy into dangerous places, such as the middle of the ocean or high above the Earth.

Casting Ingredient Details

The motional ingredient consists of making a spiral with one hand and a pushing motion with the other. Meanwhile the caster names the place to be visited.

Turn to Stone (Primordial)

Time	Focus	Duration
3T	N/A	Perm
Range	AE	CI
Mid/Touch	Size 6	MI, VI, EI

Uses

Turn To Stone defies all logical laws of physics. First recorded as a divine power, and next as a weapon possessed by the most feared of creatures. Only a wish or the spell Return to Flesh will undo it.

What the spell does to the victim is transmute organic matter to mineral. Those who are in stone form for more than a century may not be returned to flesh.

Casting Ingredient Details

The preserved eye of a basilisk, medusa, or cockatrice is the elemental portion of this spell. It may be used multiple times.

With one hand, the caster holds the eye above their head while their other hand makes an upward pulling motion, as if lifting an anchor. The eye must face their victim.

A short incantation calls on the eye's original owner for aid.

Level Six

Only one level six spell can be cast per week.

Ascend (Astral)

Time	Focus	Duration
30min	High	Perm
Range	AE	CI
Touch	Size 6	MI, VI

[A15a A spell to send oneself or another into the afterlife of their choice]

UsesCasting Ingredient Details**Bestow Sentience** (Divination)

Time	Focus	Duration
4Min	Mid	Perm *
Range	AE	CI
Touch	Size 10	MI, VI, EI

* One time use per recipient.

[A15b A spell to bestow instinct (1d10SUR) intelligence (1d10INT) and intuition (1d10SPI) to an inanimate object, or to plans, or to raise the INT of an animal, human, or other living creature by 1d4+1.]

UsesCasting Ingredient Details**Create Life** (Celestial)

Time	Focus	Duration
4Min	Mid	Perm
Range	AE	CI
Touch	Size 6	MI, VI, EI

[A15c A spell to create a living being from a pinch of dust. This being will have a soul and a mind, though it will be like a baby, regarding intelligence. Casters of this spell can form the being into almost any shape. They can also endow it with one or more of the following characteristics . . .]

UsesCasting Ingredient Details

Create Plane (Primordial)

Time	Focus	Duration
5Min	Mid	Perm

Range	AE	CI
N/A	Special	Ml, Vl, El

[A15d A spell to bring into existence a separate reality, or Demi-plane]

Uses

Casting Ingredient Details**Destroy Plane (Discordant)**

Time	Focus	Duration
	Mid	Perm

Range	AE	CI
	*	

*

[A15e A spell to eliminate a Demi-plane]

Uses

Casting Ingredient Details**Immortality (Necromantic)**

Time	Focus	Duration
5Min	Mid	Perm

Range	AE	CI
Touch	Recipient (L)	Ml, Vl, El

[A15f A spell to confer eternal life. Characters who become immortal become property of GM.]

Uses

Casting Ingredient Details**Omniscience (Mentalism)**

Time	Focus	Duration

Range	AE	CI
		N/A

[A15g A spell to become all-knowing for a period of time.]

Uses

Casting Ingredient Details**Radiance (Illusionary)**

Time	Focus	Duration

Range	AE	CI

[A15hA spell to shine with god-like glow and to compel on lookers to follow your commands.]

Uses

Casting Ingredient Details**Wing (Conjuration) [Rename]**

Time	Focus	Duration

Range	AE	CI

[A15i A spell to go anywhere on any plane and back]

Uses

Casting Ingredient Details**Wish (Sympathetic)**

Time	Focus	Duration
5Min	N/A	Perm

Range	Area of Effect	Casting Ingrd.
N/A	Special	Ml, Vl, El

[A15j A spell to allow casting any other spell. May only be used three times.]

Uses

Casting Ingredient Details

[Illustration # A6-20, of Krang!]

THE CANDLEMAKER'S DAUGHTER Cont.

GM: You power your way up out of the hole. Minus one boot. The first thing you see is a giant face, covered in blood, looking down at you. Krang stands up and wipes the blood out of his eyes. He's twice your height. A great sheepskin cloak hangs from his shoulders. Sheepskin britches cover his mighty loins. A club like a tree trunk hangs from one huge hand. "Krang no like guests!"

You: "I'm not company! I came for the girl!" I edge away from the man-eating pit. Away from Krang, and toward Lucy.

GM: Krang turns and raises his club. "Krang smash Not Company!"

You: I dodge away. Are there any trees nearby I can hide behind?

GM: There's one old pine between you and the altar stone. Krang takes another swing at you but he's a little slow. I'm going to let you move at normal speed despite your foot being a bit mangled. You're probably high on adrenaline and don't even feel the pain. You make it to the tree. Krang is closing ground, although he looks a little unsteady.

You: I say, "I don't want to hurt you Krang, but if you've hurt Lucy ..."

GM: "Rahrg!" Krang swings his club.

You: I duck down behind the tree.

GM: You hear a loud thud on the tree trunk. It shakes the ground.

You: I dart around the other side of the tree from where the club hit. Can I get in my two attacks before he can fight back?

GM: That sounds feasible. Roll 'em.

You: A one. I know that misses. And a ten! That's thirty-four, and special damage.

GM: Roll it up. Are you going to use piercing or gorging?

You: Piercing. {Rolling regular damage first, 1d6, result 2 +1. Total 3. Rolling on the special damage table. Result 3. You are directed to roll an additional 1d8LP. Result 6.} I do a total of 9LP.

GM: Gouts of blood pour down your sword, covering your arm.

You: I dodge back behind the tree.

GM: You feel the ground shake again, but this time it's not from a club hitting the tree.

You: I killed him?

GM: Maybe. You hear groaning and some movement.

You: I peak around ... No screw that. I run to the altar. Can I scoop up Lucy and get her out of here?

GM: Before you can scoop her up you see Krang pulling himself up off the ground. He looks unsteady.

You: What about those holes in the ground?

GM: You actually see a couple of them near the altar where the moonlight shines. It's only in the shadows that you can't see them.

You: I should be able to take the same way out that I came in.

GM: Are you going to stop and get your boot?

You: Not on your life. I hope whatever's down there chokes on it. How's Krang?

GM: Not so good. He's just standing there looking up at the sky.

Combat Stats: Krang

Size: 7	Rank: 5
#att: 1	ATT: 28
LP: 49 16	#def: 2
DEF: 30	Move: 40
Dmg: 1d12+1Crushing	

After a few seconds you see a red bolt of light come flashing out of the sky. It blasts him on the forehead, and he falls flat on his back.

You: Woah! What about Lucy? I'm going to look her over. Is she just unconscious?

GM: You were a soldier. You've seen enough death in your life to know without picking her up that she's gone.

You: "No! Lucia! I can't be too late. Poor sweet girl." How hard would it be for me to carry her back down the mountain? Can I tell how she died?

GM: You might be able to carry her, but it's going to do you more harm than good. And no, you can't see any

immediate signs of physical damage.

As you finish looking her over two things draw your attention. A momentary flash of red overhead catches your eye, and you see that the red dot you thought was Mars has gotten brighter. As you watch, it begins to soar across the sky to the Northwest, like a great eagle of the night.

The other thing you see is a couple of flickering lights at the crest of the mountaintop where you came up. It takes you a moment to realize they are torches. Soon you hear their voices calling you, "Jack ... Lucia ..."

It seems a half-dozen villagers have followed you. They are moving at a fast pace toward the tower.

You: And toward those things in the holes. I yell as loud as I can to stop them. "Don't come any closer!! This whole place is a death trap."

GM: They stop. "Is that you Jack?" You recognize Celia's voice.

You: "Yes! It's me. There are things in the ground all around the tower, and they're hungry."

GM: Suddenly there's a hum in the air. You can almost feel it more than hear it. It's centered on the tower. It gains intensity quickly until it feels like waves of vibrations coming up from the ground.

You: I look all around. Do I see anything?

GM: Only that the tower seems to be rocking slightly. It's hard to tell because even your eyeballs are vibrating.

You: Well, it just goes from bad to worse. I guess those holes are the least of my worries now. I'm going to pick Lucy up, put her over my shoulder, and exit stage left.

GM: You try to pick her up, but it seems like she's become as heavy as a stone.

You: Should I make a strength check?

GM: It won't make a difference. Three Jacks couldn't lift her now. Her body seems to be sinking into the stone.

You hear a crashing sound and see the tower dropping its blocks. It's leaning more and more toward the village people. The ground all around you appears to be sagging and rippling. It's getting hard to stand.

You: I yell to Celia and the rest, "run for your lives! The tower is coming your way!" I run too, opposite of where the stones are falling.

GM: You get away unhurt. The worst of it is centered on the tower and the altar.

You: I stop and look back.

GM: The tower is falling. It makes such a noise that the people down in Blakburgn will later say they heard it.

The altar has almost disappeared into the ground. The whole yard is sinking into a growing pit as if Treetop is opening its mouth and sucking it all in. By the time it's done all that remains is a deep hole and a cloud of dust that blots out the moon.





SEVEN: GOODS, SERVICES, and MORE

YOU MAY NEVER KNOW what you had till it's gone—and some things you can never get back. Which is often worse than never having had it at all. But such sentiments are more for things money can't buy, like true love, the flower of youth, a family heirloom, or the respect of one's peers. Everything else you will find below. If not, ask your GM. They may know a backwoods or a back alley where you can get it.

BUT WAIT! Not so fast. There are rules. Some games may start at the market square, but not every adventure gives you such easy access to merchants. Your character may have to go out of their way to get what they want.

YE OLDE MARKET SQUARE

For want of a nail the Kingdom was lost.

From a 14th century proverb

PUBLISHED ADVENTURES MAY go so far as providing premade characters complete with possessions. Even so, before anyone goes off the beaten path it's nice if they get a chance to think about the supplies and gear they might need. Perhaps you are given a clue about a specific thing you may need—more often you will need to guess, and hope. And don't expect that every adventure includes a place to shop.

Another thing to keep in mind is selling. You should be able to find someone to buy the stuff you find. Don't be surprised if you get less coin than you'd need to buy the same item. If you can't sell it, consider barter.

The list of available goods and services will vary by the historical period, and by the size of the community. So, before you can equip your

character it's necessary to know where and when the adventure takes place. The larger the population base and the later the period, the more items will be for sale. Consult the following lists to see what is available depending on whether an area is rural or urban.

- List One refers to Rural locations.
- List Two refers to Urban locations.

Lettered sub-lists are a guide to what is available to purchase in a given era.

A=Antiquity, prior to 500 CE

B=Dark Age, 500–1000 CE

C=High to Late Middle Ages, 1001–1500 CE

Note that anything available in the village should also be available in the metropolis, and anything available in era A should also be available in era C. In other words, larger, later communities can supply anything that smaller earlier communities can. However, this does not work in reverse. For example, the only goods available in an ancient village are found on list

One A, whereas in a city of the latter Medieval era, everything on all six lists should be available.

And to be precise, availability doesn't mean that everything is to be found in one great supermarket. Most things will be found where you would expect, clothing at the clothier, food at the market etc. Competing shops may offer lower prices than those listed here. Also, the availability of certain things may be limited, restricted, or pricey, as determined by the GM.

Each listing includes a short description, the item's cost, its load rating (See Chapter Four, Load), and its life points (See Chapter Five, LP for Inanimate Objects). Note weapons and armor do not list LP. It is expected that these items are kept in good repair by regular maintenance and occasional visits to the smithy (See Metalsmith in Services below).

Equipment Lists

Note that items with a load rating of 'N' (Negligible) can, in quantity, add up to a rating of L or more at the GM's discretion.

ONE: RURAL

1A: Antiquity, prior to 500 CE

	<u>Cost</u>	<u>Load</u>	<u>LP</u>
Armor ~ ancient villages offer few armor choices			
- Thin Padded, short ~ economical and easy to make	1G	1	
- Helm ~ simple skull cap design	1G	LL	
- Small Sheild ~ unadorned	5S	LLL	
- Thin Leather, Half Suit ~ two layers, tanned & hardened	2G	LLL	
Bag of leather sacks ~ capacity, 1=4cu.ft., 2=1cu.ft., 4=1pint	1G	LL	10ea.
Bark Canoe ~ holds two people and supplies	3G	34	60
Charcoal, 5lbs ~ in cloth sack, for cooking	2C	LL	N/A
Canoe, wooden dugout ~ holds two or three people	2G	4	90
Cart, ox or horse drawn ~ two wheels, holds four people	2G	10	100
Cloth & Clothing ~ for mending or tailoring see services below			
- Leather coat ~ with cloth liner and several pockets	8S	LL	40
- Linen piece, Sq. yard ~			
- Thin ~	1S	L	4
- Thick ~	2S	LL	8
- Tanned leather, Sq. yard ~ pliable & durable	2S	L	40
- Work clothes ~ matched to character's occupation	8S	L	35
Crate ~ made of wood, comes in three sizes			
- Small crate ~ cap. 1cu.ft.	2S	LLL	6
- Medium crate ~ cap. 8cu.ft.	6S	2	8
- Large crate ~ cap. 18cu.ft.	1G	5	10
Fishing Line & Hook ~ in pocket-sized packet	1S	N	2
Fishing Net, 15ft. X 15ft. ~ made from thin rope	2G	1	20
Glue, 4oz. ~ in glazed clay pot. w/lid	4S	L	5
Hour Candle ~ burns 10hrs, hours marked on side	1S	N	3
Horse fodder, 1-day ~ dried hay	2C	1	N/A
Keg ~ wooden, empty (triple Load when full)			
- small ~ Capacity 2gal.	2S	1	20
- medium ~ Capacity 5gal.	3S	2	30
- large ~ Capacity 10gal.	5S	3	50
Leather Collar ~ with metal ring for attaching rope or chain	5S	L	12
Leather belt pouch ~ holds 100 coins	8C	N	3
Leather Thong, yard ~ cured or rawhide			
- thin ~ for jewelry or stitching clothing	1C	N	4
- medium ~ for sandals or snowshoes	2C	L	6

- thick ~ use as rope or for harness	3C	LL	9
Mortar and Pestle ~ for grinding cosmetics, herbs, etc.	4S	LL	16
Sledge, horse drawn ~ for transport, capacity 800lbs	1G	9	90
Shovel ~ flat or spade	1S	LLL	50
Sleigh ~ horse drawn holds two or three people and supplies	7G	8	80
String ~ spool, 80ft.	1S	N	4
Skinners' Knife ~ made for utility, not for fighting	2S	L	30
Raft ~ Cedar logs lashed with thick rope. Size 9ft x 14ft.	2G	12	100
Rope, yard ~ made from plant fibers			
- thin ~ for tying packages or lacing boots	3C	N	5
- medium ~ for rigging, climbing, or husbandry	5C	L	9
- thick ~ for shipping or heavy construction	7C	LL	14
Rowboat ~ holds 3 or 4 people	5G	10	80
Torch ~ materials used vary, lights 10yd. radius 1hr.	3C	L	8
Tinder Kit ~ shredded tinder, flint, & steel in box or pouch	2S	L	12
Weapon ~			
- Arrow ~ 25, for Short Bow, w/quiver	4S	LL	
- Battle Boomerang ~ found in Egypt & Australia	8S	LL	
- Blow Gun ~ w/25 darts	1G	LL	
- Club ~ made of wood or bone	1S	L	
- Dagger ~ w/sheath	1S	L	
- Hand Ax ~ wood haft w/metal head	6S	L	
- Large Club ~ Requires 7STR or higher	2S	1	
- Melee Spear ~	5S	LLL	
- Short Bow ~ not for use w/Heavy Arrows	6S	LL	
- Short Sword ~ w/scabbard	2G	LL	
- Sling ~ w/50 bullets	1S	LL	
- Staff ~ doubles as walking stick	2S	LLL	
- Throwing Spear ~	5S	LL	
- War Club ~ made of wood w/stone head	2S	LL	
Whetstone ~ jade, jasper, ceramic, etc.	2C	N	9
Wilderness Camp Kit ~ bedroll, towel, cookery	5S	LLL	15
Woodcutters' Ax ~ made for felling timber, not fighting	1G	1	50
Wooden Bucket ~ holds about three gallons	7C	L	40
Wooden Ladder ~ 10ft. tall, capacity 400lbs	6S	3	60

1B: Dark Age, 500 – 1000 CE

	<u>Cost</u>	<u>Load</u>	<u>LP</u>
Armor ~ armor choices remain limited in early Middle Age villages			
- Thin Padded, Long ~ warm in cold weather	3G	LLL	
Cloth & Clothing ~ little progress is made until the turn of the millennium			
- Woolen coat ~ w/ pockets, hood optional	8S	LL	15
- Woolen coat, heavy ~ insulated w/hood	1G	LLL	18
Pickax ~ oak handle, iron head	5S	1	50
Small Rowboat ~ holds 1 or 2 people & supplies	3G	8	70
Sickle ~ an iron blade on a wooden handle, comes with whetstone	5S	2	40

1C: High to Late Middle Ages, 1001 – 1500 CE

	<u>Cost</u>	<u>Load</u>	<u>LP</u>
Cloth & Clothing ~			
- Commoner's outfit ~ shoes, shirt, and trousers or dress	1G	LL	10
Saddle ~ primitive, without stirrups	1G	1	40
Wheelbarrow ~ wooden, capacity 200lbs	8S	3	60

TWO: URBAN**2A: -Antiquity, prior to 500 CE**

	<u>Cost</u>	<u>Load</u>	<u>LP</u>
Alkaline Solution~ pint, in ceramic pots, neutralizes acids			
- mild ~ for use in medicines	1 <u>G</u>	L	10
- med ~ used in soaps and chemical cremations	2 <u>G</u>	L	10
- strong ~ causes chemical burns	4 <u>G</u>	L	10
Armor ~ the city may offer more choices and at the same time prohibit it's use			
- Arm Plates ~	1 <u>G</u>	LL	
- Armored Boots ~	1 <u>G</u>	LL	
- Breast Plate ~	10 <u>G</u>	LLL	
- Chain Shirt ~	10 <u>G</u>	LLL	
- Greaves ~	1 <u>G</u>	LL	
- Large Sheild ~	1 <u>G</u>	1	
- Scale Tunic ~	10 <u>G</u>	LLL	
- Thigh Plates ~	1 <u>G</u>	LL	
- Thick Leather, Half Suit ~	4 <u>G</u>	1	
- Thick Padded, Short ~	3 <u>G</u>	1	
Astrolabe ~ used to observe and calculate the positions of heavenly bodies	2 <u>G</u>	LL	6
Backpack ~			
- small ~ cloth or leather, holds 1cu.ft.	3 <u>S</u>	LL	15
- medium ~ cloth or leather, holds 2cu.ft.	5 <u>S</u>	LLL	18
- large ~ cloth or leather, holds 4cu.ft.	6 <u>S</u>	1	20
Caltraps (5) ~ spiked metal devices to impede horses	1 <u>G</u>	1	60
Carriage, horse drawn ~ four wheeled	9 <u>G</u>	11	90
Carpenter Kit (A) ~ mallet, iron nails 5lb., measuring stick, chisels	1 <u>G</u>	2	20
Carpenter Kit (B) ~ awl, plane, auger, file, pliers, hammer, saw	5 <u>G</u>	2	60
Chain ~ yard, forged iron			
- light ~ capacity 100lbs.	1 <u>G</u>	L	10
- medium ~ capacity 500lbs.	2 <u>G</u>	LLL	45
- heavy ~ capacity 1ton	3 <u>G</u>	1	135
Chalk, 10 pcs ~ for marking & writing	2 <u>C</u>	N	2
Cloth & Clothing ~			
- Double Cloak ~ winter wear, w/heavy hood	1 <u>G</u>	LLL	
- Hooded Cloak or robe ~	6 <u>S</u>	LL	
- Short Cloak ~ superior workmanship	8 <u>S</u>	L	5
Healing Kit ~ bandages, smelling salts, common herbs	2 <u>G</u>	L	
Ink, 1oz. ~ black, in glass bottle	4 <u>C</u>	L	4
Iron Spring ~			
- small ~ for locks, clocks, and needle traps	1 <u>C</u>	N	3
- med. ~ for medium sized traps and machines	1 <u>S</u>	L	12
- large ~ for heavy trap and machinery	5 <u>S</u>	1	60
Ivory, Elephant ~ per foot of tusk	35 <u>G</u>	LL	12
Lamp Oil ~ qt., in glass bottle	3 <u>S</u>	LLL	
Leg Shackle, iron ~ with ring attached	1 <u>G</u>	LLL	110
Lock and Keys ~ rank 1	2 <u>S</u>	L	
Lock and Keys ~ rank 2	1 <u>G</u>	L	
Lock and Keys ~ rank 3	2 <u>G</u>	LL	
Mining Tools Set ~	1 <u>G</u>	1.5	
Mirror ~ polished steel, comes in two sizes			
- handheld ~	1 <u>G</u>	L	
- large ~	2 <u>G</u>	LL	
Mouth Pipes ~ for music, made of brass and silver	1 <u>G</u>	L	5

Oil Lamp ~ clay or metal w/wick	1G	L	6
Oil Skin ~ holds lamp oil	5C	L	5
Paint ~ pint, in ceramic pot	1S	L	4
Paintbrushes ~ Set of assorted sizes	2C	L	3
Papyrus Scroll ~ yard roll, in bark cylinder	2C	L	2
Pottery Cylinder, w/lid ~ 1ft. x 2in.	2S	L	5
Pulley ~ wooden	2C	LL	12
Sewing Kit ~ 1 doz. needles, thread, thimble, scissors	8C	L	7
Slave: man or woman ~	10G	N/A	25
Steel Wire ~ yard, for use in machinery, construction, traps etc.			
- thin ~	2S	L	4
- medium ~	4S	LL	8
- thick ~	1G	LLL	16
Turpentine ~ pint, in clay jar	2S	L	N/A
Weapon ~			
- Battle Ax ~ large double-bladed ax	4G	1	
- Bolt, Large ~ 25, use/w Heavy Crossbow	2G	LL	
- Bolt, Medium ~ 25, use/Light Crossbow	1G	LL	
- Bolt, Small ~ 25, use w/Handheld Crossbow	7S	L	
- Brass Knuckles ~ often custom made	1G	L	
- Dirk ~	1S	L	
- Heavy Crossbow ~ use/w Large Bolts	8G	1.5	
- Handheld Crossbow ~ use/w Small Bolts	2G	LL	
- Light Crossbow ~ use/w Medium Bolts	6G	1	
- Mace ~	15S	1	
- Pike ~	3G	1	
- Plumbata ~ dozen weighted darts	4G	1	
- Poleax ~	4G	1	
- Throwing Ax, pair ~ balanced to throw	1G	LL	
- Throwing Daggers, 6 ~	6S	LLL	
- Trident	3G	1	
- War Hammer ~	4G	1	
Wrist Manacles ~ with iron ring attached	2G	LL	90

2B: Dark Age, 500 – 1000 CE

	<u>Cost</u>	<u>Load</u>	<u>LP</u>
Acids pint ~ stored in glass jars, dissolves various materials			
- mild ~ slow acting, works on	2G	L	
- medium ~ works on	5G	L	
- strong ~ fast acting, works on	12G	L	
Armor ~			
- Half Plate ~	50G	2	
- Full Helm ~	3G	LLL	
- Thick Padded, Long ~	5G	2	
- Full Torso Plate ~	25G	1	
Book ~ regular (e.g., law book, religious text etc.)	8S	LL	8
Brass Bell ~ handheld	1G	L	7
Ceramic Pot ~ pint, w/lid, holds 1qt.	2S	L	6
Chariot ~ holds two riders and gear	5G	9	70
Climbing Kit ~ harness, rope, grapple hook, hammer, & pitons	3G	1.5	50
Cloth & Clothing ~			
- Marten Cloak ~ noble wear	2G	LL	7
Glass Jar ~ w/glass stopper	3C	L	4

Lock & Keys ~ rank 4	4 <u>G</u>	LL	18
Oil Lantern ~ w/glass cover	4 <u>S</u>	LL	5
Parchment Scroll ~ yard roll, in bark cylinder	3 <u>C</u>	L	3
Plow ~ iron plowshare and colter	10 <u>G</u>	2	100
Saddle ~ Hungarian or Moorish type, needed for Horse Archery	5 <u>S</u>	1.5	50
Scissors ~ forged iron	1 <u>G</u>	L	10
Trumpet ~ a horn for music, battle charges, or royal pomp	1 <u>G</u>	LL	10
Weapon ~			
- Boot Knife ~ comparable to dirk	8 <u>S</u>	N	
- Scimitar ~ with sheath, a curved sword first popularized in Persia	1 <u>G</u>	1	
- War Scythe ~	3 <u>G</u>	1	

2C: High to Late Middle Ages, 1001 – 1500 CE

	<u>Cost</u>	<u>Load</u>	<u>LP</u>
Armor ~			
- Gauntlets ~	20 <u>G</u>	LLL	
- Hauberk ~	80 <u>G</u>	2	
- Hauberk & Long Thin Padded Combo ~	90 <u>G</u>	3	
- Chain & Half Plate Combo ~	80 <u>G</u>	2	
- Full Plate ~	150 <u>G</u>	3	
Clock ~ wind-up, metal w/glass face	8 <u>G</u>	1	10
Cloth & Clothing ~			
- Satin ~ yard	6 <u>S</u>	L	3
- Silk ~ yard	1 <u>G</u>	L	3
- Fine Linin ~ yard for upper class clothing	4 <u>S</u>	L	5
Box ~ airtight, padded	7 <u>S</u>	LL	15
Burglars' tool kit ~ wire, crowbar, wedges, lock picks	2 <u>G</u>	LL	20
Cart ~ wooden, four-wheeled	12 <u>G</u>	10	100
Compass ~	1 <u>G</u>	L	5
Glass Bottle & Cork ~ empty, good for most liquids			
- 8oz. ~	4 <u>S</u>	L	4
- Qt. ~	7 <u>S</u>	LL	6
- Gal. ~	1 <u>G</u>	LLL	8
Lock & Keys ~ rank 5	6 <u>G</u>	LL	20
Lock & Keys ~ rank 6	14 <u>G</u>	LL	30
Oiled Paper ~ sq. yard	3 <u>C</u>	L	
Quill Pen and ink ~	1 <u>S</u>	N/A	
Paper ~ 12 sheets	1 <u>C</u>	N	
Watermill ~	200 <u>G</u>		
Vellum ~ sq. yard, animal skin for writing	1 <u>S</u>	L	
Weapon ~			
- Arrow, Heavy ~ 25, for use w/Long Bow, w/quiver	8 <u>S</u>	1	
- Greatsword ~ w/scabbard	4 <u>G</u>	1	
- Halberd ~ w/scabbard	2 <u>G</u>	1	
- Long Bow ~ for use w/Heavy Arrows	1 <u>G</u>	1	
- Long Sword ~ w/scabbard	2 <u>G</u>	1	
- Rapier ~ w/scabbard	2 <u>G</u>	LLL	

Large Watercraft

[intro]

Vessel**Cost**

Barge ~

Ferry ~

Greek Trireme

Merchant Ship ~

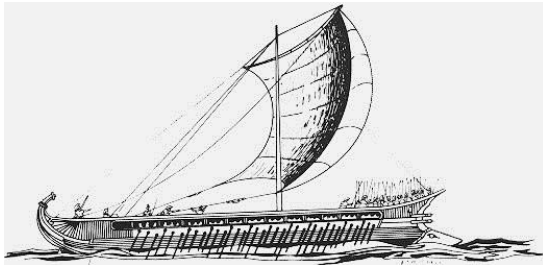
350G

Norse Knorr ~ capacity

150G

Viking Longship ~

150-250G



Greek Trireme



Merchant Ship

Gems & Jewelry

[A6, Add intro. Priced per carat]

Semi-precious gems

<u>Item</u>	<u>Cost</u>
Agate	1G
Amethyst	1G
Amber	3G
Citrine	3G
Zebra Stone	2G
Fire Opal	3G
Pearl	5G

Precious gems

Emerald	30G
Ruby	40G
Diamond	50G
Topaz	10G
Sapphire	20G

Jewelry

<u>Item</u>	<u>Cost</u>
Silver Ring	1G
Ornate Silver Ring	2G
Gold Ring	5G
Ornate Gold Ring	10G
Silver Bracelet	3G
Ornate Silver Bracelet	6G
Gold Bracelet	15G
Ornate Gold Bracelet	30G
Silver Necklace	6G
Heavy Silver Necklace	12G
Gold Necklace	30G
Heavy Gold Necklace	60G
Silver Earrings	2G
Ornate Silver Earrings	4G
Gold Earrings	8G
Ornate Gold Earrings	12G

[Illustration. A-7?, of Gems & Jewelry]

Food & Drink

Two questions to keep in mind when buying provisions are *how much* and *will it spoil*. The first question involves making a guess or two. It's helpful to know if there will be opportunities to restock. The second question is important in warmer climates in an age without refrigeration or canned food. Characters with the skill Hunt or Forage may help with both questions.

Item

	<u>Cost</u>	<u>Load</u>
Ale ~ qt., strong and bitter	1 <u>S</u>	LL
Candy ~ made with nuts, dried fruit, and honey	2 <u>S</u>	
Food ~ nuts, fruit, cheese, dried meat, bread. 1-day	2 <u>S</u>	L
Salt ~ 1/2lb., granulated	5 <u>C</u>	L
Wine, Jug ~ 2qt., dry and sharp	2 <u>S</u>	LL
Wine Sack, & Wine ~ qt, strong and sweet	3 <u>S</u>	LL
Bread ~ two fresh loaves	2 <u>C</u>	L
Cheese ~ waxed, aged, 2-pound wheel	5 <u>C</u>	L
Eggs ~ 3 dozen packed in basket w/straw	6 <u>C</u>	LL
Meat ~ salted pork, beef, or lamb. 10lbs	4 <u>S</u>	

[Illustration # A7-5, of Medieval Inn, interior]

Lodging

Lodging options in the Medieval world vary from 'a hole in the wall' to lavish private suites, depending on your MC's tastes and wealth. Larger, more affluent communities will naturally have more to offer. Many places offer a stable and fodder for your mount at 4C per day. Also, the later the era the better the accommodations, relatively speaking.

For the traveling adventurer, inns are the mainstay. Other options include relying on the hospitality and charity of strangers; imposing on acquaintances or relatives; seeking the mercy of monasteries or nunneries; sleeping in the rough; or calling at a hospice (for pilgrims or those in need of healthcare). Often, one of the best things about staying at an inn is the Innkeep. If they can't get something for you, they can tell you where to get it.

<u>Accommodations</u>	<u>Cost per Night</u>
Bed in Common Room ~ dorm style, no furnishings.	4 <u>C</u>
Bed in Private Room ~ small, basic furnishings, bolts from inside.	7 <u>C</u>
Basic Suite ~ modest furnishings, for 2-6 guests. Price is per guest.	1 <u>G</u>
Deluxe Suite ~ quality furnishings, fireplace, room service. Price per guest.	2 <u>G</u>
Cottage ~ self-contained, fully furnished. Sleeps seven.	10 <u>G</u>
Lodge ~ spacious great-room with fireplace. Attached rooms sleep twelve.	20 <u>G</u>

Livestock, Pets and Beast of Burden

Your character may purchase an animal for many different reasons, and animals play a part in many myths. Your purchase comes with the animal's feed, enough for one week. More feed may be had (enough for a year) at a cost equal to half the animal's purchase price.

To properly care for an animal requires the skill Husbandry. Auctions are one place to buy an animal. Another is any good market square. Just be sure to inspect any livestock to make sure they are healthy. And good luck finding a horse like Odin's, or the goose that lays the golden eggs.

<u>Animal</u>	<u>Cost</u>
Ass ~ A mount or pack animal. Cousin to the horse.	2G
Camel ~ A mount or pack animal suitable for dry conditions.	15G
Chicken ~ Laying up to one egg per day or 4lb. of fresh meat.	8C
Cow ~ Milking 3-4 gallons per day or 400lb. fresh meat.	4G
Dog, Guard ~ Trained to protect its master.	1G
Dog, Hunting ~ Trained to hunt one or more types of prey.	6S *
Elephant ~ Trained to carry a load or mount (Mahout).	150G *
Falcon ~ Trained to hunt small game.	2G
Goat ~ Milking 3-4 quarts per day or 30lb. of fresh meat.	4S
Hog ~ Providing 100lb. of fresh meat.	1G
Horse ~ A mount or pack animal.	10G *
Ox ~ For hauling heavy carts or 500lb. fresh meat.	3G
Sheep ~ Providing wool or 40lb. of fresh meat.	1G
War-horse ~ Trained for combat situations.	25G

*See the Book of Legends, the Ark of Mythic Creatures for dog, elephant, and horse.



[Illustration A7-?, of various animals for sale.]

Households & Strongholds

Certain longer campaigns may find the MCs wanting to purchase the peace and security of a home of their own. Such can be built from scratch by hiring a carpenter. Or they can be leased. In some cases, they may be acquired 'lock, stock, barrel, and deed'.

The prices below are to purchase the dwelling in question. Building a place can be done at half that price, and leasing for one year is at 1/10th the purchase cost. Land can also be purchased at 25-50G per acre depending on the quality and accessibility. Here's hoping congratulations are in order on your new home and that the openhouse party goes well. Oh! And good luck with neighbors!

Dwelling	Cost
Castle ~ earth and timber, including tower, moat, stockade, workshop, living quarters, bailey, and gatehouse.	1650G
Commoner's hut ~ small, low, single room	36G
Farmhouse and Barn ~ houses up to eight.	250G
Timber Hall ~ 12 room w/meeting hall includes several outbuildings.	350G
Townhouse and Stables ~ six rooms, two stories.	60G
6-person Tent incl. poles ~ water proofed.	4G

[Illustration A7-?, of homes for sale]

Spell Ingredients

Spell casting characters often find themselves in need of some rare ingredient. *Where* they might find such rare ingredients is sometimes a question. Asking around about certain things in the wrong setting may raise some eyebrows. Certain ingredients are relatively expensive thereby setting a cost related limit to some spells. Other things may be dirt cheap. Not listed are those common items that can be had for free, i.e. a pinch of dirt from a graveyard or a cup of spring water.

Athame ~ A consecrated dagger used in witchcraft as a surrogate for elemental casting ingredients.

Considered more of a tool than a weapon. It is double-bladed with a black handle. Not sold 'pre-charged', consecration to be done by its owner. See equipment list 1A for Dagger.

Chalk ~ Used for making signs, sigils, and magic circles. See equipment list 2A.

Crystal Ball ~ used for the spell Scry 10G

Dinosaur Bone ~ enough for 50 uses, used for the spell Enlarge 10G

Dragon Bone ~ used in the spell Haunt

Eel Skin ~ for waterworks 1S N

Gems ~ See Gems & Jewelry above

Herbs and Preparations ~ Sold in 3oz packages or jars. All have a Load of (N) negligible. Also see, Enchanted Emporium, Power Plants & Poisons

- Belladonna ~ used for Illusion 1S

- Mandrake Root ~ used for the spell Enlarge 1G

- Henbane ~ used for Sap Strength

- Ginseng ~ used for Give Strength

- Mint ~ used for Fire Extinguisher

- Poppy ~ used for Soothe

- Rue ~ used for Second Sight

- Sage ~ used for Gate

- Dust to Dust ~ spikenard, cassava root, rust mixture, used for the spell Darts 2G

Holy Symbol [A9 here]

2G L

- Myrrh ~ used in offerings, anointments, embalming medicine and in the spell Communicate With Higher Power

- Frankincense ~ used in medicine, perfume, herbalism, religious ceremonies, and in the spell Animate Corpse

Lever ~ used for the spell Find

Lodestone ~ used for Unlock and Gravitare

Mirror ~ See equipment list 2A, used for the spells Summon Ally & Summon Guardian

Salt ~ See Food & Drink above.

Trappings ~ These items all have other uses in magic in addition to the spells listed. Comes in bottles or bundles containing enough for 20 uses.

- Holy oil ~ used for Return to Flesh and Resurrect LL
- Oil of Makeda ~ used for Augment Damage LL
- Holy Water ~ used for Banish LL
- Holy Incense ~ used for Commune With the Dead L
- Holy Earth ~ used for Obliterate LL
- Unholy Incense ~ used for Animate Corpse L

[Illustration # A7-6, Menu at Knights' Inn]

Services

Services are listed by occupation. They are available through support characters with the applicable occupational skills. Prices are averaged for a medium sized service—something that might take less than a day. Prices may vary depending on your needs. For instance, you could hire an accountant to help figure out who is stealing from the treasury, which is pretty straightforward, and can probably be done in a day. However, if it will take longer, or if danger is involved you should expect to pay more.

Some services are needed on a long-term basis, but many will be of the single-use type. Many come with a satisfaction guaranteed clause. If confidentiality is a concern, it should be addressed. Terms of payment may vary: pay up front, pay upon completion, or half down and the other half when done. And don't forget barter – it isn't just for material goods – “you scratch my back, I'll scratch yours.”

Bear in mind that certain services charge extra for expenses such as when you hire a bounty hunter, and they need to hire a locksmith. Some charge extra for supplies (Carpenters, Alchemist etc.) and others have a flat fee by the day.

Accountant ~ Balance accounts; make inventories; tax services; investment advice.	2S
Actor ~ Impersonate someone; entertain for guests.	3S
Alchemist ~ Identify unknown substances; mix medicines; treat poisonings.	6S
Armorer ~ Build, customize, and repair armor kits.	6S
Assassin ~ Dispose of enemies; kidnappings by special agreement.	50G
Astrologer ~ Give advice based on star signs.	2S
Artist ~ Render a likeness; illustrate great deeds; immortalize important events.	1G
Barber/Beautician ~ Make wigs; cut and style hair.	1S
Bard/Minstrel ~ Entertain guests; distract a rival.	4S
Bearer/Porter ~ Carry equipment, sale goods, or communications on foot.	2S
Bodyguard ~ Provide a deterrent to unwanted attention.	1G
Bounty Hunter ~ Find and apprehend wanted outlaws.	25G
Butcher ~ Gut, skin, carve, and package a carcass.	2S
Carpenter ~ Construct something: a boat, barn, house, gallows, etc.	2S
Cartographer ~ Surveying and mapping; charting a route.	3S
Clothier/Tailor/Seamstress ~ Design and make clothing; mend minor wear and tear.	2S

Cook ~ Prepare a party's meals; cater food for an occasion.	2S
Dancer ~ Entertain guests; distract a rival.	4S
Doorkeeper ~ Announce visitors; deny entry to the unwanted.	3S
Dream Interpreter ~ Find the hidden meaning of dreams.	1S
Driver ~ Operate passenger vehicle; deliver special packages.	2S
Engineer ~ Design larger buildings; oversee their construction.	2G
Embalmer ~ Ready the deceased for entombment.	2S
Eunuch ~ Guard royals and the fairer sex from unwanted attentions.	8S
Executioner/Torturer ~ Dispense corporal punishment; extract confessions.	1G
Exorcist ~ Banish ghosts and demons.	3G
Fisher ~ Catch the 'big one'; feed the party.	2S
Guide ~ Lead a party through unfamiliar territory.	5S
Herbalist ~ Identify plants; locate rare herbs, treat illnesses.	2S
Historian ~ Research and reveal ancient knowledge; add events to the historical record.	3S
Hunter ~ Track or stalk prey; catch game for roasting.	2S
Interpreter ~ Read or speak foreign languages.	2S
Jeweler ~ Appraise an item; create a special piece.	3S
Lawyer ~ Give legal advice; argue case in court.	2G
Locksmith ~ Open locked doors, chests, etc.	5S
Mason ~ Build with brick, block, or stone: foundations, walls, bridges, etc.	1S
Metalsmith ~ Fabricate special items; fix broken implements.	1S
Money Changer ~ Exchange one currency for another: rates vary depending on various factors having to do with the value of one currency vs. another. If currencies are valued equally, or nearly so, the standard fee for exchange is 10% of the total value.	
Mourner ~ Lament the deceased, extol their virtues, decry injustices against them.	2S
Oracle ~ Provide spiritual insight and advice on upcoming endeavors.	4S
Overseer ~ Direct the progress of a work project.	3S
Sage ~ Provide answers and guidance on different questions.	2S
Servant ~ Fetch water or food; help with personal needs manage appointments.	3S
Shipper ~ For cargo or passengers; price is typically per mile, for one passenger or 400lb. of cargo.	
- Barge ~ move cargo on rivers or canals.	4S
- Ferry ~ cross a narrow body of water, such as a strait, fjord, or river.	3S
- Caravan or Mule Train ~ move supplies across dry land.	4S
- Schooner ~ travel seas and ocean shorelines.	6S
- Galley ~ move cargo across seas.	8S
Spy ~ Discover enemy secrets; plant false information.	4G
Stage Magician ~ Entertain at a party with illusions and slight of hand.	4S
Tattooer ~ Memorialize a deed; mark a slave, decorate a dancer's hands or a warrior's brow.	5S
Trapper ~ Catch game or exotic creatures.	4S
Warrior ~ Engage in combat against employer's enemies.	1G

THE CANDLEMAKER'S DAUGHTER Cont.

You: Well, I'm devastated. I'm just going to stand there and try to take it all in, wondering how I'm going to come to terms with not being able to save her.

GM: It comes to you that there may have been no way to save her. You know about rigor mortis from the battlefield—that it takes a few hours.

Her body was already stiff when you looked her over for injuries.

You: Are you saying she was dead by the time I got to Lucian's? That all this time everyone has been looking for her, she's been ...?

GM: Apparently. Yes, that is what I'm saying. He must have killed her as soon as he caught her.

You: What was the point?

GM: Maybe things will make more sense in the morning. Celia and the others from the Village

find you where you are and patch up your wounds.

The sheriff is there as well as the priest and four or five others. You recognize Brookin and the young boy from the mine. You hardly remember the walk down the mountain, other than needing a bit of help toward the end.

It's almost noon the next day when you wake up. You are in a strange bed in a strange room. You hear someone talking on the other side of the wall. A man seems to be describing a dream he had. Soon you hear Celia's voice. She proceeds to tell the man what his dream means. Next you hear the clink of a few coins and the man leaving.

When she looks in on you a big smile crosses her face. She offers you some water. There's a dull throbbing in your ankle reminding you of the thing in the pit. Soon it all comes back to you.

You: "How is Lucian?"

GM: Again, Celia smiles, "he'll live."

You: "I don't know how. Lucy was his pride and joy."

GM: "He may yet find another. When the healer was here fixing him up, she saw something in Aylin's ... well, in her inner fire. Apparently the candlemaker has lit a small candle in her belly. One that's going grow and be calling him Daddy soon. Still, it's going to be hard. But you'll be here. That will help."

You: "I'll do whatever I can."

GM: "What happened up on Treetop before we got there? I think I have some idea, but I'd like to hear your story."

You: I tell her all about it—the tracks outside the mine, the shepherd's hook on the ledge, the fight with the ram at the standing stones, the hole

monsters, the fight with Krang, the red star thing in the sky, and about Lucy on the altar.

GM: "And that's when the mountain swallowed her up. When the tower fell, and the moon went dark. We all saw that . . .

"The Village priest was here this morning. He put another cure on your wounds. He's of the opinion that Lucy's soul went into the mountain. He also seems to think that the red star was some sort of demon that had possession of Krang's mind. The demon is one that steals children away to its nest in the sky. It only takes the gifted ones, like Lucy. It squeezes all the light and joy out of them to feed itself."

You: "If that's true, what kind of world do we live in? What hope is there?"

GM: "I prefer to believe the priest doesn't have a clue. But if it is true, it means in some way she's still alive."

You: "Hmm. I don't know. It would also mean that Krang accidentally saved her from a fate worse than death."

GM: "Maybe. Maybe we haven't seen the last of her. We can only pray it was over for her as soon as it started—that he broke her neck with the hook you found."



[Illustration # A7-7, of Lucy holding candle in the dark]

APPENDIX ONE: ABBREVIATIONS

BD – Bonus Die

GM – Gamemaster

LOAD – Load allowance or load rating

LP – Life Point(s)

M.A.G.E. – Mass-Adventure Game Engine

MC – Main Character

Med – Medium

Min – Minimum*

MOVE – Maximum movement rate

N/A – Not Applicable

PD – Penalty Die

RAW – Rules as Written

SC – Supporting Character

Sum – Summary

TTRPG – Tabletop Roleplaying Game

TPK – Total Party Kill

d – Dice, or Die

— (i.e. 1d4, meaning one 4-sided die)

Books

B-AM – Adventurer Manual

B-GMP – GM Primer

B-BOL – Book of Legends

Adventures

A-ITB – In The Blood
 A-TCD – The Cursed Dell
 A-CD – Candlemakers Daughter

Time Related

Dur – Duration
 TIME – Time to cast, if a spell
 Time to manifest, if enchanted item
 Time to disarm, if a trap
 Time to perform, if a skill or action
 T – Turn, or per turn
 Min – Minute*
 Hr – Hour
 BCE – Before Common Era
 CE – Common Era
 b – Born
 d – Died
 ca Circa

Stat(s)

INT – Intelligence (Mental capacity)
 SPI – Spirituality (Intuition)
 SUR – Survival (Instinct)
 STR – Strength (Physical power)
 HEA – Health (Bodily well-being)
 AGI – Agility (Quickness)

Combat Related

ATT – Attack score
 DEF – Defense score
 #att – Maximum number of attacks
 #def – Maximum number of defenses
 Dmg – Damage
 AK – Armor Kit
 H2H – Hand to Hand

Weapon and Special Damage Type

A – Acidic
 B – Blight
 C – Crushing
 E – Electrical
 F – Frost

G – Gorging
 H – Heat
 N – Neural
 P – Piercing
 S – Spiritual

Skill Related

RS – Related Stat
 TI – Training Intensity
 RO – Related Occupation

Spell Related

2XL – Doubles for each skill level
 AE – Area of Effect
 CI – Casting Ingredients
 MI – Motional
 VI – Vocal
 EL – Elemental

Magic Types

Cel – Celestial
 Pri – Primordial
 Sym – Sympathetic
 Con – Conjuration
 Men – Mentalism
 Dis – Discordant
 Nec – Necromancy
 Ast – Astral
 Ill – Illusionary
 Div – Divination

Money

C – Copper Coin(s)
S – Silver Coin(s)
G – Gold Coin(s)

Trap Related

AE—Area of Effect
 TZ – Trip Zone
 TZ+ – Trip Zone plus a specified amount

*Since the abbreviations for Minute(s) and Minimum are the same, the full word should be written out unless the context is clear.

APPENDIX TWO: GLOSSARY

Action: Anything done to achieve a goal. Typically, there will be a die roll and a time frame associated with performing an action.

Antagonist: An adversary, villain, enemy, or foe. Someone who is hostile in their opposition toward the protagonist.

Antiquity: Speaking classically, the time period between the 8th century BCE and the 6th century CE, centered around the Mediterranean, and focusing on Greco-Roman culture.

Anthropomorphic: An object or creature with humanlike characteristics, physical or otherwise.

Archetype: A recurrent and typical example of a behavioral predilection. Archetypes help give some direction to roleplaying characters.

Attack: The physical act of trying to cause harm. Aggression against an enemy, typically with a weapon. Also describes a spell meant to harm.

Bestiary: A treatise describing various real or legendary creatures. A Medieval tome that details a taxonomy of the animal world through moral anecdotes.

Bonus Die: An extra die added to a roll when the odds are favorable.

Campaign: An ongoing series of adventures.

Character: Part of the cast in an RPG story. May be either a main character or a supporting character.

Chance Meeting: An unexpected circumstance or encounter, happening randomly as the main story progresses. An encounter indicated by rolling on the chance meeting table.

Disorder: A prohibitive or disruptive condition affecting a character. May be mental or physical.

Die Check: Called for when using one's skills, or vital stats, unless there is no chance of failure.

Dreamlands: The Otherworld – A place beyond the physical world, inaccessible by ordinary travel. This vast separate reality is home to all manner of entities. Time and the laws of physics behave differently there than on Earth.

Elixir: Also, a potion. Magic in a bottle; A spell that can be drank. Elixirs combine rare ingredients with enchantment.

Embedded Magic: That magic which is semi-permanently contained in an object or substance, such as an enchanted blade, charm, ring, potion, etc.

Encounter: Meetings or experiences with someone or something. They may be hostile, mysterious, difficult, entertaining, casual, revealing, etc.

Homebrew: Adventure content not published or purchased. It is created by those who plan to use it in their personal gaming.

Human-Kin: Races of beings similar to man, like the Dwarf, Elf, Pitkin, and so on.

Hybrid: A creature of mixed origin like the Manticore or Minotaur.

Innate Skills: These skills are some of the first things a character learns, and the last they forget.

Life Points: An amount of life essence. It can be lowered by physical damage or raised by healing.

Magic Type: Each is abbreviated by first three letters. There are ten types. TK (List individually.)

Main Character(s): Those characters controlled by players, not by the GM.

Martial Time: Game time that is broken down into turns, such as during combat or chases.

Metagaming: A player's use of their own knowledge about an adventure, or rule, to plan their MCs actions, when their character actually has no knowledge of said adventure or rule.

Neolithic: The latter part of the Stone Age.

Night Vision: An ability of certain creatures and beings to see in the dark. There is also a spell by this name.

Novice: A level of play geared to new players. It usually involves easier encounters and uses fewer rules.

Monster: From the Latin words monstrare (to show) and monere (to warn). A monster is a disruption of the natural world that often takes the form of a dangerous creature. See the bestiary in the Book of Legends for many such examples.

Movement Rate: The speed at which one can travel, either by walking, running, or by vehicle.

Natural: unmodified die roll, as in the actual number rolled on a die. Often shortened as ‘Nat’.

Occupation: A profession or line of work.

One-Shot: A shorter adventure that can be played in a single game session.

Penalty Die: An extra die added to a roll when the odds are unfavorable. The lower result between the two dice counts.

Potion: An aqueous solution of a magical nature. Also, elixir.

Protagonist: One of the major characters in a story. Often a heroic figure or the driver of a particular cause.

Quadruped: An animal with four limbs specialized for walking.

Range: Typically used for spells or propelled weapons. Expressed as point-blank, short, mid, and long. May also be applied to measure other things.

Rank: A difficulty level applied to adventures, traps, and monsters, or a power level applied to enchanted items, or a way to quantify an adventuring party. Traps are ranked Easy, Moderate, or Hard. Monsters are ranked from one to ten. Adventures are ranked Novice, Advanced, or Expert. Enchanted items are ranked from 1-7. Adventuring parties are ranked by a combination of average skill level and party number.

Sandbox: A style of campaign that gives characters their choice of numerous plotlines; like the ‘open world’ mechanic in video games.

Skill: A specialized character talent used in combat and to perform actions or accrue bonuses. Skill levels range from 1-6.

Skill Check: A roll of the die, with added modifiers, to determine whether a skill action succeeds. The mechanics of this roll are: $d8 + \text{skill level} + \text{RS} =$ a number that can range from five to twenty-four. The target number for skill checks is always thirteen.

Special Damage: Extra damage done by type. From weapons, magic, monsters, traps, or natural causes. It occurs from high attack rolls.

Stat: A number that represents a character’s rating on a scale of 1-10, in one of six given domains: Intelligence, Spirituality, Survival, Strength, Health, and Agility.

Stat Block: The section of information that introduces each occupation, skill, spell, trap, magical item, or creature, etc. Stats are intended to impart information at a glance. Character sheets include several stat blocks.

Stat Check: A roll of the die, with added modifier, to determine the success or failure of actions related to one’s vital stats. The mechanics of this are: $1d6 + \text{stat score} =$ a number that may range from two to sixteen. The target number for stat checks is always ten.

Supporting Character: Those characters controlled by the GM, not by the players.

Thaumaturgy: The casting of magic through one’s Intelligence.

Theater of the Mind: A style of play in which narration and the imagination are the primary tools to set the scene and resolve encounters, in contrast to play that employs battle maps and miniatures.

Theurgy: The casting of magic through one’s Spiritual intuition.

Tonic: A non-magical healing drink.

Turn: About three seconds.

ACKNOWLEDGEMENTS

INDEX OF IMAGES and ART CREDITS [Compile for final]

INDEX OF CHARTS AND TABLES [Finish make alphabetical]