Coven

An RPG of Witches

Omnibus Edition

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Contents

Chapter 1: Introduction

COVEN is a role-playing game designed upon a simple premise: the player characters are witches and the party is a coven. Every character shares the common tools of witchcraft: a familiar, a broomstick and, most importantly, a pointed hat. However, that is often where the similarities end. There are many different disciplines to witchcraft, and many different approaches even within a discipline. From meticulous ritualists to soaring broom-riders, from shy girls to terrifying matriarchs, hunched over a cauldron or chatting with squirrels in the forest, a coven can be a diverse lot.

In light of this, they don't always get along. Witches can be somewhat solitary creatures by nature, tending to their own villages, dealing with their own problems. But they do tend to keep tabs on one another, and a good witch recognises when things are bit much to handle by herself. When the great spirits of the land are threatened, when *things* push through from other realms, or when one of their own begins to cackle: these are the times witches come together. And these are the adventures the players have with them.

The Craft

The Craft, the Art, the Way. Witchery, occultism, thaumaturgy. There are many names for witchcraft. Few things define it, however. In truth, it is nothing but knowledge of the diverse disciplines of magic, and the skill to apply it.

Witchcraft is not like the enchantments of the faeries or the sorcery of warlocks. It's not a power one is born with, nor one absorbed in a moment. It is learned through years of training, grasped through decades of practice, and never truly mastered. Anyone can pick it up, given enough patience and determination. But few even have the inclination.

For the power of witchcraft comes with more responsibility than most. The responsibility to care for one's neighbours, one's charges, one's village. To see them through sickness and through strife, to see them into the world and back out of it. The responsibility to take up arms and defend them from the horrors of the night, of other realms, even the ones they bring upon themselves. To lay down one's own life in defence of others. And finally, the responsibility to train a successor, that the Craft may continue to serve one's village after one dies. Everything that goes on in a witch's realm is her responsibility, and that is too great a burden for many to bear.

Which brings us to the topic of the Black Craft. Witchcraft is simply knowledge, to be used how it will. Even possession, voodoo, and Necromancy are not evil acts in themselves, when turned to the purpose of good. Evil begins when all the responsibility becomes too much for a witch. When she wonders why she's doing so much for these people who never do anything for themselves. When she believes that she is better than other people. When she begins to cackle. And so comes another responsibility of witches: to sit her down and give her a stern talking to. Or, failing that, to show her the way out...

The World

Tabletop Role Playing

Dice and Tests

Like most tabletop role-playing games, *Coven* uses dice to determine the result of certain actions. *Coven* uses only six-sided dice (d6s), which you

should be able to pilfer in abundance from a few board games.

Whenever the action of an outcome is in doubt, the GM may call for a test by the acting character, specifying an attribute and optionally a skill with which to make the test (attributes and skills are explained in Chapter 3). A test is made by rolling a number of six-sided dice determined by the character's skill and adding the highest 3 of these dice together. The relevant attribute is then added to the total, which is compared to a target number (TN) provided by the GM. If the total meets or exceeds the TN, the test has succeeded. Otherwise, the test has failed. Sometimes, two characters will make directly opposed tests. Such a test has no TN, and the character with the higher total succeeds. In the event of equal totals, the situation remains as it was before the test, so far as possible.

The number of dice rolled for a test is typically determined by a character's skill. If a character is unskilled at a task, or there is no applicable skill for it, she rolls 3 dice (and hence keeps all of them). If she has some relevant skill, she rolls 4. If she is an expert in the applicable skill, she rolls 5. If she is a veritable master of the skill, she rolls 6.

Sometimes, a character does more than simply succeed, she excels. And sometimes, she fail catastrophically. These are represented by critical successes and failures. If every rolled die shows a 1 or a 2, the test is a critical failure. If the highest 3 dice all show 6, the test is a critical success. In addition to the test automatically succeeding or failing, the GM is encouraged to apply an additional benefit or drawback to the result of the test. Critical failures on tests involving dangerous magic can be especially catastrophic.

More details on tests, including examples and prescribed tests for particular situations, can be found in Part II.

Part I

Character Creation

Chapter 2: Character Creation Guide

Step Zero: Character Concept

The most important part of a character is the concept. Who is your character, what does she do? You can try to flesh this all out now, or fill it in as you work through character creation. Make sure your character is somebody you will enjoy roleplaying.

Also make sure your witch fits into the coven; discuss this with the other players and your GM. It can be quite painful for everyone involved playing an unscrupulous necromancer in a coven of saccharine healers, or vice versa. The GM should provide some idea of the tone intended for the game, to avoid this sort of trouble. Diversity can also be good: make sure you know what you're letting yourselves in for if *everybody* in the group wants to play a brewer.

Step One: Starting Experience

Your GM will assign you an amount of experience (XP) to use during character creation. By default, this is 120 XP, though the GM is free to adjust this to suit a different style of characters or campaign.

120 XP is suitable for witches who have just completed their apprenticeship and are taking over their own steading. 60 XP might be more suitable for witches who are still in an apprenticeship, and may have only just bound their familiar. 240 XP might be appropriate for witches with a few years of caring for a steading under their belt. Even more experienced witches might require even more starting XP. For fairness, the GM should probably give all characters the same starting XP, unless there is a good reason otherwise.

Make a note of how much XP you have, and keep track as you spend it later. It can be well worth keeping a record of everything you have spent XP

on over the course of character creation and any later development.

Step Two: Attributes

Attributes are a witch's broad, innate capabilities. Is she skinny and lithe, or broad and well-muscled; quick-witted, or bullheaded; domineering, or silver-tongued?

At character creation, you have 20 points to spend on your character's attributes. Set each of the eight attributes to between 0 and 4, inclusive, such that they sum to 20.

Attributes represent much more innate ability than skills. While they can be developed through much hard work, they are not often passively improved over the course of a lifetime. As such, it is not recommended to change the number of points available for attributes as readily as one might change the starting XP.

Step Three: Skills

A witch does not begin totally unskilled. Select 1 general skill; you begin with 2 ranks in this skill. Select an additional 3 general skills; you begin with 1 rank in each of these. Lastly, select 1 speciality skill (and your speciality in it); you begin with 1 rank in this.

The GM is also free to adjust the number of skills and ranks granted to starting characters. General skills represent general life experience, speciality skills tend to result from vocational experience, and discipline skills represent experience with magic and witchcraft. However, due to the nature of the skill discount system, ranks in discipline skills are better acquired through XP rather than granted at

character creation. After all, a druid or headologist won't need any discipline skills.

Step Four: Familiar

A witch's familiar is her essential and constant companion, and is usually bound early in her apprenticeship. The available familiars are detailed in Chapter 4. Select one, spending XP (including the XP for any options) from your starting XP if necessary.

A witch can never have more than one familiar. However, with the GM's approval, you may decline to select your familiar yet. In this case, you begin play without a familiar and must acquire it during play, spending the necessary XP then. This can be useful if you want a familiar with a high XP cost, but want to spend your starting XP on other things.

Step Five: Spending Experience

You should almost certainly have some XP left over after purchasing your witch's familiar, and now you can spend it. There are three main things to spend XP on: attributes, skills, and feats. The costs for improving attributes and improving skills are given in Chapter 3. Feats can be found in the chapters of Part III, and every feat lists its cost as part of its description. You may also spend XP on attributes, skill, and feats for you familiar, as described in the Familiar Advancement section of Chapter 4.

Feats from some disciplines are cheaper if you are sufficiently advanced in the skill that governs that discipline. A feat is 5 XP cheaper if you have a higher level of the discipline's governing skill than is required for the feat. This is only ever 5 XP, regardless of how much higher your skill is than necessary. For example, a witch with Brewing 3 who buys a Brewing feat that requires only Brewing 2 gets a 5 XP discount. A witch with Brewing 1 or higher gets a 5 XP discount when buying a Brewing feat that does not require the Brewing skill at all.

Some feats cost only 5 XP, providing the same discount on the skill as it costs to buy them. This means they are essentially free to take if you plan to progress further in the discipline.

The disciplines of Headology and Druidcraft do not have governing skills, and can never benefit from this discount, but all other disciplines do. Similarly, feats from the Familiars chapter never benefit from discounts.

Don't worry about building the perfect witch and buying every feat you want at this point. Many feats simply aren't accessible to a witch just starting out, and you will get more XP to spend as you play. Similarly, don't worry if you have a little bit of XP left over; you'll be able to spend it once you get more.

Step Six: Derived Statistics

Once you attributes have been finalised, you can calculate your derived statistics. Record them on your character sheet. These are based upon your attributes, as listed in the following table, and will be used by some of the rules of the game. Whenever your attributes change, you should also recalculate these statistics.

You should also calculate and record these statistics for your familiar, except for Speed, which is given among the familiar's statistics in Chapter 4.

Statistic	Derivation
Resilience	3
Shock Threshold	$12 + \text{Might} + \text{Will}$
Dodge Rating	$8 + \text{Grace} + \text{Heed}$
Speed	$8 + \text{Might} + \text{Grace}$

Steading

Most witches have a steading. This is the area a witch watches over, a region she defends and protects the inhabitants of. The duties a witch has to her steading are numerous and varied, but typically involve healing the inhabitants and protecting them from threats of a magical nature. Some witches also perform midwifing, care for the land itself, or even take it upon themselves to deal with non-magical threats, such as invading armies. A witch's responsibilities are not limited to her steading, and nothing stops her from responding to threats outside it. But inside it, everything is certainly her responsibility.

Decide whether your witch has a steading. How big is it? One village, several, or an entire kingdom? What duties does she perform within it? Do the inhabitants appreciate what she does for them?

Also discuss this with your GM, and the other players. Has the GM already described a village that could be your steading? It is not unheard of for witches to share a steading, although this can obviously lead to disagreements. Do you share a steading with your coven, or have you carved the local region into one steading each?

Example Character Creation

This section follows Jane as she builds a character for a game, to provide an example.

Jane is playing the game with three friends, one of whom has offered to be the Game Master. That leaves Jane and her other two friends playing a coven of three witches. After a quick discussion, they decide to emulate the stereotypical coven of three: the maiden, the mother, and the crone. Jane takes the role of mother.

Looking through the disciplines of magic available in Part III, Jane decides she'd like to try her hand at Golemancy. In particular, she likes the idea of gingerbread golems, so she decides that her witch is also a baker. She settles on the name Gertrude—Gertie for short—then moves onto the next step.

Example Attributes

It's Jane and her friends' first game, so the GM uses the standard starting experience, 120 XP, as well as the standard set of attribute and skill points. Jane notes this down, then begins assigning her attributes. She notes that Will is important for animating golems, and a mother should be wilful. So she puts 4 points into Will; the maximum allowed at character creation. She decides Gertie is fairly sociable; likeable, but stern when necessary. So she puts 3 points into both Charm and Presence. Gertie is no smarter than most people, so she takes 2 Wit; the human average. She's worldly, however, and has a good memory, so she takes 3 Ken.

Jane decides that Gertie is a little unobservant, so she'll give her a below-average Heed. She's not totally hopeless, though; not deserving a score of

0. She settles on a score of 1. She's now spent 16 of her 20 points on attributes, leaving 4 to split between Might and Grace. Gertie is neither weak, nor clumsy, so Jane splits the points evenly—2 of each, average in both.

Might	Ken	Will	Charm
2	3	4	3
Grace	Wit	Heed	Presence
2	2	1	3

Example Skills

With attributes out of the way, Jane turns to skills. Gertie's speciality skill is obvious; Crafting (Baking). She gets 1 rank in that. Next, she looks at general skills. Per the standard set, Gertie gets 2 ranks in one general skill, and 1 rank in each of three others.

Firstly, Jane notices that the Gingerbread Golem feat requires ginger, an uncommon herb. Uncommon herbs require Botany 1 to cultivate, so she gives Gertie that. Next, she wants to give Gertie a few social skills; she settles on Persuasion 2 and Socialising 1. Jane picks Healing 1 as Gertie's final skill, picked up from years of midwifery and tending to scrapes.

Example Familiar

Next, Jane picks Gertie's familiar. She selects a dog; a sheepdog, in particular. He is a border collie, and she names him Oscar. She pays 20 XP for a dog, and an additional 5 XP for a sheepdog. Subtracting this from her 120 starting experience, she has 95 XP to spend on other things.

Example Experience Expenditure

Jane starts with Gertie's feats. Obviously, she needs Gingerbread Golem. She wants more than one of them, so she also takes Twin Golems. Paying 15 XP for each of these, she now has 65 XP left. She would also like to take Golem Helpers, but that requires Golemancy 1, and she doesn't have that yet.

The first rank of a discipline skill such as Golemancy normally requires 40 XP. However, this is

discounted by buying feats from the relevant discipline. Gertie now has 2 Golemancy feats, and each required 0 ranks of the Golemancy skill. So each one gives her a 5 XP discount on her next rank of Golemancy, rank 1. This reduces the cost of Golemancy 1 to 30 XP, leaving Gertie with 35 XP after she buys it. Now she can buy Golem Helpers for 15 XP, leaving her with 20 XP, and the ability to animate 4 golems at once.

Next, Jane likes the look of Golem Reanimation—this would allow her to carry a basket of gingerbread biscuits, and animate them on the go. This requires Golem Programming first, however. Both feats cost 15 XP, for a total of 30; more than the 20 XP she has remaining. Thankfully, Jane soon notices that the discounts come to help her here too.

Golem Programming and Golem Reanimation are both Golemancy feats, and neither require ranks in the Golemancy skill. Gertie now has 1 rank in that skill, however, which is more than is required for the feats. As such, she gets a 5 XP discount on both feats. This makes them 10 XP each, and she buys them both, using the last of her XP.

Gertie now has five feats (Gingerbread Golem, Twin Golems, Golem Helpers, Golem Programming, and Golem Reanimation) and a variety of skills (Persuasion 2, Socialising 1, Botany 1, Healing 1, Golemancy 1, and Crafting (Baking) 1).

Example Statistic Derivation

The last mechanical step is to calculate Gertie's derived statistics. Her Resilience is 3, as it is for all creatures of flesh and blood. The others are calculated from the formulae and her attributes. She has a Shock Threshold of 18 ($12 + 2 + 4$), a Dodge Rating of 11 ($8 + 2 + 1$), and a Speed of 12 ($8 + 2 + 2$).

Example Description

With that out of the way, Jane moves on to describing Gertie and her lifestyle. Gertie is a little short, and a little plump—she likes her own baking a bit too much. She is married to the village miller; a convenient arrangement for the business of her baking. Jane names Gertie's husband Howard, making the couple Gertrude and Howard Miller. They have five children, between the ages of 9 and 19. Gertie herself is in her early 40s. For a bit of fun, Jane decides that the couple's eldest daughter is getting married soon. She informs the GM—the marriage might make for an interesting plot element.

Gertie's cottage is about 10 minutes walk from the village of Alderback. It sits at the bottom of a small hillock, with the windmill on top. It's a little larger than many witches' cottages, to accommodate the family of seven, but it's far from extravagant.

Gertie's steading covers the village of Alderback and surrounding farms. A single village is small, as steadings go, but Gertie is also the village baker, and a busy mother. The other two members of her coven tend to the villages a few miles upstream and downstream, respectively.

Example Equipment

Gertie's most important piece of equipment is a wicker basket filled with gingerbread biscuits, all human-shaped and ready to be animated as golems. She always keeps a couple of loaves and a few other biscuits in there too, for lunch, and for bribes. She doesn't carry any weapons, preferring to diffuse situations by conversation.

Gertie is seen in her baking apron (embroidered "World's Best Mum") more often than not, although she wears a black cloak over it when going out. Her pointed hat is unremarkable—black, a little faded—but it always has a spare gingerbread man tucked into the hatband. Her broomstick lives in the cupboard, and doesn't see much use with such a small steading.

Gertie sources most of her own baking supplies. The flour comes from her husband's business, while Gertie keeps a couple of dozen chickens for eggs, and a handful of sheep for milk and butter. Her garden grows a handful of herbs, most importantly ginger, for her gingerbread golems. Ginger is an uncommon herb, but she can grow this using her Botany 1 skill.

THE battle was near wrapped up now; the sun about an hour above the horizon. The defenders had sallied out with great success, crippling the invaders' catapult before it could be brought to bear. The invaders were routed now, but casualties had been high on both sides.

Ivy Shotworth bustled back and forth in the castle's foyer. She'd set up a sort of field hospital; injured men laid out on what rugs were available, or on the bare flagstones. More were coming in quickly. Most of them hobbling, some being carried. One of the maids was helping with triage. One of the patients—a leg wound that'd be alright in a week, tops—was keeping a couple of irons hot in the fire. She'd had to use them too often already. Those were three limbs that their owners wouldn't be seeing again in a hurry.

Ivy hurried to the next patient. Young Ned, the blacksmith's son, now missing a finger from his left hand. But he'd been lucky; it was a clean cut, and the next finger was barely nicked. She sloshed some of the contents of her hip flask over the stump, then bound it tight with a strip of cloth. That'd do for now, but she'd have to come back to it later. Hopefully whoever'd kept his blade sharp enough for a cut like that had kept it clean too.

A bark came from behind her as she moved down the line of patients. Monty was standing by the door, whining quietly and indicating outside with his head. He was a bloodhound; a big one. He'd gone out to help find wounded, and it seemed someone had turned up. Ivy exchanged a quick glance with him, then spun around and shouted down the hall.

"Grover! Bit of help here!" The din in the foyer quieted down for a moment as everyone turned to look—patients, soldiers, and maids. Grover broke off his conversation and hurried over. She beckoned to indicate he should follow her, then headed outside after Monty. Grover followed wordlessly.

The pointed hat was useful like that. No hesitation, no awkward questions. Sure, she'd earned the respect; cures, midwifing, even surgery. She made herself more than useful around here. But the hat was a constant reminder. It'd make itself useful for what was coming, too.

Monty led them around the back of the castle, where two men lay. It looked like they'd been caught away from most of the fighting, doing who knows what, when they'd run into one another. One was definitely dead; he had the other man's sword sticking out both sides of his chest. The other man—wearing the invaders' colours—had a nasty gash down his flank. He was lying on the ground, clearly unconscious, but his chest was rising and falling.

Ivy strode to the breathing man's legs and bent down, hooking her arms under his knees. "You get his shoulders."

Grover gave her a look. *Are we really doing this?* it asked. *Are we really helping the enemy?*

But he didn't actually vocalise it. It was the hat that did that. That, and the look she gave him back. It said, in no uncertain terms, *Yes.*

Between them, they carried the man back into the castle. Most of the army was in the courtyard now, pulling themselves out of their armour, and cleaning their weapons. Sir Egland—one of the kingdom's two knights—had just dismounted, and was striding around the courtyard, clapping people on the back, bellowing about a "jolly good fight", and "giving them bastards what for". Ivy usually preferred to avoid him; talking to folks like him was always more trouble than it was worth. But there was no helping it this time.

Eyes turned to follow them as they crossed the courtyard—all these eyes had been on red alert for enemy colours quite recently, and they weren't going to miss them now, even if the man wearing them was out cold. Again, the hat kept them all silent. But their attention eventually drew Sir Egland's own eyes; even he couldn't miss two dozen soldiers falling silent and staring in one direction.

"Oi! What the hell do you think you're doing?" he demanded, striding over to Ivy and Grover. He caught up with them as they reached the edge of the courtyard.

Ivy met his eyes, but didn't slow down, still carrying the man through the doors, into the foyer. She kept her voice calm as she replied, betraying neither fear, nor anger. "I'm taking a wounded man for treatment, Sir." Grover faltered a little, nearly letting go of the man's shoulders. But Ivy shot him a quick glare, and he carried on.

9

"That's an enemy soldier, you stupid hag! You don't treat them!" He spat the word 'them'.

"He might have been five minutes ago, Sir. Now he's a wounded man, same as any other in this hall. I *will* treat him." She and Grover set the man down on the rug nearest the door. Grover backed off a little way, joining the silent circle of faces that had gathered to watch the spectacle. Ivy straightened up, staring into Sir Egland's eyes.

She had to look up a bit to do it; he was a good head taller than her. The point of her hat came a little above his crown, though, and he'd taken his helmet off. He still had his maille, his gauntlets, his greaves, and his boots on, of course. And he had to be at least twice her weight even without that. She stood between him and the wounded man.

"Anyone who's with them"—he spat the word again—"is to be put to death!" He drew his sword. The *shiiing* as it slid out of its scabbard echoed around the otherwise silent hall.

"I won't let you do that. And I advise you to put that away." A quiet crackling came from her hand as she flexed her fingers.

"Why, you—" Sir Egland's sword swung; a massive overhand chop, straight for her clavicle.

Ivy's hand flashed upwards with a glint of steel. The wounded man had carried a dagger, tucked into his boot. She'd slipped it free as she set him down, and she brought it up now, catching Egland's sword. *Claang!*

She stepped in and grabbed the hilt of the sword, twisting. Egland, still surprised to find any resistance, lost his grip. The sword clattered to the flagstones, and Ivy sent it spinning away with her foot. Egland watched it go.

He wheeled on her again, face full of rage. His fists came up, and he swung.

Ivy sidestepped neatly, grabbing hold of the arm as it went past. Then she stepped in again, twisting. She hooked her leg around his, pulled him off balance, then threw him over her hip. He landed on the next rug over from the the man they'd carried in. Ivy dropped a knee onto his belly, whipped a damp rag out of a pocket, and clamped it over his mouth. Egland struggled for a moment, then his eyes rolled back. He went still.

A circle of wide eyes stared at the spectacle; mouths were agape. The room held its breath. The silence hung for a moment; even now, the hat commanded silence. Until, finally, a deep rumbling began.

Sir Egland had started to snore.

Ivy stood up, stuffing the rag back into a pocket and wiping her hands. "Alright everybody, back to work! There're wounds to tend! I'll look after *him*"—she nearly spat the word, *nearly*—"later."

Grover plucked up the courage to come over to her, as she dressed the gash on the man they'd carried in. "I though you was going to turn him into a frog, miss. Or... or smite him!"

Ivy's voice was soft when she replied. "Come now, Grover. That wouldn't be right. He's not a bad man, really. He's just got some... wrong ideas. I'll set him straight when he wakes up."

"And besides," she finished, "I don't hold with magic."

Grover was shocked. "But aren't you a witch?"

"I am. Have you seen anything to suggest otherwise?"

"Well, umm..." Grover thought for a while. "No, I guess... But don't witches do magic?"

"Do I look like I need to?"

There was silence for a while, as Grover thought, hard.

"Good." Ivy grinned. "Now go soak this cloth, would you?"

Chapter 3: Attributes and Skills

Attributes

Attributes are a character's broad, innate capabilities. They represent physical capacity and natural talent. That is not to say they can't be improved—one can grow muscle through exercise and the brain is no different—but such improvement represents a more significant investment than picking up a new skill. A character has eight attributes: Might, Grace, Ken, Wit, Will, Heed, Charm and Presence. For human characters, these range from 0 to 5, with 2 as the average for a human. Non-human characters may have attributes outside this range.

A summary of these attributes is provided below, along with examples of using the attribute. Note that many of the example tests would be accompanied by an appropriate skill.

Improving Attributes

Attributes can be improved by spending XP, but they are more expensive than skills. Improving an attribute represents substantial and continuous effort.

Improving an attribute by 1 point, to a maximum of 4, costs 25 XP. Increasing an attribute to 5 represents the absolute peak of human ability and is even more expensive, costing 40 XP.

Might

Might represents physical strength, endurance, and hardiness. It's used to lift things, smash things, resist diseases and endure hard labour, to put the hurt on people and to resist having the hurt put back on you. Might is the attribute you use when rolling damage with melee weapons, and also determines the amount of damage required to put you down. It can also prove useful when a brewer or

botanist feeds you something you shouldn't have eaten. Lastly, powerful legs let you run faster.

TN	Example Task
9	Jumping across a 3 m gap.
12	
15	
18	
21	

Grace

Grace represents agility, dexterity, and reflexes. It's used to dodge swords, manoeuvre broomsticks, do backflips, dance waltzes, and hastily scratch runic circles into the floor without smudging them and letting the demons in. Grace determines how hard you are to hit with a weapon and also contributes toward your Speed.

Ken

Ken represents memory, knowledge, and education. It's used to know and recall facts and details, from historical trivia to the intricacies of your own magical rites. Ken is particularly important to brewers and ritualists, to remember their rituals and recipes.

Wit

Wit represents reasoning, deduction, and intuition. It's used to solve puzzles, unravel mysteries, lay intricate plans, follow philosophical arguments and perform research. Wit is important to practitioners of more improvisational magic, such as Sympathetic Magic, Projection, and the cutting edges of many other disciplines.

Will

Will represents courage, dedication, and conviction. It's used to stand your ground, resist the influence of others, remain unfazed in embarrassing situations, and push onwards in the face of adversity. Will influences your pain threshold and is used to resist curses and mental influence, mundane or magical. Some disciplines of magic also rely on pure force of Will to influence the world, such as Willing and the animation of golems and undead.

Heed

Heed represents awareness, perception, and attention to detail. It's used to avoid being caught unawares, to spot objects out of place or pick out details at a distance, to catch someone in a lie, or to pick up on the mood in a room. As well as the five common senses, Heed covers the use of any other senses a witch might acquire in her magical dealings, making it particularly important to seers.

Charm

Charm represents eloquence, wile, and comeliness. It's used to persuade, deceive, or seduce people, to smarm your way into their good graces, and to imply things without outright saying them. Charm is particularly important to headologists, as the discipline relies entirely upon convincing people of things.

Presence

Presence represents force of personality, air of authority, and personal magnetism. It's used to draw people's attention, boss them around, and make them wet themselves in terror. Note that you don't have to draw attention if you don't want to; a high Presence doesn't make it any harder to hide. Presence is particularly important to headologists, as changing a person's mind so often relies upon commanding their attention.

TN	Example Task
9	
12	
15	
18	
21	Silencing a raucous town hall with a polite cough.

Skills

A witch's skills can be divided into three categories. The first consists of general skills, pertaining to things any witch might find herself doing. The second consists of discipline skills; a witch's skills in her particular disciplines of magic. These skills are normally of little use to a witch who does not practice such a discipline, although they can often be used to identify, and sometimes to counteract, the effects from it. The third consists of speciality skills, pertaining to a particular craft or occupation.

The following table lists all the skills available to a witch, categorised by type. The details of each skill, and examples of their use, are provided in the following sections.

General	Discipline	Speciality
Animal Handling	Brewing	Crafting
Athletics	Divination	Lore
Botany	Flying	Performance
Deception	Golemancy	
Healing	Necromancy	
Insight	Projection	
Intimidation	Ritual Magic	
Perception	Sigil Magic	
Persuasion	Sympathetic Magic	
Socialising	Willing	
Stealth		
Weaponry		

Improving Skills

Ranks in skills may be purchased by spending XP. The XP costs of increasing skills are provided in the following table. A character must have the previous rank in a skill before purchasing the next rank.

Type	Rank	XP Cost
General	1	15
General	2	25
General	3	35
Discipline	1	40[*]
Discipline	2	50[*]
Discipline	3	60[*]
Speciality	1	10
Speciality	2	20
Speciality	3	30

[*] Reduced by feats from the governing discipline.

The XP cost for increasing a general skill or speciality skill is fixed, while progression in discipline skills is closely tied to progression in the discipline itself. While it is possible to learn a lot about a discipline of magic without ever practising it, it is far easier to learn simply by setting out and using the magic. As such, increasing a discipline skill costs less XP if a witch has already purchased feats from its governing discipline.

Many feats from a discipline require a certain rank of the skill that governs the discipline, while some do not require any ranks in the skill at all. Increasing a discipline skill costs 5 XP less for each feat that requires exactly the rank below, to a minimum cost of 0 XP. This applies only to feats from the governing discipline, even if feats from other disciplines require the same discipline skill.

For example, a witch buying Brewing 3 gets a 5 XP discount for every feat she has from the Brewing discipline that lists exactly Brewing 2 as a prerequisite. A witch buying Brewing 1 gets a 5 XP discount for every feat she has from the Brewing discipline, because all of the feats she has from that discipline require Brewing 0 (i.e. don't require the Brewing skill at all).

Similarly, a feat is 5 XP cheaper if you have a higher level of the discipline's governing skill than is required for the feat. This is only ever 5 XP, regardless of how much higher your skill is than necessary. For example, a witch with Brewing 3 who buys a Brewing feat that requires only Brewing 2 gets a 5 XP discount. A witch with Brewing 1 or higher gets a 5 XP discount when buying a Brewing feat that does not require the Brewing skill at all. This ensures that it does not matter whether a witch buys feats or skills first; her total XP expenditure should be the same either way.

General Skills

Animal Handling

Used to understand animals and interact with them: to calm them, tame them, ride them, train them, command them, or predict how they might act.

Athletics

Used to run, jump, swim, climb, somersault, and generally get about the place more easily and impressively.

Botany

Used to raise crops and herbs in a witch's garden, find them out in the forest, or identify a fishy-looking leaf.

Deception

Used to mislead, lie, prevaricate, or filibuster, without anyone catching on that you're doing it. Many witches make it a rule not to lie. That doesn't mean they always need to tell the whole truth, so this can still be a useful skill for them.

Healing

Used to bind wounds, set bones, diagnose diseases, and deliver children. This covers first aid, extended care and even surgery. It does not cover the use of herbs, poultices or potions; these fall under Botany and Brewing. It can be used to diagnose a patient's sickness in the first place, however: an essential step in applying the correct potion.

Insight

Used to read people, as individuals or crowds. This can include judging people's attitude and confidence, telling when and why they're uncomfortable, picking up on tells that they're lying, or predicting whether an argument is likely to come to blows. It can be particularly useful for guessing at people's levers and buttons when preparing to manipulate them.

Intimidation

Used for making threats: anything from subtly suggesting that you know a secret somebody would rather wasn't public knowledge, to outright yelling that you'll break the bugger's knees if he doesn't sit down and shut up *right now*! This doesn't even have to involve speaking; turning half a mob into frogs can certainly discourage the rest from tangling with you.

Perception

Used to see, hear, or smell things. This includes noticing things that are out of place, such as hearing someone sneaking up behind you or spotting that your hat is missing from its peg. It also covers active attempts to discern things, such as picking out details on someone at the other end of a street, eavesdropping, or identifying a faint smell. Lastly, this is the skill used when trying to follow the trail of an animal or person.

Persuasion

Used to influence or convince a person or crowd: to make them believe a particular thing or act in a particular way. This can be through subtle suggestion and manipulation, or through reasoned, logical argument. If you're attempting to persuade someone to act based on a falsehood, this might require both a Deception test to avoid being caught in the lie, and Persuasion test to motivate them to act.

Socialising

Used to befriend people, mingle with them, build rapport, and get into their good graces. A good socialiser is everybody's best friend within a few minutes of meeting them, and might be trusted with secrets people would never otherwise give up. Additionally, the GM may call for a Socialising test to determine how well you know a member of your steading or a nearby one.

Stealth

Used to do things without being noticed, such as sneaking up behind someone, peeking out through a bush, or lifting a guard's knife from his belt. You can even try to blend in with a crowd (take The Hat off first), or rifle a man's purse while he watches your other hand.

Weaponry

Used for everything from stabbing people with a concealed knife to clonking them over the head with a hefty staff, or even slugging them with a mean right hook. Also used for throwing things, or shooting them with a bow.

Discipline Skills

Brewing

Used to brew tinctures, tonics, elixirs, and other potions. This doesn't always require a cauldron: it also covers mixing poultices and the like. Even without any feats from the discipline, you can use this skill to brew remedies for diseases and other minor ailments. Of course, you can also make booze.

Divination

Used to see the past and future, and places many miles away. It's not limited to seeing either; a diviner can eavesdrop on a conversation in the next village, or track a person better than any bloodhound.

Flying

Used by a witch on a broomstick, whether she's settling in for a cross-country flight, showing off with a barrel roll, or pulling a stalled stick out of a deep dive. This is also the skill used for feats of flying by a winged animal or familiar.

Golemancy

Used to will life into inanimate creatures of clay, or other materials. A skilled golemancer can make more golems, make them smarter, and, of course, force life into increasingly substandard bodies.

Necromancy

Used to pervert the natural order and bring the dead back to life, or at least commune with them from beyond the veil. Also used to send them on again, if hitting them over the head with a big stick won't suffice.

TN	Example Task
9	Discerning the power of the Necromancy animating a shambling corpse.
12	Identifying the purpose of a necromantic rite from the chalk circle left behind.
15	Filtering the true facts about vampires from the baseless rumours that surround them.
18	Discerning the power of the Necromancy that previously animated a no-longer-shambling corpse.
21	Performing a complex necromantic ritual using nothing but two small sticks and a fresh egg.

Projection

Used to shift your mind outside of your own head, and possibly to shunt it into other people's. Vacating your body is a risky business, and one of the most important skills in Projection is finding your way back home.

Ritual Magic

Used to perform rituals with magical circles. Ritual circles have many commonalities, even across the various disciplines, and this skill governs your familiarity with their intricacies and quirks. Besides the discipline of Ritual Magic, you may also use this skill to quickly and accurately draw the ritual circles of other disciplines.

Sigil Magic

Used to scribe, empower, and identify magical sigils. Much as Ritual Magic works with ritual circles, Sigil Magic governs familiarity with sigils and marks, and the ability to scribe them quickly and accurately.

Sympathetic Magic

Used to manipulate people or things using effigies, poppets, or other imitative talismans. The idea of Sympathetic Magic is that one can't affect the imitation of a thing without affecting the thing itself.

Willing

Used to force the universe to fall into line with what you know is true. There is a real knack to convincing yourself of something well enough to make this work, and this skill governs how good you are at it.

Speciality Skills

Speciality skills behave a little differently to other skills. A character does not gain ranks in the skills themselves, but in one of their specialities. Ranks for each speciality are tracked independently. For example, a witch might have Crafting (Carpentry) 1, Crafting (Cooking) 2 and Crafting (Smithing) 2. Each speciality skill provides a list of recommended options, but the GM may approve others.

The GM may also approve specialities that don't quite fit into one of the categories provided by the skills, if a player can think of and requires one.

Crafting

Used to make things, quite broadly. This covers the creation of most kinds of objects, although some kinds of crafting are still covered by other skills, such as Brewing. Available specialities include the following:

- Carpentry

- Cooking

- Embalming

- Jewellery

- Masonry

- Pottery

- Seamstressing

- Smithing

- Woodcarving

Lore

Used to know and recall assorted knowledge from more academic fields, such as history, geography, and religious doctrine. Many fields of knowledge, such as magic and Botany, fall under their own skills; this covers those that don't. Available specialities include the following:

- Astronomy

- Geography

- History

- Nobility

- Philosophy

- Religion

- Weather

Performance

Used to entertain, amuse or impress people, or perhaps just to distract them. Not everything that entertains people must use this skill; people can easily be entertained by a show of a magic or a sword fight, which might use another skill. Performance covers things done primarily for entertainment. Available specialities include the following:

- Dancing

- Drumming

- Harping

- Piping

- Puppetry

Chapter 4: Familiars

Awizened old woman leans back in her rocking chair, eyes closed. A white cat lies curled in her lap, its own eyes also shut, purring as she rubs its chin.

A handsome, tanned woman stands on the peak of a grassy hill, arm held aloft. A falcon dives from above, alighting on her thick leather glove. It casts its eyes north-west, then knowingly back at the witch. With a sly grin, she throws the bird back into the air and strides downhill after it.

A bright-eyed girl, no more than thirteen, stands beside a bubbling cauldron, carefully teasing the seeds from a pine cone with a small knife. "Sage leaf next, Harold?" She looks up at the frog on the kitchen bench, as it croaks and nudges one of the piles of herbs that surrounds it. "Ohh, right. Rosemary. Of course..." The girl shakes her head and tuts to herself as she counts out seven leaves into her hand and drops them in the cauldron. Harold peers over from the bench, keeping a close eye on the brew as it slowly turns a deep blue.

No Mere Beast

A witch's familiar is no mere animal. It is a fusion of a tamed beast, and a tiny sliver of soul from the witch herself. Obtaining a familiar is one of the first steps for any witch-in-training, and the familiar often aids the witch in her subsequent learning.

Familiars are intelligent creatures, in some cases even more intelligent than the witches they are bound to. They understand language, though the limits of animal form mean that most are incapable of speech. Despite this, the bond that a witch shares with her familiar allow them to communicate. With simple looks and gestures a familiar can communicate great meaning to its witch, communicating as effectively as if through speech. This ability does not extend to other witches, and es-

pecially not to layfolk, who may require a test to interpret a familiar's communication. Pointing and beckoning are typically fairly unambiguous, however.

A witch's communication with her familiar allows her to lean on its expertise when her own is lacking. A witch may use her familiar's ranks in a skill in place of her own, as long as the test takes at least a minute, and she can confer with her familiar through the duration. Similarly, a familiar may use its witch's ranks in a skill under the same conditions.

Binding a Familiar

Binding a familiar takes place in a simple ritual: achievable by even the most novice witch, though often performed under direct tutelage. It requires a small ritual circle, and takes an hour to perform. The animal to become the familiar must be tamed by the witch beforehand, at least enough that it willingly remains by her side throughout the ritual. Many witches find this to be the hardest part of binding their familiar, and it means that some animals make for rather rare familiars. Lastly, the witch must offer up a sliver of her own soul, to seal the bond. She does so by feeding the familiar animal a drop of her own blood.

Upon completion of the ritual, the animal and the soul-sliver are fused to form a new entity, the familiar. It retains many traits from the animal, but becomes decidedly more human in personality. Slight changes to its physical form often manifest, such as a coat that always remains strangely glossy, a slight chill to the touch, or sharper, whiter teeth. Changes in eye colour are especially common. Lastly, the sliver of the witch's soul included in the creation of a familiar also influences its personality. It ensures that, although a witch and her

familiar may not always get along, and can certainly disagree on the best way to go about something, they will always have each other's best interests at heart.

Creating a Familiar

From the perspective of character creation, there are many things to bear in mind when creating a familiar. While the familiar is unlikely to take the foreground as much as the witch herself, they are still a character in their own right, and should be designed as such.

The most important decision is the form the familiar will take, the animal they were created from. This determines the familiar's attributes, skills and abilities. Note that familiars, as non-human characters, may have attributes below the human 0 to 5 range.

Beside its game statistics, it is also important to get an idea of your familiar as a character. Try answering some of the following questions.

- What is your familiar's name?

- Is your familiar male or female? Do you not know?

- At what stage in her life, and her training, did your witch bind her familiar?

- Do your witch and her familiar get along? Do they engage in playful banter? Philosophical debate?

- Does your familiar have any quirks, physical or mental?

Lastly, it is important to decide whether each familiar will be played by the player or the GM. Both are valid, but if the GM is playing familiars they should typically act in their witch's best interests.

Familiar Injury and Death

Familiars suffer damage, shock, and death just like other characters. A witch is always aware when her familiar dies, feeling it as a searing pain in her very soul. It is even worse the other way around, however. If a witch dies and her soul departs the

world, it tears free the shard of soul bound in the familiar, killing it.

It is possible to recover a deceased familiar. This requires the witch to tame another animal of the same kind, and repeat the original binding ritual upon it. The familiar's soul and personality are entirely restored, and it may take either the new animal's appearance or its original one.

Repeating the ritual takes another sliver of the witch's soul, provided through another drop of blood. As such, recovering a deceased familiar costs 10 XP every time.

Familiars tend to age more slowly than a normal animal of their kind would, growing old and dying at the same time as their witch does.

Familiar Fighting

Some witches will be inclined to have their familiars fight for them. This is perfectly valid; some familiars will even make better fighters than their witches. In structured time, familiars take their turn at the same time as their witch, using their witch's initiative score.

Familiars cannot normally use weapons, what with lacking hands. Some can make unarmed attacks, and the number of dice they roll for their damage tests are given in their list of abilities. If this is not given, they have no effective attacks.

"No effective attacks" does not mean that they cannot fight at all—a rat still has teeth. It simply means that any fight between one of these familiars and one *with* effective attacks is a foregone conclusion. If two creatures without effective attacks end up in a fight, it may be prudent to reduce several minutes of fighting to one opposed test, or a handful of them.

Familiar Advancement

Just as *you* can learn and improve, so can your familiar. Familiar may advance their attributes and skills, and even acquire feats. The cost to do so comes from the witch's normal XP, so helping your familiar to develop comes at some cost to your own improvement. The price is often well worth it, however; your familiar is a constant and loyal companion, and can contribute greatly in many situations.

Besides, you might learn a thing or two yourself while teaching your familiar.

The XP cost of increasing your familiar's attributes and skills are presented in the following table. These are independent of your familiar's current score in the attribute or skill. However, animals are less flexible in their learning than humans, and their development is limited by their initial form. As such, a familiar may only increase each attribute or each skill once. Furthermore, discipline skills and speciality skills are particularly difficult to learn: a familiar may only increase one of these skills if they already have at least one rank in it.

Statistic	XP Cost
Attribute	15
General	15
Discipline	25*
Speciality	15*

Must have at least 1 rank already.

You can also buy feats for your familiar. The available feats are given in the section Familiar Feats. These are not part of any discipline, so don't benefit from any discounts. Some of these feats require a particular kind of familiar, while others require your familiar to have particular skills. This might affect your choice of familiar, so it can be worth reading these feats before selecting a familiar. However, you will sometimes be able to train an unskilled familiar in order to acquire a particular feat, so this needn't entirely dictate your choice.

Familiar Animals

A list of the types of animal available as familiars is presented below, along with the attributes, skills, and abilities of the familiar. Besides the abilities listed below, the players and GM are encouraged to apply common sense. For instance, familiars lack thumbs and will struggle with door handles, and a weasel can squeeze through a smaller hole than a hound.

If you would like your familiar to be an animal not presented on the list below, discuss your option with your GM. It might be possible to design a new familiar for you to use, or to use the statistics of a familiar presented here to represent something else. Note that familiars are fairly small animals; the exclusion of anything larger than a medium-sized dog is intentional.

Many types of familiar—more powerful ones—come with an associated XP cost. This is deducted from the witch's starting XP. Some types of familiar also come with options which may be purchased for an additional XP cost. These represent inherent differences in the animal used and must be purchased at the same time your familiar is created. You may only select one option; they are mutually exclusive.

Bat [15 XP]

Might	Ken	Will	Charm
-2	1	2	0
Grace	Wit	Heed	Presence
2	2	2	0

Speed: 2, 15 flying

Skills: Divination 1, Flying 1, Perception 1, Stealth 1

Lurkers in darkness, and nocturnal flyers, bats fit right in with a certain type of witch. Their echolocation not only makes them excellent scouts in dark caves, but also lends them a slight natural talent with Divination.

Echolocation: The bat can sense perfectly in darkness, or even when blinded, using its echolocation. This works within about 50 metres. The sounds it produces are beyond the hearing range of humans, birds, fish, and amphibians, but can be detected by smaller mammals, such as cats, dogs and rats, as well as some insects.

Vampire Bat [5 XP]: The bat gains Weaponry 1, and it rolls 1 die for unarmed damage tests. Its bite is painless, and can go unnoticed by the victim. A full feed (one dose of blood) takes about 30 minutes, but it draws enough blood to use as a taglock in just one action—even if it deals no damage. It can regurgitate any blood it drinks at any time within the next few hours.

Cat [20 XP]

Might	Ken	Will	Charm
-2	2	2	3
Grace	Wit	Heed	Presence
3	2	2	1

Speed: 10

Skills: Athletics 1, Deception 1, Perception 1, Socialising 2, Stealth 2

Graceful and charming on the outside, cats can be incredibly sly and manipulative underneath. Just like many witches.

Natural Acrobat: The cat rolls an extra die on tests to jump, retain its balance, land on its feet, or avoid damage from falling.

Cat's Eyes: The cat can see excellently in the dark. It suffers no penalties in low-light conditions, though it is as blind as anyone in complete darkness.

Claws: The cat rolls 2 dice for unarmed damage tests.

Crow/Raven/Magpie [10 XP]

Might	Ken	Will	Charm
-2	2	2	1
Grace	Wit	Heed	Presence
2	3	2	1

Speed: 2, 15 flying

Skills: Divination 1, Flying 1, Necromancy 1, Perception 1

Crows and other corvids are the smartest birds, and among the smartest animals of all. Many people see their appearance as an omen, typically of ill fortune, or death. If they're followed by a witch, this might even be the case.

Thief of Glitter: The crow rolls an extra die on Perception tests to spot shiny objects.

Dog [20 XP]

Might	Ken	Will	Charm
1	1	3	1
Grace	Wit	Heed	Presence
1	1	2	2

Speed: 12

Skills: Intimidation 2, Perception 2, Weaponry 1

A man's best friend, and often a witch's too. Dogs are a diverse lot, including hunting dogs, sheepdogs, sled dogs and more.

Bite: The dog rolls 5 dice for unarmed damage tests.

Scenthound [5 XP]: The dog rolls an extra die on Perception tests relying on smell.

Greyhound [5 XP]: The dog has a Speed of 20.

Sheepdog [5 XP]: The dog has Animal Handling 2.

Ferret/Stoat/Weasel [15 XP]

Might	Ken	Will	Charm
-2	1	2	1
Grace	Wit	Heed	Presence
3	1	2	0

Speed: 8

Skills: Athletics 1, Stealth 2, Weaponry 1

A ferret, stoat, weasel, polecat, ermine, mink, or marten. Despite their small size, these creatures are ferocious predators. Their long, narrow bodies allow them to invade the burrows of much smaller animals, or the trousers of their witch's unfortunate foes.

Bite: The ferret rolls 2 dice for unarmed damage tests.

Slippery: The ferret's Dodge Rating is increased by 2.

Frog/Toad [0 XP]

Might	Ken	Will	Charm
-3	1	2	-1
Grace	Wit	Heed	Presence
-1	1	0	-1

Speed: 4, 4 swimming

Skills: Brewing 1

Frogs and toads make excellent companions to brewing witches, due to their natural affinity with water. Particularly with some of the stuff that gets into the murkier ponds around. . .

It is important to try and keep their skin moist, but maybe refrain from dropping them in the cauldron.

Amphibian: The frog can breathe underwater.

Leapfrog: The frog can jump at least 3 metres from a standing start. It rolls an additional die on tests made to jump.

Owl [15 XP]

Might	Ken	Will	Charm
-2	3	2	1
Grace	Wit	Heed	Presence
2	2	3	1

Speed: 2, 12 flying

Skills: Flying 1, Perception 2, Stealth 1

The great wisdom of owls makes them well suited to those witches who enjoy a spot of intellectual conversation, and can't find any other humans who seem to be up to it. They also make excellent nocturnal scouts, and even hunters.

Night Eyes: The owl can see excellently in the dark. It suffers no penalties in low-light conditions, though it is as blind as anyone in complete darkness.

Swooping Talons: The owl rolls 2 dice for unarmed damage tests, or 3 dice when striking from a dive.

Raptor (Eagle/Falcon/Hawk) [25 XP]

Might	Ken	Will	Charm
-1	1	2	-1
Grace	Wit	Heed	Presence
3	2	3	2

Speed: 2, 20 flying

Skills: Flying 2, Perception 2, Weaponry 1

Raptors include buzzards, eagles, falcons, harriers, hawks, kites, and osprey; birds of prey. They are excellent flyers, have keen eyesight, and nobody would want to tangle with their wicked beak and talons. Among the nobility, falconry is largely a status symbol, but a witch with a raptor for a familiar has herself a great asset.

Eagle Eyes: The raptor rolls an extra die on Perception tests to see things at a long distance.

Beak & Talons: The raptor rolls 3 dice for unarmed damage tests, or 4 dice when striking from a dive.

Rat/Mouse [0 XP]

Might	Ken	Will	Charm
-3	1	2	-2
Grace	Wit	Heed	Presence
1	1	1	-1

Speed: 8

Skills: Stealth 1

The rat is a rather widely reviled animal, but it's certainly easy for a new witch looking for a familiar to find one. And it can get into smaller places than a cat or owl, which often proves helpful.

Filth-Liver: The rat rolls an extra die on tests to resist poison or disease.

Keen Smell: The rat rolls an extra die on Perception tests relying on smell.

Songbird [5 XP]

Might	Ken	Will	Charm
-3	1	2	2
Grace	Wit	Heed	Presence
2	2	1	0

Speed: 2, 15 flying

Skills: Flying 1, Performance (Singing) 2

Songbirds include sparrows, larks, robins, wrens, thrushes, warblers, nightingales, and countless other types of bird. They fill the forests and woods, and a witch seeking one needs only to follow the sound of singing.

Songspeak: The songbird may use its song—which can carry for a few hundred metres—to communicate with you, just as effectively as through speech. If it learns to communicate with any other creatures, such as through Familiar Familiarity, Familiar Witchspeak, Familiar Layspeak, or Familiar Beastspeak, it can use its song for that too.

Spider [5 XP]

Might	Ken	Will	Charm
-5	1	1	-2

Grace	Wit	Heed	Presence
2	1	2	-1

Speed: 2

Skills: Intimidation 1, Stealth 2

Crawling up walls, hanging from ceilings, and so tiny as to avoid notice, spiders make excellent spies. They also terrify some people, which can often prove handy.

Web Spinner: Given about an hour, the spider can spin a cobweb. This does nothing to creatures of much size, but traps insects and the like on contact. Particularly dense webbing can also obstruct vision.

Spider Climb: The spider can move at full speed over walls and ceilings, at no risk of falling. The spider can also hang from a surface on a single strand of web silk. It spools out this strand, or climbs up it, using its usual Speed.

Venomous [5 XP]: The spider may inject venom with a bite. The bite is not immediately harmful, and in some cases, may go unnoticed. Intense pain at the site of the bite begins after about 5 minutes. Sickness, including nausea, vomiting, and weakness, develops over the next hour, and may last several days. Victims must make a Might test to determine the severity and duration of symptoms. Critical failure on this test leads to death.

Silk Sailor [5 XP]: The spider is light enough to be carried on the wind, ballooning on a single thread of gossamer. It gains Flying 1. As an action, it can spool out this gossamer thread, and take off. It will only fly in moderate or strong winds, and cannot control the direction of its flight; it goes where the wind blows. However, it can travel many hundreds of miles this way, moving quite quickly in strong enough winds.

Familiar Feats

Familiar Familiarity [5 XP]

Prerequisites: None

Each "language" that a witch shares with her familiar is unique, relying on the bond between their souls. However, all these "languages" share something in common, and, with a bit of work, your familiar has picked up some of this.

Your familiar can now communicate with any other witch's familiar, just as quickly and easily as it can communicate with you. This works in both directions, with your familiar both "speaking" and "listening".

Familiar Witchspeak [5 XP]

Prerequisites: Familiar Familiarity

A few more language lessons between you and your familiar have taught your familiar to communicate with other witches; and you to communicate with other familiars. This works just as quickly and easily as communication between you and your own familiar, and in both directions.

Your familiar can only communicate with other witches who have—or once had—a familiar of their own. However, it can communicate with anyone who has somehow had a familiar, even if they are not a witch.

Familiar Layspeak [15 XP]

Prerequisites: Socialising 1 (Familiar), Familiar Witchspeak

Communicating with layfolk is *far* harder than communicating with witches; most people aren't even expecting an animal to talk to them! But, your familiar has finally learned to talk. It can form human speech, although some of its animal

nature is audible in its voice—it will require a test to sound properly human.

Familiar Beastspeak [10 XP]

Prerequisites: Animal Handling 1, Animal Handling 1 (Familiar), Familiar Familiarity, Beast Whisperer

Just as you have learned to communicate with animals, you have taught your familiar to. It ought to be easier—it's nearly an animal itself, after all!

Your familiar gains the benefit of Beast Whisperer. If you also have Beast Tongue or Critter-Chatter, your familiar gains the benefit of those as well.

Familiar Scribing [15 XP]

Prerequisites: None

You have taught your familiar the basics of Ritual Magic, enough to scribe ritual circles. It has the knowledge required to scribe any ritual circles you can scribe, from any discipline. Its physical form may still limit its ability to do so—a dog can scratch in the dirt more easily than a spider. It may be slower at scribing than a human, but can still help you complete a circle faster if it assists you.

Your familiar still cannot perform the rituals that use the circles, although circles such as the Circle of Cushioning do not require this.

Chapter 5: Tools of the Craft

Most witches don't work naked, despite what some folks would have you believe. In fact, many disciplines of magic require a fair bit of equipment; a lot of witches keep their pockets stuffed full of ritual components, and handy tools.

Acquiring Equipment

Coven encourages a somewhat fast and loose approach to equipment. Players aren't required to track every piece of string their character keeps in her pockets. In fact, they should generally be assumed to have most of what they need for their magic, and other handy items and tools they might reasonably keep in their pockets. Ritualists are assumed to carry chalk; sympathists normally have a few poppets; most necromancers carry a candle. Furthermore, brewers are assumed to have a few doses of any potion they know how to prepare on hand, most of the time. If in doubt, the GM has final say over whether a character has a particular piece of equipment on hand, but should account for the character's personality in assessing this.

More substantial or important equipment should be kept track of, however, and the GM may need to be made aware of it. It makes a lot of difference to how people react when someone is wearing a sword, or carrying a bow. And the GM may impose penalties on some tests if you're lugging 50 kilos of grain around.

Even for these more substantial items, there is no cost to acquiring equipment at character creation. Your witch has been knocking around for a few years, at least, and is assumed to have picked up everything she needs on a day-to-day basis. More outlandish things should be checked with your GM, but even a decent sword, a bow suited to her Might,

a large cauldron, and a still are reasonable items to assume a witch would own, if she wants them.

There are a few items that should be established at the start of play, assuming any witches in the coven are interested in the relevant disciplines. Does the coven have a crystal ball, and are there any nearby standing stones, or stone circles? These should be a matter of discussion between the GM and all the players.

There are also a couple of essential items which every witch is assumed to begin with, but which may be detailed and fleshed out as the player wishes: namely, a trained broomstick and The Hat. Lastly, a player should decide on the details and contents of their witch's cottage and garden.

Barter

Sometimes a witch needs to acquire new equipment during the course of the game. If she doesn't have it in her pockets, she might have something at home. She might find something suitable out in the wilderness, or she might be able to make it. But, for some of the trappings of civilisation, she might be inclined to trade for them.

Coven's early medieval setting assumes a world not of currency, but of barter. Village folk trade goods for goods; ten chickens for a cow, a new plough for a month's potatoes, shoeing a horse for some loaves of bread. Witches mostly trade in favours, earned in cures and other services. Cure someone's pig, ease their back ache, deliver their son safely; they'll be inclined to keep you well fed, or lend you what other aid they can.

A witch with a steading, who puts the effort in to help her people, earns enough favours to keep fed, and to pick up a few other items as she needs them. If if she goes into the village looking for something, she can often find her someone who owes her one,

or is willing to help to stay in her good graces. As such, it isn't necessary to spend time playing out the acquisition of necessities, like food, and simple magical components. However, for something more substantial, or urgent, the village folk might want a favour done in kind first. Or they might take a little persuading. The GM can use this to add a little extra challenge, or drama, as appropriate.

Losing Equipment

Some role-playing games treat a player character's equipment as sacrosanct. Players have often paid a significant character creation cost for their equipment, and it could be unfair to take this from them. *Coven* intentionally avoids this idea; the players have paid nothing for their character's equipment, and shouldn't expect that they can always hold on to it.

As a GM, you should feel free to deprive the characters of their equipment whenever the plot, drama, or dice call for it. Steal it, break it, drop it off a cliff; go wild. The rules make generous provision for improvising alternative equipment, and finding other solutions to problems; make the players use these. Keep them on their toes, always thinking, solving problems, improvising. That's what being a witch is about, after all. And if they come up with an interesting new use for an item, or a novel substitute for a magical component, let them have it. But don't let them rely on it for everything.

This is not to say that a character cannot have equipment that they're attached to: their grandmother's crystal ball, their father's sword, their wedding ring. Nor should you deprive them of these things without reason. But feel free to make them *fight* for them. Putting a precious object at risk is an excellent way to introduce more drama, to raise the stakes. To make it personal.

This goes double for a witch's cottage. While most village folk will respect a witch's cottage, her true enemies certainly won't. Don't always give her a place to rest, to recover, or to prepare. Sometimes, nowhere is safe. Her cottage is her home turf, and she ought to have the advantage there, but she can still be forced to fight for it.

Common Magical Components

The various rites and magics of the various disciplines of witchcraft require too many different materials to enumerate here. However, there a few components that make a regular appearance. Some details of their acquisition, construction and use are given here.

Ritual Circles

A ritual circle describes any large arrangement of symbols or shapes required by a rite. They are traditionally drawn on the floor in chalk, but other methods are far from uncommon; the visibility and accuracy are the only important aspects for most rites. Some witches use paint for permanence, or even chisel their circles into stone. Many a witch in a hurry has scratched their circles into the dirt with the toe of their boot. Some witches even embroider their circles upon sheets of fabric that can be rolled up and laid down where needed. However, a roll bearing even the smallest of circles is most of the height of a man.

Each rite requires a ritual circle of a particular design. The shape is different for every rite, but the same each time the rite is performed—even by a different witch. As such, it is common practice to scribe a circle just once and use it to perform the rite many times. Ritual circles are not even universally circular, although it is the most common shape and almost all have some sort of symmetry. Squares, triangles and hexagons are not uncommon, and pentagrams are particularly common in certain disciplines.

A ritual circle must be horizontal, and on a relatively flat surface. It must be the right way up—on a floor, not a ceiling. Obstructions inside it, such as large rocks, furniture, or the pillars of a building, mean that using it for magic requires an appropriate test. No two ritual circles may overlap in any fashion, or even encompass one another.

Rituals using a ritual circle can be performed by a witch standing inside or outside the circle, unless specified otherwise. If some particular object is clearly the focus of the ritual—such as a corpse being reanimated, or an object being destroyed—it must be inside the circle, and must remain there for the entire casting of the rite.

Ritual circles are classified primarily by their size. A rite can be performed with a larger circle than it requires, unless specified otherwise. Furthermore, the following list only describes the sizes typically *required* by rites; circles of intermediate sizes, or even larger than large, can be scribed, and might be useful in some situations. Legends even tell of a witch that once scribed a ritual circle around an entire castle.

- A small ritual circle can be scribed entirely in arm's reach while standing in one spot. It can comfortably be drawn in a couple of minutes.

- A medium ritual circle is a few paces across. Most houses should have a room large enough to draw one in, if the furniture is moved. It can comfortably be drawn in a quarter of an hour.

- A large ritual circle is at least two dozen paces across. A ballroom or village hall is probably the only place one could be drawn indoors, so most are drawn outside. At least a couple of hours are required to draw such a circle without haste.

Standing Stones

A standing stone is simply a single, unbroken piece of stone, taller than a man and standing upright. The shape is rather unimportant, as long as it is plainly recognisable as being upright—its longest dimension must be the vertical one. These are naturally available in some locations, although more often they are lying down and might need a group of strong people to push them upright. Elsewhere, they must be quarried out, or carried in. A typical standing stone weighs at least 10 tonnes.

Stone Circles

Some rites require a circle of standing stones, called a stone circle. Such a circle must be at least the size of a large ritual circle, with at least a dozen stones. The arrangement and shape of the stones is unimportant, as long as it is recognisable as a ring, and so the same circle can be used for all rites that require one. Constructing a stone circle is no easy task, typically requiring weeks of work by much of a village, even if the site is quite close to a stone quarry.

Taglocks

A taglock is any part of a person's body, such as a piece of flesh, a strand of hair, a nail clipping, a drop of blood, or a gob of saliva. It is often used to bind a spell to a particular target. It can always be picked off a person—although taking a hair without being noticed might be difficult—but people often leave taglocks behind them, especially in places they frequent. Finding a taglock in a place you suspect someone might have left one, such as their house or a bed they've slept in, typically uses Perception.

Blood

Blood drawn from a creature can act as a taglock. But it is more than just that. It is a creature's lifeforce, and, even drained from their body, it remains very potent.

Many spells call for blood, in varying quantities and from various creatures. Extracting a mere drop of blood carries no ill effects. Beyond that, blood is measured in abstract *doses*. One dose of blood is about 100 ml; about a mouthful.

For humans and similarly sized creatures, extracting 1 dose of blood deals 1 point of damage. A human killed and drained completely dry can yield about 50 doses. Creatures damaged in combat, by edged weapons, will also spill blood; 1 dose per point of damage dealt. This blood will typically be lost in the dirt, however.

This rate—1 dose per point of damage—is for humans, who typically contain about approximately 5 litres of blood in total. Differently sized creatures will provide appropriately more or less blood. A dog will hold about 10 doses in total, a cat 1 or 2 doses, and getting 1 dose of rat's blood would require draining several rats.

Poppets

A poppet is an abstract representation of a person, although not a particular person. Voodoo dolls are a typical example. A poppet can be crafted from cloth, wood, clay, wax, or other suitable material. It should be recognisable as a human, bearing four appropriately-arranged limbs, a head, and two eyes. However, if it is to be used in Sympathetic Magic affecting a non-human creature, it should resemble

whichever creature the magic is intended to affect. A poppet should be at least a handspan tall, though can be much larger.

Effigies

An effigy is much like a poppet and follows all the rules for one, except that it represents a particular person and must be crafted in their likeness. It can be used only to affect the person it resembles. Ideally, an effigy should be recognisable to even passing acquaintances of the person it is supposed to represent. Less recognisable effigies will require an appropriate test to be used for magic.

Cold Iron

Cold iron is mostly just a poetic term for iron, based upon the fact that the metal tends to feel cold to the touch. However, magic that requires cold iron *does* require that the metal is not heated—it must remain cold to the touch. Some rituals make use of various cold iron implements, but it is most commonly used in magic to affect ghosts.

Crystal Balls

A crystal ball is a polished sphere made of glass or quartz crystal, often used in scrying. Crystal balls are very difficult to produce or acquire. A player must obtain permission from the GM to have one among their starting equipment, and the GM is within their rights to place some limitation upon it. A witch just starting out in her own steading will likely have a substandard ball—scratched, or not quite spherical. Even experienced witches often share one among the whole coven, and an apprentice likely has to borrow her teacher's.

Most witches leave their crystal ball in their cottage, to prevent it coming to harm. Acquiring a new ball, if one is smashed, can be quite a challenge—often an excellent opportunity for the GM to present an adventure.

Taking a crystal ball into bright sunlight is dangerous, as it has a tendency to focus the light and set things on fire. Most witches cover theirs with a dark cloth when it isn't in use, and scry in dimly-lit rooms.

Tarot Cards

A deck of tarot cards is much like a deck of standard playing cards, with the addition of Knights, joining the Kings, Queens, and Jacks, as well 22 other illustrated cards, such as The Fool, Justice, and The Tower; the Major Arcana. Creating such a set of cards is not prohibitively expensive, but performing all the illustrations and so forth certainly requires a lot of time. Any witch who requires such a deck will own one, but replacing it should it be lost can take quite a while.

In a pinch, it isn't too hard to use a regular deck of cards in place of tarot cards, although it certainly requires a test. Some expert seers have been known to use dice, or some other instrument of chance, in place of using cards at all.

Herbs

Herbs are an important component of most potions and poultices, as well as many spells. Note that the term "herb" is used to encompass many things that are not technically herbs at all, such as fruit, fungi, tree bark and so on.

There are hundreds, perhaps thousands of different herbs, so instead of tracking every one, they are simply divided into categories based upon rarity. Each potion or spell lists the highest rarity of herb that it requires. Actual identities of the herbs may also be given, and can be used as guidelines to help improvise alternative spell components.

Herbs are classified as ubiquitous, common, uncommon, rare, or extraordinary. This covers both how common the herb is in the wild, and how difficult it is to cultivate in a garden.

Finding Herbs

Finding herbs growing in the wild uses Botany + Heed. A successful test to find herbs provides enough for a few potions or poultices, or a few performances of a rite. Under normal circumstances, this should be enough for the task at hand, or to restock a witch's supply. But if the witch is trying to brew a potion for everyone in a castle, this supply might not cut it.

- Ubiquitous herbs are incredibly easy to find and require no test. They are primarily weeds

that grow just about everywhere, whether people want them to or not. They should almost never take more than five minutes to find as long as you're outside, and even less if you're in a field or forest.

- Common herbs typically require searching a few hedgerows. They'll certainly turn up in an hour, and can be found much faster with a relatively easy test.

- Uncommon herbs might require searching a large swathe of forest to even turn up one plant. This takes at least an hour, typically more, and requires a difficult test.

- Rare herbs might not be found even searching an entire forest. Performing such a search exhaustively is infeasible, but a skilled botanist knows how to look in the right places. Still, this can take an entire day and requires a very difficult test.

- Extraordinary herbs are not found in the wild under any but the most exceptional circumstances. They typically need to be traded from far-away places, sought out in mystic groves, or coaxed to grow under unusual conditions. The GM may make a quest out of finding them, in order that a witch can begin to cultivate them.

Cultivating Herbs

To get a larger and more reliable supply than she can find in the wilderness, a witch can grow herbs in a garden. Guidelines on keeping a garden are given in the section The Garden. However, there are additional skill requirements to grow some herbs.

Anyone can grow common herbs or ubiquitous herbs in a garden. As far as the weedy ubiquitous herbs go, most of the effort goes into keeping them under control. Rarer herbs are harder to cultivate, however, requiring a witch—or a familiar—skilled in Botany. Extraordinary herbs, in particular, are liable to attack or flee from a witch who doesn't care for them properly.

The following table gives the Botany skill required to cultivate a herb.

Rarity	Skill	Examples
Ubiquitous	-	Dock, Nettle, Clover
Common	-	Lavender, Rosemary, Elderberry
Uncommon	1	Tomato
Rare	2	Truffle
Extraordinary	3	Mandrake, Triffid

Weapons

Weapons are divided into several broad categories. Players are free to describe their character's weapons how they wish, within the bounds of reason, placing them in one of the categories. Anything a character might find at hand and hit people with can also be placed into a category.

A weapon's accuracy is added as a flat bonus to rolls to hit, in place of an attribute. A weapon's damage determines the number of dice rolled for the damage test upon hitting. The highest 3 dice are kept, as always, but the number of dice rolled are determined by the weapon instead of the wielder's skill. The wielder's Might is added to the damage test for melee or thrown weapons, but not for bows or blowguns. The bonus to the damage test for bows is determined by their draw weight, as explained in their section. Blowguns receive no bonus to the damage test at all.

Weapon	Accuracy	Damage	Range (metres)
Unarmed	+2	2d*	Melee
Club	+4	4d	Melee
Knife	+2	5d	Melee
Hand weapon	+4	5d	Melee
Thrown rock	+0	2d	$5 + 5 \times$ Might
Thrown weapon	+0	4d	$5 + 5 \times$ Might
Bow	+2	5d†	$25 + 25 \times$ Draw Weight
Blowgun	+2	3d‡	15

* For a human; may differ for an animal.

† Add the bow's draw weight, instead of your Might.

‡ Do not add your Might.

Unarmed

A punch, a kick, or a headbutt. This is any attack you make without any weapon at all.

2d is for humans. Animals and familiars will list the number of dice for their unarmed damage tests, but use the same accuracy bonus unless this is also specified. If an animal or familiar's statistics do not mention its unarmed attacks, assume that it has no effective attacks.

Club

A club, a walking stick, a chair, or a cauldron. A club is just about anything you pick up and hit someone with.

Knife

A knife or dagger. Easily concealed, and a staple of blood witches. The short blade costs the wielder reach, but can do as much damage as a sword if you get the enemy in the tender parts.

Hand Weapon

A sword, an axe, a mace, a spear, a pike. This category covers most things actually designed as a weapon and larger than a knife.

Thrown Rock

A genuine rock, but also a teapot, a boot, or a frog. Anything you might pick up and throw. This includes weapons that aren't designed to be thrown, but get tossed anyway, such as swords.

Thrown Weapon

A spear, a knife, a hatchet. Any weapon you can throw that was actually designed for the purpose. Rocks from slingshots fall in this category too.

Bow

A bow and arrow. Also covers crossbows, if you include them in your setting.

Each bow has a draw weight, typically 1 for a shortbow, or 3 for a longbow. Bows can be custom-made with any draw weight from 0 to 5, however.

When using a bow, add the draw weight, not your Might, to the damage roll. However, your Might must equal or exceed the draw weight for you to be able to use the bow.

Blowgun

A tube and dart, with the dart propelled by the power of your breath. Easier to conceal than a bow, a blowgun is often used to subtly deliver an injury poison.

The Broom

Sometimes, walking from one village to another just takes too long. A lot of witches—to maintain their mystique or simply because the townsfolk wouldn't be happy otherwise—even choose to live quite a way from the nearest village. Such circumstances make a broomstick an essential accessory for any witch.

Broomstick flight is no mean feat and while every witch picks up the rudiments, most can use it for nothing more than getting from A to B. The broom needs a running start, has to be ridden sidesaddle, and has a turning circle several hundred metres across. Detailed rules for flying a broomstick can be found in Chapter 11.

Before it can be used, a broomstick needs to be trained to to fly. This requires someone to fly it around on another broomstick so that it can learn

its craft from one of its fellows. It must be held parallel to the broom being ridden, to ensure it learns to fly in the correct direction. The process takes about eight hours. These hours need not be consecutive, but should all be done within a couple of weeks. Once trained, a broom retains its flight skill for a long time. Taking it out for a few hours each year is enough to keep its hand in.

At character creation, every witch is assumed to own a trained broomstick one way or another. It was probably trained using the broom of whoever taught her witchcraft, at least if she's still using their first broom. It might feel like an old friend at this point, the witch familiar with every knot and notch in its handle. A more careless witch might have gone through a few brooms during her career.

The Cottage

The Garden

Many witches keep a garden, for growing herbs, or keeping animals. Normally this is outside the witch's cottage, but sometimes it is somewhere out in the wilderness, or beside the village green. Sometimes, it would be more accurate to call it a farm than a garden. A witch might even keep more than one garden, if she has the time—perhaps one at her own cottage, and one at a fellow witch's place.

A witch's garden does more than simply provide a little flavour to a character; it provides the natural components she needs to work her magic. The most obvious of these are herbs, as described in the relevant section. However, many witches also keep bees for honey; chickens for eggs; sheep for wool; and cows, or goats, for milk. Some even keep a horse, preferring it to a broomstick.

Garden Supplies

A garden is assumed to be accompanied by some storage of its products. Milk doesn't have to come right out of the cow's udder every time you need it, and herbs that must be harvested at a particular time are available in storage when you need them. This storage is assumed to be enough for most purposes—possibly even enough of a herb to brew one potion for everyone in a castle. But it can

still be overtaxed, and that sort of thing shouldn't be tried too often.

Gardening Time

Like most equipment, there are no hard and fast rules about what a witch may keep in her garden— except for the Botany skill required to keep the more difficult herbs (see the section Cultivating Herbs). But caring for a garden is a significant time investment. The more a witch keeps in her garden, the less time she has to tend the rest of her steading, and to pursue her own goals. A few guidelines for the time required are provided below. The effects of this are left up the GM, but mostly they are intended to prevent things getting out of hand. As long as things are kept reasonable, and the witch never has to be away for too long, it is perfectly valid not to bother tracking this time.

Keeping herbs requires effort on a weekly basis. If left unattended for more than a week, it can require an even more effort to get it back into shape afterwards. The particularly needy or unruly herbs might die off, or even escape, during this time.

The amount of effort varies by the maximum rarity of herb in the garden. Ubiquitous herbs require no effort at all; these weeds will spring up on any patch of ground, uninvited. Otherwise, it takes about 4 hours each week for common herbs, 8 hours for uncommon herbs, 12 hours for rare herbs, and 16 hours for extraordinary herbs. These assume a few types of herb for each rarity—a garden with 30 or so different species might take even longer.

Animals require tending almost every day. Typically about half an hour per day, per type of animal, though this may be reduced by a high Animal Handling skill. This assumes only a few animals of each type—a whole herd of cows takes more time. Animals left unattended for more than a day might starve, or escape.

A witch might employ a little help in tending her garden. This could come from family members, or someone who owes her a huge favour. The availability of such help is up the GM. Her familiar may also help her, although only if it has the Botany or Animal Handling skill, as appropriate. It must have also enough Botany skill to keep the relevant herbs, the same as a witch herself. Do employ common sense here—a dog, even a sheepdog, won't be helping with beekeeping.

The Hat

A witch's pointed hat is the most important of her tools, in many regards. There are no particular rules about the hat; its effects are left up to the GM. But it always has an effect on people. It may make them angry, reverent, reassured, or afraid, but most importantly it makes sure they know that they are in the presence of a witch.

A witch's hat says a lot about her, particularly to other witches. When you create your character, you can answer the following questions about your hat.

- Did you make it yourself?

- How tall is it?

- Is it the traditional black, or some other colour?

- How long have you had it? Is it visibly worn? Well cared for?

- Is it plain, tastefully decorated, or covered in stars and sequins?

- Does it have any useful accessories? Pockets?

Many witches accompany their hats by a black cloak or other such attire. Opinions on occult jewellery are mixed: some witches wear masses, others frown on it heavily.

Part II

Playing the Game

Chapter 6: The Broad of It

THIS chapter covers rules essential to day-to-day play. Players and GMs alike should be familiar with at least the major points in here in order to play. More specific rules, pertaining to various disciplines of magic, can be found in the appropriate chapters of Part III.

It is important to remember that this book cannot cover every situation that may arise during play. The role of the GM includes adjudicating such scenarios, and the following section should contain guidelines to assist in that. Furthermore, it is often helpful to do the same when the players simply cannot remember a rule, to avoid slowing down play while someone looks it up. And lastly, remember that all the rules contained in this book are guidelines and suggestions. Feel free to change them all that you want! The most important thing is that everyone is having fun.

Rounding Fractions

In general, round down whenever you get a fraction, even if the fractional part is one half or greater.

Tests

Tests are the dice rolls used to determine the outcome of an action when there is element of chance and risk involved. Several of the rules in this chapter and others will specify the appropriate test to make with a particular action, but the GM should be calling for other kinds of tests whenever appropriate as well.

A test is typically made with a skill and an attribute, although having no applicable skill is not uncommon. Often, the rule that required the test specifies these. Otherwise, the GM chooses as appropriate. The character's skill determines how many dice she rolls for a test. If there is no skill applicable to the test, or if the character has no ranks in the applicable skill, she rolls 3 dice. Each rank in the skill gives an additional rolled die, to a maximum of 6 with all three ranks. Total together the highest 3 of the rolled dice and add the character's relevant attribute to this total. The final total is compared against a target number (TN) set by the GM: if it meets or exceeds the TN the test succeeds; otherwise it fails.

A test where every die shows a 1 or 2 is a critical failure, and a test where all 3 kept dice show a 6 is a critical success. In addition to the test automatically succeeding or failing, the GM is encouraged to apply an additional drawback or benefit to the result of the test. Critical failures on tests involving dangerous magic can be especially catastrophic.

Dice Notation

A variant of standard RPG dice notation is used for tests. The size of the dice and the fact that only three are kept is omitted, as these are constants. For example, 4d indicates a 4 die test with no bonus, and 3d+2 indicates a 3 die test with an attribute bonus of 2.

An Example Test

As an example, suppose Mistress Talbot is peering out of her window and attempting to identify which manner of undead dog has just shambled into her garden. The GM declares this to be a Necromancy + Ken test, as she is attempting to recall information about the undead. Mistress Talbot dabbled in Necromancy as a youth, and has one rank in the skill, so she rolls 4 dice. However, her memory has begun to fade with age, so she has only 1 Ken. The four dice show 4, 6, 2 and 3. Her

player totals the three highest dice, the 6, 4 and 3, for 13. Then she adds Mistress Talbot's Ken, 1, for a grand total of 14. Her player announces the total to the table.

The GM knows that the dog is a simple zombie, the most common variety of undead, but it was killed and raised only yesterday so the characteristic rot hasn't properly set in yet. In light of this, she assigns a target number of 12: not too easy, but not particularly difficult either. Hearing Mistress Talbot's total of 14, the GM knows that she has met the TN of 12: the test has succeeded. She announces that Mistress Talbot, by the creature's glassy eyes and stumbling gait, realises the midnight intruder is merely a zombie. Reassured—she'd been fearing a ghoul or a hellhound—Mistress Talbot heads outside to see what the beast wants. Though not without grabbing the poker from beside the fireplace, just in case.

Target Numbers

A target number (TN) represents the difficulty of the action that requires a test. The more difficult the action, the higher the target number, and the less likely the test is to succeed. In some situations, the same rule that requires a test will specify its TN. In other situations, the GM should select a TN she feels is appropriate.

Typical TNs range from approximately 9 to 21. A test with a TN lower than 9 is not normally worth it: a character with no skill and an average score in the relevant attribute will succeed more than 95 % of the time. Similarly, a test with a TN higher than 21 is not normally worth it: a character needs a 5 in the relevant attribute to succeed without a critical success. The following table shows a brief summary of the sorts of task particular TNs are suited to.

TN	Task Difficulty
9	Easy: An average, unskilled person would normally manage this.
12	Moderate: An average, unskilled person would manage this about half the time.
15	Challenging: It takes skill to pull this off consistently.
18	Difficult: Even a skilled person is unlikely to achieve this consistently.
21	Legendary: This takes great skill, ability and good luck to perform.

Instead of assigning a simple pass-or-fail TN, the GM may also employ graded success. This is when a higher roll gives a higher level of success. For instance, a higher roll on a test to recall knowledge might mean that the character recalls more knowledge about the situation, while a higher roll on a check to influence a crowd might influence a greater proportion of the crowd. This can also be used to apply success at a cost, where an intermediate roll, neither particularly high nor particularly low, means that the character succeeds at their task but incurs some drawback in doing so. For example, a coven might try to intimidate a guard to allow them into the castle. Failure could indicate the guard calls for backup and resists, while a very high result on the test would mean he is cowed and allows them to pass. An intermediate result might mean that he allows the coven to pass, but sneaks off to find reinforcements and confront them later, while they are inside the castle.

Opposed Tests

When two characters—be it two player characters or a player and a non-player character—act in direct opposition to one another, the GM may request an opposed test. Such tests have no fixed TN. Instead, roll for both characters, and whichever has the higher total succeeds. If both have the same totals, the situation remains as it was before the test, so far as possible.

Opposed tests need not use the same attribute and skill for both characters. For example, a character trying to hide might roll Stealth+Grace, while the character searching for them rolls Perception + Heed.

For a normal test, the GM may alter the difficult by adjusting the TN. This is not possible in the event of an opposed test, so the GM may grant a bonus or penalty to a character at an advantage or disadvantage. As a guideline, grant a +3 bonus for a clear but not overwhelming advantage, or a +6 bonus for a very major advantage. If an even greater bonus would be appropriate, it is typically fair to simply award win to the advantaged character without a test.

Using Tests

Be careful not to call for a test when it's not necessary. If the action is a simple one that the character should be able to routinely perform, such as walking through a door or ransacking a room for something that isn't hidden, it doesn't require a test. (However, what is routine for one character might not be for another; a closed door can present a serious obstacle to many familiars.) If the action is impossible, such as jumping over the moon or convincing the King to give up his crown without solid leverage, the player shouldn't make a test. If the character wouldn't succeed even with a critical success, a test should never be rolled. Lastly, if there is no penalty for failure, there is no need for a test. If the character will keep on trying until she succeeds, there's no need to make the player keep rolling tests.

Rolling Fewer Than Three Dice

Some effects will modify the number of dice a character rolls for a test, and this can bring the number of rolled dice below three. In this case, all the rolled dice are added to the total as normal, but the maximum total that can be reached is obviously reduced. Additionally, critical success is no longer possible, as this require three dice showing 6. Critical failure, however, becomes far more likely, as it only requires that all dice show 1 or 2.

If the number of dice rolled for a test would be reduced to zero, the test cannot be performed. If it is unavoidable, it is automatically treated as a critical failure.

The Flow of Time

Narrative Time

During normal play, the exact timing and duration of characters' actions are unimportant, and not carefully tracked. It is enough to know whether something took a matter of seconds or minutes, an hour or two, or a couple of days. This is narrative time, and the GM is free to be as accurate or as loose as necessary with time periods.

Structured Time

In tense situations with two opposing parties, exact timings and durations become important to track. For this purpose, and to aid tactical thinking in such scenarios, the GM can move the game into structured time. Direct combat is perhaps the most common application of this, but chase scenes may also use them. With the correct magic, some of the participants might even be many miles apart.

Structured time is divided into rounds and turns. Every character participating in the scene gets one turn each round. Although the turns are resolved in some order, all characters are assumed to be acting simultaneously and continuously. If it becomes particularly relevant for some reason, assume each round takes approximately 10 seconds.

On each turn, a character may move a number of metres equal to their Speed and take one action. An action is something that requires most of the character's effort during their turn, such as attacking someone, performing a brief bit of magic, knocking a hole in a wall or quaffing a potion. They may also take a reasonable number of minor actions that shouldn't require their full concentration, such as opening or slamming a door, drawing a sword, pointing at something or speaking a short sentence. Not everything can be accomplished in one action. For example, winching a drawbridge closed may take several actions, as might even one of the faster magical rites. Some of the actions available to a character are given in the section Actions in Combat, but the GM is free adjudicate anything the characters try as one or more actions. In fact, it is likely that most of a character's actions are improvised actions, not appearing in that list.

Initiative

When the GM determines that the game should move into structured time, initiative tests are used to determine the order in which participants take their turns. initiative determines how quickly characters notice the situation and are ready to act.

Initiative tests can use any attribute and skill appropriate to the situation, as determined by the GM. For example, an argument that boils over into a brawl might prompt initiative tests using Insight + Heed, favouring characters who noticed tensions rising and fists clenching. Combat that begins as characters race to the source of a scream might use Athletics + Grace, favouring characters who arrive fastest. If nothing in particular seems appropriate, default to a Grace or Heed test with no applicable skill.

The GM may even assign different tests to different characters. Bonuses and penalties may be assigned, as for opposed tests. For example, suppose a group of bandits ambush for a group of travellers. The bandits roll Stealth + Grace to spring from hiding, with a +6 bonus as the ambushers. The travellers roll Perception + Heed to notice the bandits attacking. The GM may assign a greater or lesser bonus to a better-laid ambush, or one staged in a suboptimal location.

Initiative tests are not made against a particular TN. Rather, all characters are ranked in order. This is the initiative order, and remains the same on subsequent rounds. The character with the highest result takes their turn first, and subsequent turns proceed down the initiative order. Once all characters have taken a turn, return to the top of the initiative order for the next round.

To save time, the GM may make a single test for a group of similar NPCs, such that they all get the same result and take their turns at the same time. Similarly, a witch's familiar and all other creatures associated with her (such as a horse she is riding, or her golems and undead) use the witch's initiative result and take their turns at the same time as her.

Movement

Each turn in structured time, a character can move a number of metres equal to her Speed, as well as taking an action. If she takes the Dash action, she may move a total number of metres equal to twice her Speed. This assumes that she is moving on foot over smooth ground. This speed represents urgent movement over a short period. A character trying to maintain this pace for more than a couple of minutes typically requires an Athletics + Might test to avoid tiring.

Difficult Terrain

Difficult terrain, such as dense forest or a bog, slows characters trying to move through it. As a simple default, movement through it is halved; it costs 2 metres from a character's Speed to move through 1 metre of difficult terrain. The GM is free to impose a lesser or greater penalty for more or less severe terrain.

For some kinds of difficult terrain, the GM may offer players the option to ignore the movement penalty at an alternative cost. For example, a character pushing through brambles may move at full speed, but be subjected to a damage test for doing so. A character moving on slick ice or along a narrow ledge may move at full speed, but must succeed on a Athletics + Grace test to avoid falling over, or off the edge. . .

Jumping

As part of moving, you may make a jump. Clearing a wide gap or a tall obstacle as part of this jump may require a test. This test usually uses Athletics + Might, though the GM might request Athletics + Grace if finesse is more important than pure height or length.

As a guideline, the TN to clear a horizontal obstacle is 3 times its length in metres, and the TN to clear a vertical obstacle is 9 times its height in metres.

Injury

Witchcraft is a dangerous business. Between mad spirits, evil demons, foul undead, and disgruntled mobs of villagers, injury is inevitable. And it's not only her own injuries that a witch has to deal with. One of a witch's duties is to tend to the injuries of her neighbours, nursing them back to health after an accident or disease has laid them low. Or, when they are beyond her help, easing their final moments.

A character's resistance to injury is determined by two statistics: Resilience and Shock Threshold. Most creatures of flesh and blood, including humans and familiars, have 3 Resilience. Other creatures, such as golems, may be more or less resilient. A character's Shock Threshold is equal to 12, plus their Might, plus their Will.

Damage Tests

A damage test is a special type of test used to determine how much an effect hurts a character. It is made like a normal test, by rolling some number of dice and adding the highest 3 together, with a flat bonus. In the case of an attack by one character upon another, the number of dice are determined by the weapon used and the flat bonus by the wielder's Might. In other cases, the GM or the rules of the damaging effect assign the number of dice and the bonus. For small effects, this can often be fewer than 3 dice.

The following table provides examples of the number of dice and the bonus for damage tests.

Effect	Damage
Touching a hot cauldron	1d
Crawling through brambles	2d
Wave-tossed against a boulder	3d
Hit by a falling brick	4d
Falling on a sword	5d
Hit by a falling tree	5d+4

Additionally, a damage test is not made against a particular TN like most tests. Instead, it applies two effects to the target, shock and damage. Shock is always tested for before damage is applied.

Critical failure on a damage test means no effect is applied at all; the blow was glancing and won't do more than bruise slightly. Critical success on a damage test may immediately kill the target or leave them with a lasting injury, at the GM's option, and always applies shock.

Shock

If a damage test meets or exceeds the target's Shock Threshold, or critically succeeds, the target goes into shock. A character in shock falls unconscious and cannot be roused while they remain in shock. If a character in shock would go into shock again due to another damage test, they die.

Additionally, at the start of each of the shocked character's turns, roll a special test against them. This test is 3d, with no bonus. If it meets or exceeds the shocked character's Shock Threshold, they die. This test is not considered to be a test made by any character.

If this test ever totals 9 or less, unless it also meets or exceed their Shock Threshold, the character is no longer in shock. However, the character remains unconscious and cannot be naturally roused for at least a few minutes—longer if their injuries are severe.

A character can also be brought out of shock by another character tending to them. This requires an action and a successful Healing + Ken test. The TN for this test is determined by the GM, based on the severity of the target's injuries.

Damage

After shock has been tested for, whether or not it occurs, the damage test causes damage. To calculate damage, divide the result of the damage test by the target's Resilience. For example, if the result of the damage test is 13 and the damaged creature has 3 Resilience, they suffer 4 damage. Damage accumulates: a character who has previously suffered 3 damage and suffers an additional 2 is now suffering from 5 damage.

Damage has two effects. Firstly, a character subtracts their current damage from their Shock Threshold.

Secondly, if a character's Shock Threshold ever reaches zero, they die immediately. This is unlikely to happen through repeated damage, as an earlier blow would send them into shock, but can occur if a lot of painkillers wear off all at once.

Healing & Recovery

Damage heals naturally over time, but it's a slow process. Once per day, with a decent meal and at least about six hours of sleep, a character may recover from 1 point of damage. If the character takes an entire day of rest, they may heal 1 additional point of damage, for a total of 2. For a lightly wounded character, taking a stroll would be

acceptable without disturbing a day of rest. For a character with more serious wounds, they shouldn't move around too much, and may even require complete bed rest.

Tending by a healer can hasten the natural recovery process, but only provides any benefit if the character is taking an entire day of rest. For each rank their physician has in the Healing skill, a character taking a day of rest may heal 1 additional point of damage. A single healer can tend many patients in a day, up to about a dozen. They may tend themselves, but only if their activities tending others do not prevent them from taking a day of rest themselves.

Fire

Although most civilised regions have come to respect witches, even if not to like them, there are still places where witch-burning is a time-honoured tradition. And most towns still consider it appropriate punishment for a witch who goes to the bad.

A character who is on fire tracks the progression of the flames in stages, represented by a number of dice. Each round, at the beginning of their turn, they suffer a damage test using this many dice.

- 1d represents a tiny flame, just licking at one edge of a piece of clothing. It can normally be extinguished very easily, without requiring an action.

- 2d represents a larger flame, perhaps a burning glove. It requires an action to pat it out.

- 3d represents a large portion of the character's clothing burning. Extinguishing it requires the character's entire turn, as they stop, drop, and roll.

- 4d represents the character largely aflame. Extinguishing it requires not only the character's turn, but a test.

- 5d represents the character engulfed in an inferno. Extinguishing it requires extensive outside assistance, or a pond large enough to jump in.

The number of dice increases by 1, to a maximum of 5, each turn that the character leaves their burning unattended.

A character need not begin the track at the beginning, depending on what ignites them. Running through a burning building might begin them at 3d, while being doused in oil before ignition would begin them at 5d.

Exhaustion

Besides injury, an active witch runs the risk of exhaustion. From late night vigils to running after tricksy spirits, many things can leave a witch tired and longing for her bed.

When a character performs something exhausting, or goes a day without at least 6 hours of sleep, the GM may apply a level of exhaustion, or call for a test (typically Might or Will) to avoid one. Each level of exhaustion reduces two of a character's attributes by 1. The GM selects appropriate attributes depending on the type of exhaustion. For example, exhaustion as a result of a long foot chase might decrease Might and Grace. Sleep deprivation might decrease Wit and Heed. A long day of socialising, rushing from meeting to meeting, might even reduce Charm and Presence.

Multiple levels of exhaustion may reduce the same attribute, leading to a total reduction of 2 or more. Whenever a character suffers a second level of exhaustion affecting the same attribute, the GM may call for a test to avoid passing out until they can sleep it off. Reaching a total reduction of 5 on a single attribute can prove lethal.

A character may reduce their exhaustion by 1 level when they get a good night's sleep: about eight hours. A day of rest reduces exhaustion by another level. The player may choose which attributes to recover when they reduce their exhaustion.

Combat

Actions in Combat

Attack

You attack a creature or object, with a weapon or unarmed. You must be adjacent to the target to attack with a melee weapon, or within the listed range of a ranged weapon. Make a test using a number of dice determined, as normal, by your Weaponry skill, and a flat bonus determined by your weapon's

accuracy. The test is made against a TN equal to the target's Dodge Rating: 8, plus their Grace, plus their Heed.

If you succeed in your test, you hit. Make a damage test against the target, rolling dice as determined by your weapon and adding your Might.

Dash

You may move an additional number of metres equal to your Speed this turn.

Ready

You don't act immediately, but prepare to take an action later. Decide what action you will take, and which circumstances trigger it. When those circumstances come around, you may choose to take the readied action or not. If your next turn comes around without you taking the readied action, you lose the benefits of readying. You must Ready again if you want to continue to wait.

Combat Modifiers

Some tests in combat are made against fixed TNs, such as a Weaponry test against the target's Dodge Rating. Instead of modifying these TNs, the GM may make such tests easier or harder using the same modifiers as would be applied to opposed tests.

For example, attacking a character who has fallen on the ground may grant a +3 bonus. Attacking after falling on the ground yourself, or with your feet stuck in thick mud, might impose a -3 penalty. Successfully sneaking up right behind someone might grant a +6 bonus, or even allow an automatic hit if they're not aware they are in danger at all.

A helpless character—such as one who is in shock, asleep, or whose mind has left their body— is automatically hit by any attack aimed at them. Furthermore, a character with a melee weapon, who is not themselves being harassed by a nearby enemy, can simply kill a helpless character as an action: slitting their throat with a knife, or bashing their head in with a rock.

Magic

Magic consists of too many diverse disciplines and effects to be effectively summarised in this section;

indeed this is the entire topic of Part III. However, a few general guidelines apply.

It is generally assumed that any witch who knows a spell, rite or technique has the knowledge and practice to pull it off consistently; doing so does not require a test unless specified otherwise. However, this practice only applies under normal conditions, with adequate time and materials. A witch may attempt to rush her magic, perform it using whatever she has to hand, or to perform it in difficult conditions, and each of these requires a test. Such tests typically use Wit and the relevant skill for the discipline of magic, but not always. More formulaic disciplines such as Brewing and Ritual Magic often use Ken, while other disciplines, such as Willing and Golemancy, rely primarily upon a witch's pure force of Will. Furthermore, drawing a chalk circle hurriedly might use Grace, and grinding a poultice while riding a broomstick might use Flying.

TNs for rushing or improvising magic are ultimately left up the GM, but some guidelines are provided below.

Rushing Magic

Generally, magic that would normally take at least an action in combat cannot be performed in less than that time. Exceptions may be made where the magic is used as part of the action already being taken, to aid it or improve its effect, but the GM should still be careful allowing such things. Otherwise, common sense may apply a limit to the minimum time magic can be performed in. For example, if a potion requires boiling water, a witch needs some way to bring water to the boil in the time they want to brew their potion.

Where magic can be rushed, guideline TNs for doing so are given in the following table.

TN	Example Task
9	Performing a simple rite in half the normal time.
12	Performing a complex rite in half the normal time.
15	Performing a simple rite in a tenth the normal time.
18	Performing a complex rite in a tenth the normal time.
21	Performing a simple 5 minute rite in one action.

Improvising Materials

This applies to both the tools used to conduct magic and the ingredients consumed by it, and works equally well in brewing and rites. The most important part is that the witch can justify any substitution to herself. From a gameplay perspective, this also means that the player should justify such improvisations to the GM. This can be as simple as using a pool of water in place of a mirror, because both are reflective, or more extreme, such as using a fresh egg in place of blood, as both are the fluids of life.

TN	Example Task
9	An unusual component that still meets the specifications, e.g. a ritual circle scratched in the dirt instead of drawn in chalk.
12	A component that retains the fundamental property, e.g. scrying through a pool of still water instead of a mirror.
15	A component that is close, but violates a specification, e.g. pig blood instead of human blood.
18	A component with a reasonable justification for relatedness, e.g. a fresh egg in place of blood.
21	A component with a weak justification for relatedness, e.g. apple juice in place of blood.

Consequences

Magic is dangerous, especially when rushed or improvised. The GM should feel free to reflect this in the consequences of failure on a magic test, even when it is not a critical failure. Failure on a magic test need not indicate that nothing occurred, but might indicate that something unwanted or something rather tangential has occurred, or that the magic has succeeded, but with side effects.

For example, suppose a witch is attempting to brew a potion for hair regrowth, but has substituted several of the ingredients for similar ones they hoped would work. A failure on the test might mean that the potion successfully causes hair regrowth, but that the hair is the wrong colour, or grows in more places that desired.

Other magics can have even more dangerous consequences. A witch trying to scry through a puddle instead of a mirror might, on a narrow failure, only get an unclear image as the puddle is disturbed by wind. But a more dire failure could mean that the target instead sees the witch herself through any nearby reflective surfaces, or that the imperfect scrying draws the attention of *things* from other dimensions that look, reach, or even climb out of the puddle. Rituals to summon demons and the like can obviously have some of the most dangerous consequences of all, should they go wrong.

Chapter 7: Body, Mind & Soul

Witches know that a person is not indivisible. People, animals, and even plants are made up of three parts: the body, the mind, and the soul. In the normal course of things, the three will never be parted until death. But with magic, they may be split apart. This chapter details the relationship between the three.

The distinction between body, mind, and soul is of the most relevance to projectors and necromancers. Projection is the art of separating your mind from your body, and Necromancy is fundamentally about the manipulation of souls.

The Body

A person's body is the most obvious part of them. It's the only part you can see, touch, hear, or smell. It includes all their organs, even their brain.

A body serves two important purposes. Firstly, for most people, it is the only way they can interact with the world. It contains their eyes and ears, by which they sense the world, and their hands and feet, by which they affect it. Some witches learn to affect the world with their minds, but for everyone else, they are powerless if divorced from their body.

Secondly, the body's vitality anchors a person's soul. As long as a person's heart beats and their brain whirrs, their soul remains bound within their body, anchored to this world. But when the heart and brain stop, the soul escapes this world, passing beyond the veil and taking the mind without it. The body remains behind, now reduced to a lifeless corpse.

The Mind

A person's mind is, arguably, the part that makes them *them*. It contains their personality, their skills, and all their memories. It is the part that does all their thinking, makes their decisions, and directs their body in its actions. When the mind departs the body, the body is left without will or direction, and simply slumps, motionless.

When a player character's mind is separated from their body, the player directs the character's mind, for the body is left without any agency. Thus, players would be wise to ensure their character's bodies are well protected before leaving them somewhere.

The mind is generated by the soul. Thus, without the soul, there is no mind, no personality, no *person*. When the body dies and the soul departs beyond the veil, the mind goes with it, taking the person from this world.

The mind is less strongly tied to the soul than the soul is to the body. A projector can project their mind away from their body and soul, to wander the mental realm, and perhaps even to possess other bodies. However, should their original body die and their soul depart, their mind is ripped from this world to go with it, no matter where their mind currently is.

The Soul

The soul is the least tangible part of a person. It has no physical substance, nor does it have the self-consciousness that demonstrates the existence of a mind. Only ghosts, and the workings of necromancers, betray its existence at all. Yet it is extremely important, for without a soul, there can be no mind.

The soul is anchored to the body, and generates the mind. Thus, it is also the linchpin that binds the two together. Within the normal course of someone's life, their soul never leaves their body, even if their mind wanders elsewhere. This is true until the moment of death, at which point the soul

departs beyond the veil. However, some souls may linger after the death of the body, becoming ghosts. And some Necromancy may also interfere with the usual fate of the soul.

Statistics

When a mind is separated from a body, or a body is possessed by another mind, it may be necessary to calculate the statistics of the resulting entity. Might, Grace, Resilience, and Speed are properties of the body. The other six attributes, all skills, and all feats are properties of the mind. The traits of familiars and other creatures usually properties of the body, but a few would more reasonably be considered to be properties of the mind, or even a combination of the two; the GM should use their best judgement to decide. Damage is a property of the body, as are any ongoing effects of brews consumed by the body.

When a new mind enters a body, simply combine the statistics of the body and the mind to get the statistics of the resulting entity. Shock Threshold and Dodge Rating are a product of the combination of the body and mind: recalculate them using the Might and Grace of the body, and the Will and Ken of the mind, with the Shock Threshold reduced by any damage sustained by the body.

A mind without a body, loose in the mental realm, does not have a Might, Grace, or Speed. None of these statistics would be relevant in the mental realm regardless: a mind cannot affect the physical world without a body, and movement in the mental realm is done by thinking, rather than walking or running.

A body without an occupying mind does not have any attributes other than Might or Grace. However, even these attributes are of reduced relevance, as it lies unmoving without an occupying mind. It cannot even stand or sit up on its own, and slumps wherever it is left. An unoccupied body has no Dodge Rating; attacks automatically hit it. An unoccupied body still has a Shock Threshold, which is calculated as though it had 0 Might.

Soul Strength

Every living creature has a soul of some sort, but some are stronger than others. The more intelligent and self-aware a creature is, the stronger its soul. In truth, things are the other way around—stronger souls generate stronger minds—but intelligence is more outwardly obvious than the strength of a soul.

Necromancers find it useful to separate souls into categories based on strength. Truly sapient creatures—humans—are referred to as strong-souled. Other animals are weak-souled. The souls of most plants, fungi, are the like as so weak as not to exist for any practical purpose—they do not even pass as weak-souled. Exceptions do exist: some extraordinary herbs are weak-souled, or even strong-souled.

Different strengths of soul make it more or less difficult to perform different types of Necromancy. Reanimating a corpse requires imbuing it with a fake soul, so it is far easier to reanimate the corpse of a weak-souled creature than a strong-souled one, as it doesn't need so powerful a fake soul. On the contrary, strong-souled creatures form ghosts far more easily than weak-souled creatures, as their greater self-awareness more easily allows them to sustain their form separate from a body.

Part III

Disciplines of Witchcraft

Chapter 8: Brewing

Brewing may well be the least magical of witchcraft's disciplines. In fact, it is not even restricted to witches. Many wise folk can cook up a remedy for the most common ailments. And almost every village has someone to brew their hops into beer.

As such, the feats in this discipline are not necessary for common brewing; they represent only those brews that require some trick, skill, or guarded piece of knowledge. Anyone, even those without ranks in the Brewing skill, may attempt to create more common brews. Some, such as alcohol, are relatively simple. A test may determine the quality of the result, but almost anyone can create *something* appropriate.

Remedies for diseases and ailments are a little more complicated. That's not to say that it takes much skill to boil up a few strips of willow bark, but half of the common knowledge of folk medicine is ungrounded superstition. It requires a Brewing+Ken test to create an appropriate remedy for most ailments, with the TN of the test determined by the rarity and severity of the ailment. This normally requires access to a wide array of herbs and a boiling cauldron; the TN might be increased as normal by trying to make do with inadequate materials.

For particularly simple remedies—such as helping a person to sleep, or easing an ache—it may suffice to use the raw herb, without any Brewing. In this case, a Botany + Ken test might suffice.

Brew-Toting

A brewer is not just a witch who can brew potions, but also a witch who tends to carry them. It is assumed that a brewer carries at least one dose of each potion she knows how to make; normally several doses of each. Unless she begins providing potions to groups much larger than her coven, or keeping people dosed on a particular potion for hours on end, she should have plenty of doses. If she does do this, however, the GM is welcome to declare that she runs out and has to brew some more.

This assumes, however, that she has ready access to all the ingredients required to brew her potions. In most cases, this simply means that the witch has access to her garden, and sufficient Botany skill that her garden contains the required herbs. If she doesn't have ready access to the required ingredients, she will either have to gain access somehow, or improvise replacements. In either case, the GM is free to have these endeavours role-played, and require tests for them.

Brews for Everyone

Most brewers sample their own fare. But the main benefit of Brewing comes from sharing one's potions. The other members of your coven; their familiars, and yours; friendly village folk; even an Animal Companion; everyone can benefit from your brews—except golems and the undead.

As such, many brewers fall into something of a supportive role within their coven. So don't be afraid to share your potions, to allow everyone to do what they do even better.

This doesn't have to come at the cost of doing your own thing, however. You can easily brew a dose or two of every potion for every member of your coven, and can even make the other witches carry their own doses. The brunt of your Brewing work will be done during downtime, leaving you plenty of time to get involved when you're out and about.

Creation and Application

The Brewing skill and Brewing discipline don't just cover potions brewed in a cauldron. Potions, poultices, poisons, tinctures, salves, ointments, even beer, mead, wine, and spirits. Witches have many ways of turning herbs, and even other ingredients, into more useful forms.

Each feat that allows a witch to prepare such a mixture lists the method of preparation and delivery. The rules of such methods are presented below.

Brewing and Chewing

Different methods of preparation require different equipment, and take different periods of time.

Cauldron

Most potions are brewed in cauldrons, filled with water and brought to boil. This requires, obviously, a cauldron, as well as a fire to heat it. A smaller kettle might do in a pinch, but requires a test. A full cauldron will typically yield several doses. Brewing in a cauldron requires around 15 minutes to bring the water to the boil, and another minute to mix the potion.

Poultice

A poultice doesn't need to be brewed at all; the ingredients are simply chewed into a paste. Some of the more dangerous poultices should definitely be ground with a mortar and pestle, however, rather than allowed anywhere near the mouth. Creating a poultice requires less than a minute.

Still

Some potions, or spirits, need to be distilled. This requires quite a lot of dedicated equipment, a carefully maintained heat source, and several hours.

Method of Delivery

Although most potions are drunk, there are many ways to get a mixture into a person's body. Some faster, some slower, and some far easier to inflict on an unwilling victim.

Drink

A drink is about half a litre of liquid that must be drunk to take effect. It can be quaffed as an action, and takes effect after 1 round, unless specified otherwise.

Spike

A spike is a much smaller quantity of liquid than a drink, little enough that it could be slipped into a glass of wine without being obvious. It can be drunk willingly, as an action, but typically isn't. It takes effect after 1 round, unless specified otherwise.

In a glass of wine or a cup of water, one dose will normally go unnoticed until it is too late. A second dose causes a noticeable change in taste, scent, or colour, which will typically be noticed unless the drinker isn't paying much attention. Larger and stronger drinks can conceal more doses, however.

Topical

A topical mixture is applied to the skin. It typically requires more than an action to smear it on, or bind a wad in place. It generally only takes effect after a few minutes, but can kick in a little faster if applied to a wound or a mucous membrane. Some need to be applied to the correct part of the body. For example, if it is to treat a wound, it should be applied to the wound, and if it is to enhance the eyesight, it should be applied to the eyes.

Snuff

These mixtures are boiled or ground down to a powder, which must be inhaled into the nostrils. They can be taken as an action, and take effect immediately. Giving them to someone unwilling requires forcing them to inhale in some fashion, but it can usually be achieved if you have the target at your mercy for a minute or more.

Injury

These mixtures, typically harmful ones, must be delivered into the bloodstream via an injury. The most expedient way to do this is to smear it on an arrow, a blowgun dart, or an edged weapon, requiring an action. It's good for one cut, but otherwise

remains on the weapon until rubbed off or washed away. Beware rain. It takes effect immediately, unless specified otherwise.

Time to Effect

Mixtures applied by different methods typically require different lengths of time to take effect, as specified above. Some mixtures require more or less time to take effect, as specified in their descriptions. If quaffed on a creature's turn, a mixture that takes effect after 1 round comes into play at the start of their turn in the next round.

The GM may allow a character to make Might tests to stave off the effects of an unwanted mixture. This might extend the time to effect by two or three times, but should not allow them to avoid the effect entirely, except in the most exceptional cases.

Vomiting

For ingested mixtures (a drink or spike), vomiting before it takes effect can massively ease this Might test, and even allow avoiding the effect entirely. Ingesting an emetic herb, such as veratrum or the toadstool "emetic russula" (common herb), serves to induce vomiting. However, these herbs do not act quickly enough to help with a mixture that takes effect in just 1 round. To prevent these, a witch might look into Vomiting Drops.

Side-Effects

While some of the more noxious mixtures a witch can brew produce adverse effects by design, these are not the only ways a potion can hurt. Many mixtures come with adverse side effects all by themselves, and these are compounded by the dangers of overdosing and combining brews.

Overdosing

Many potions carry harmful effects when taking too many doses. These typically only occur if multiple doses would be in effect simultaneously; taking another dose after the first has worn off is safe unless specified. Some of the effects of overdoses are given explicitly, but many are given as general guidelines. The GM is left to adjudicate in the latter case. Typically the worst effects of overdosing can be staved off with a Might test, with the TN affected by how many excess doses have been taken, and how close in succession they were taken.

If you wish to keep a brew's effect going continuously, and you have access to additional doses of the brew, it is easy enough to take another dose as you feel the first wearing off. You can do this without any risk of overdosing.

Mixing Mixtures

Mixing multiple potions can have adverse and unexpected effects. These kick in when a character is under the effect of two substances that both affect the same attribute, or other statistic. The effects are unpredictable. The GM is free to apply any appropriate penalty, possibly calling for a Might test to avoid or alleviate the effects. The following table is provided for inspiration. The GM may roll 2 six-sided dice and compare their sum against the table to randomly determine an effect, if desired.

2d	Effect
2	Apply severe overdose effects of the first mixture.
3	Exhaustion, unconsciousness and/or oxygen deprivation.
4	Apply moderate overdose effects of the first mixture.
5	Ignore any positive effects of the first mixture.
6	Double any detrimental effects of the first mixture.
7	Re-roll twice on the table, taking both results.
8	Double any detrimental effects of the second mixture.
9	Ignore any positive effects of the second mixture.
10	Apply moderate overdose effects of the second mixture.
11	Twitching, seizure, overheating and/or organ failure.
12	Apply severe overdose effects of the second mixture.

The effect of painkillers—to ignore damage—does not count as a statistic for the purpose of mixing substances. As such, a character may safely be under the effects of multiple painkillers as long as their other effects do not overlap. Additionally, withdrawal effects (such as those of Stimulant) do not count for mixing.

Antidotes

While vomiting can help to avoid the effects of a potion *before* they kick in, ending the effects once they are ongoing requires an antidote. Antidotes exist not just for poisons, but for any potion or other mixture with an ongoing effect. Each antidote will only work on potions it is designed to counteract, however. It will specify in its description what sorts of potion it is effective against.

Antidotes can be delivered through different methods, just like potions themselves, and take the usual length of time to kick in. Once it kicks in, the antidote ends all ongoing effects of any potions it is designed to counteract. One dose of antidote can end the effect of several different potions, as long as it is designed to counteract all of them, or several doses of the same potion.

When an antidote takes effect, treat it as though the duration of the potion has expired. An antidote ends both beneficial and detrimental effects, but can only end *ongoing* effects. Any damage that has been dealt stays dealt. Overdose effects are ended, but organs that have failed are not repaired, and so on. Withdrawal effects (such as those of Stimulant), are not ended by an antidote. In fact, taking an antidote causes the withdrawal effects to kick in, as it ends the effect of the potion.

The effect of an antidote is immediate, not ongoing. This means that you cannot have an antidote to an antidote.

Feats

Numbing Painkiller [15 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Willow bark (common herb).

The drinker may ignore 1 point of damage for a few hours, but loses 1 Grace for the same duration.

Two doses may be effective simultaneously. Further doses cause paralysis, and possibly organ failure.

Dimming Painkiller [10 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Poppy seed (common herb).

The drinker may ignore 1 point of damage for a few hours, but loses 1 Ken and Wit for the same duration. Two doses may be effective simultaneously. Further doses cause unconsciousness, and possibly cessation of breathing.

Blurring Painkiller [15 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Barley (common herb).

The drinker may ignore 1 point of damage for a few hours, but loses 1 Heed for the same duration. Two doses may be effective simultaneously. Further doses cause blindness, which can become permanent.

The Hard Stuff [20 XP]

Prerequisites: None

You know how to make a drink that'll really put hairs on a man's chest. Or a woman's, at that.

Drink, **Still**, **Materials:** Alcohol, apple (common herb).

The drinker gains 1 Might for a few hours, and loses 2 Wit and Heed for the same duration. A second dose will render the drinker unconscious. Further doses are dangerously poisonous, causing vomiting, seizures, and oxygen deprivation.

The Pure [15 XP]

Prerequisites: Brewing 1, The Hard Stuff

Drink, **Still**, **Materials:** Alcohol, fennel (common herb), green anise (a.k.a. aniseed, uncommon herb), wormwood (uncommon herb).

You brew your drink clean and pure. This functions as The Hard Stuff, except it decreases Wit and Heed by only 1 point.

The Green Fairy [20 XP]

Prerequisites: Brewing 2, The Pure

Drink, **Still**, **Materials:** Alcohol, fennel (common herb), green anise (a.k.a. aniseed, uncommon herb), grand wormwood (extraordinary herb).

Your drink gives men the strength of horses. You don't want to see what it does to horses. This functions as The Pure, except it increases Might by 2 points.

Alertness Potion [20 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:**   Hawthorn (common herb).

This potion causes a sustained, low-level fear response in the drinker. They become more alert, but correspondingly twitchy and nervous. The drinker gains 1 Heed for a few hours, and loses 2 Will for the same duration. A second dose causes irrational fear of even non-threatening things, decreasing Will by a further 2 points without increasing Heed. Further doses turn the target into a gibbering idiot, overcome by terror of everything.

Empathogen [20 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Violet (common herb).

This potion affords the drinker a greater sense of empathy and connection with those around them. The drinker gains 1 Charm for a few hours, and loses 2 Will for the same duration. A second dose causes agitation and paranoia, instead reducing Charm by 1. Further doses cause the drinker to overheat, suffering heat stroke, and may lead to internal bleeding and organ failure.

Alpha's Potion [20 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Onion (common herb).

This potion grants the drinker increased confidence, a slightly louder voice, and a certain indefinable *obviousness*. There's a certain smell goes with it, a sort of threat pheromone, but it sits below the conscious level for all but the most attentive people. The increased confidence that the potion provokes tends to go a bit too far, however, veering into arrogance. If the drinker isn't careful, they come across as, frankly, a right prick.

The drinker gains 1 Presence for a few hours, and loses 2 Charm for the same duration. A second dose causes a total loss of social graces, decreasing Charm by a further 2 points, without further increasing Presence. It also causes the victim to sweat profusely and smell strongly of onions. Further doses cause degeneration into raving, incoherent lunacy, and turns the sweat into a glistening mucus that coats the skin.

Stimulant [25 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Ants, vinegar.

The drinker gains 1 Wit, Will and Heed for about an hour. The potion also staves off tiredness for the duration. After the potion wears off, you pay the price of your temporarily enhanced performance. You suffer a -1 penalty to all rolls for the next 24 hours. Additional doses within this period are ineffective.

Being under the effect of two doses simultaneously causes a headache that counteracts the increased attributes. Further doses can cause bleeding into the brain and death.

Stimulant Dragging [15 XP]

Prerequisites: Brewing 1, Stimulant

A slight change to the formula of your Stimulant allows its effect to be extended by additional doses. Drinking another dose as one begins wearing off extends the effect and staves off the withdrawal. However, the body can only sustain such enhanced performance for so long. Whenever you take a dose after the first, make a Might test. The TN is 9 for the second dose, and increases by 3 for every subsequent dose. On a failure, you pass out, gain no benefit from the additional dose, and the withdrawal effects kick in. You cannot be roused for several minutes.

Hysterical Strength [15 XP]

Prerequisites: None

A person's muscles are stronger than they normally get to use, strong enough to break their own

bones. There's a good reason you don't get to use the full strength, you see. But you've figured out how to unlock that extra potential, and damn the consequences!

Drink, **Cauldron**, **Materials:** Joint pine (uncommon herb).

The drinker gains 1 Might and 1 Grace for a few minutes. For the duration, any strenuous activity causes the drinker to suffer a 2d damage test. Strenuous activity includes the Dash and Attack actions, any test using Might or Grace, and other things at the GM's discretion. You may suffer this damage test at most once per round.

Being under the effect of two doses simultaneously does increase Might and Grace further, but causes damage tests as a result of any movement at all; only lying still is safe. Further doses cause seizures, triggering the damage tests themselves.

Hysterical Restraint [20 XP]

Prerequisites: Brewing 1, Hysterical Strength

A slight refinement to the formula for your Hysterical Strength affords the drinker more control over their newfound strength, limiting the harm they do to themselves. The damage tests caused by your Hysterical Strength are only 1d.

Hysterical Empowerment [20 XP]

Prerequisites: Brewing 1, Hysterical Restraint

By concentrating your Hysterical Strength, you can make it stronger, but more dangerous. Whenever you brew Hysterical Strength, select a number from 1 to 3. The potion provides this number as a bonus to both Might and Grace, but this also determines the number of dice rolled on the damage tests it causes.

Doses beyond the first only ever provide 1 additional point to the attributes, regardless of their strength. However, they still carry all the same drawbacks.

Hysterical Overload [10 XP]

Prerequisites: Brewing 2, Hysterical Empowerment

You can give your Hysterical Strength potion *even more power*! When you use Hysterical Empowerment, you can brew potions that give an attribute bonus up to +5, although this raises the number of dice rolled for the damage tests as normal.

Hysterical Moderation [20 XP]

Prerequisites: Brewing 2, Hysterical Empowerment

You can fine-tune the low end on your Hysterical Strength potions. When you use Hysterical Empowerment to brew a potion that provides exactly +2 to Might and Grace, the damage tests it causes are only 1d.

Brew of Claws [15 XP]

Prerequisites: None

Topical, **Poultice**, **Materials:** Bramble stems (ubiquitous herb).

Smeared onto hands or paws, this mixture causes the digits to calcify, and harden into wicked claws. They return to normal after about an hour. Until then, the creature rolls additional dice for unarmed damage tests using the clawed appendages.

A creature with an effective unarmed attack rolls 1 additional die, to a maximum of 5. A human, or other creature with proper hands, always rolls 5 dice. A creature without effective unarmed attacks gains no benefit.

However, the hardening makes it difficult to use the hand normally. You roll 1 die less on tests that use the clawed hand's manual dexterity, including attacks with weapons held in that hand. You may apply this poultice to only one hand, granting you the improved damage test while leaving the other hand unaffected. If used on on a paw or other appendage of a non-human, the GM is free to apply penalties appropriate to the afflicted appendage.

This poultice uses only the stems of the brambles, not the thorns, so it is safe to chew. It leaves the mouth a little hardened, but causes no major problems.

Oakenhide Brew [15 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Parsnip (common herb), oak bark (common herb).

This potion causes the drinker's skin to harden in patches, sprouting bark-like growths. It lends

a remarkable toughness, at the price of an awful stiffness.

It takes effect over the course several minutes, eventually increasing the drinker's Resilience by 1, but reducing their Grace by 2. A second dose further increases Resilience, but makes the drinker so stiff that they cannot move at all. Further doses risk making this immobility permanent.

The growths flake off after a few hours, returning the drinker to normal. The energy expended in growing and shedding these patches takes a couple of extra meals to recoup—someone using this potion more than once a day for an extended period simply can't keep up, and will starve.

Stonehide Brew [15 XP]

Prerequisites: Brewing 1, Oakenhide Brew

You've found a rare succulent plant which disguises itself as a pebble. Boiling its tough skin, you can create a potion that lends the hardness of stone to those who drink it.

Drink, **Cauldron**, **Materials:** Parsnip (common herb), pebble plant (rare herb).

This functions as Oakenhide Brew, except it increases Resilience by 2.

Ironhide Brew [15 XP]

Prerequisites: Brewing 2, Stonehide Brew

Using the legendary strength of the ironwood tree, you can grow a skin that will nearly turn knives.

Drink, **Cauldron**, **Materials:** Parsnip (common herb), ironwood (extraordinary herb).

This functions as Oakenhide Brew, except it increases Resilience by 3.

Supple Hide [15 XP]

Prerequisites: Brewing 2, Oakenhide Brew

The growths produced by your Oakenhide Brew, Stonehide Brew, and Ironhide Brew are more supple, less restrictive. They reduce Grace by only 1.

Rapid Hide [15 XP]

Prerequisites: Brewing 1, Oakenhide Brew

Your Oakenhide Brew, Stonehide Brew, and Ironhide Brew are more potent, faster-acting. They take effect in only 1 round.

Hedgehog Hide [10 XP]

Prerequisites: Oakenhide Brew, Brew of Claws

When you brew a Oakenhide Brew, Stonehide Brew, or Ironhide Brew, you may cause the growths to form spikes. You must add a hedgehog's spine to the potion when you brew it.

The spines grant the affected creature the same bonuses to unarmed damage tests as the Brew of Claws. This does not impose the penalty to manual dexterity caused by the Brew of Claws, only the penalty to Grace caused by the Oakenhide Brew.

Furthermore, when a creature with these spines is hit by an unarmed attack, the attacker suffers a 2d damage test.

Berserker Broth [15 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Rose (common herb).

The potion fills the drinker with an all-consuming, empowering rage. For a few minutes, they gain 1 Might and Will. However, for the same duration, they want nothing more than to murder everything; people and other creatures.

A person under the effect of this brew retains all their skills and knowledge; they will still use weapons and tools, and a witch retains her full ability with magic. However, the rage is urgent, and overwhelming. The drinker will not plan or delay their murders; they would rather draw a weapon and charge in than lay an ambush. They still have a sense of self-preservation, but it is a second priority, behind murder. Thankfully, however, the potion does not instil any desire to extend its own effect, even if doing so would give more time to murder people.

If a player character drinks this, the GM *may* allow them to keep control of their character, as long as they act in an appropriate fashion. However, the GM reserves the right to take control of the character if she is being insufficiently murderous, or insufficiently indiscriminate.

A second does further increases Might and Will, but leaves the victim so mad that they cannot

do anything but curl into the foetal position and scream. Further doses risk making this madness permanent.

Brighteye Drops [15 XP]

Prerequisites: None

Topical, **Cauldron**, **Materials:** Eyebright (common herb).

Dripped into the eyes, this concoction enhances the eyesight. However, the user's night vision is utterly shot.

For the next hour, the user rolls an extra die on Perception tests relying on sight in well-lit places. This replaces any existing bonus dice from an ability such as a raptor's, but applies on top of the normal dice granted by the Perception skill.

However, the user is almost utterly blind in dimly lit locations. Most inside locations will be dimly lit, unless they have large or numerous windows, or an abundance of lamps.

Further doses produce no additional effect. If taken alongside Darkeye Drops, the user is blinded in both light and darkness.

Darkeye Drops [10 XP]

Prerequisites: None

Topical, **Cauldron**, **Materials:** Carrot (common herb).

The opposite of the Brighteye Drops, this potion grants excellent night vision, at the cost of an over-sensitivity to light. For an hour after application, the user suffers no penalties in low-light conditions, though they are as blind as anyone in complete darkness.

For the same duration, bright lights—such as sunlight, or a lantern flame—are blinding. Looking into such light blinds the user for about a minute.

Further doses produce no additional effect. If taken alongside Brighteye Drops, the user is blinded in both darkness and light.

Twitching Eyes [15 XP]

Prerequisites: Brewing 1, Brighteye Drops, Darkeye Drops

Normally, taking Brighteye Drops and Darkeye Drops at the same time leaves the user completely blind. However, a slight change to the brewing process allows each to act as an antidote to the other, in addition to its normal effects. This allows you switch back and forth between the two effects, through repeated applications of the mixtures.

Molenose Powder [10 XP]

Prerequisites: None

Snuff, **Cauldron**, **Materials:** Jasmine (uncommon herb), an animal's nose.

Snorted into the nostrils, this concoction delivers an overwhelming fragrance of jasmine, which quickly fades to leave the user's sense of smell greatly enhanced. This enhanced sense lasts a few minutes, however, the concoction strikes the user completely blind for the same duration.

Their sense of smell becomes fine enough to allow them detect people moving around a room, in real time. This should make walking around at a slow pace relatively easy, despite the blindness. With a difficult test, they might even be able to run, without running into anything. Successfully attacking people, or evading attacks, is all but out of the question.

For the duration, the user rolls 2 extra dice on Perception tests relying on smell. This replaces any existing bonus dice from an ability such as a rat's, but applies on top of the normal dice granted by the Perception skill.

Additional doses burn out the nostrils, leaving the user with no sense of smell *or* sight.

Mole's Eyes [10 XP]

Prerequisites: Brewing 1, Molenose Powder

By cutting Molenose Powder with eyebright (common herb), you can ameliorate its effect on the eyesight.

Snuff, **Cauldron**, **Materials:** Jasmine (uncommon herb), eyebright (common herb), an animal's nose.

This functions as Molenose Powder, except it doesn't render the user completely blind. It still has a drastic effect on their vision, leaving even nearby objects as little more than blurry shapes. However, the user can safely walk around without trouble, and can even run without *much* risk of running into something. Attacking or evading is even possible, albeit still at a large penalty. They also

halve the number of dice they roll on Perception tests relying on sight.

Recovering Mole [15 XP]

Prerequisites: Brewing 2, Mole's Eyes

A subtle change to the formula of your Molenose Powder makes it last much longer, without hindering the eyes any more.

The duration of your Molenose Powder (and Mole's Eyes concoction) increases to an hour. However, this only increases the duration of its effect on smell; vision still recovers to normal after only a few minutes.

Hot Cuppa [10 XP]

Prerequisites: None

A cup of hot tea can certainly warm the body briefly, but this concoction can keep you warm for *hours.*

Drink, **Cauldron**, **Materials:** Horseradish (common herb).

For a few hours, this concoction keeps the drinker warm and comfortable even in chilly weather. They can even go out in the snow without wrapping up, though freezing temperatures are enough to cause discomfort. They are highly resistant to hypothermia and frostbite—only an extended period in icy water is typically sufficient to afflict them.

In warm temperatures, however—such as a midsummer's day, or near a large fire—the drinker is more susceptible to overheating, and heat stroke. Being under the effect of two doses at once similarly causes overheating, leading to heat stroke, and organ failure with further doses. If taken alongside Iced Cuppa, the drinker's temperature fluctuates wildly, switching between the two effects randomly.

Iced Cuppa [10 XP]

Prerequisites: None

Fed up of sweltering over a cauldron's fire, you've brewed up a solution.

Drink, **Cauldron**, **Materials:** Mint (common herb).

For a few hours, this concoction keeps the drinker comfortably cool even in sweltering heat. They won't suffer from heat exhaustion, or heat stroke.

However, they are not protected from fire, or anything else that would cause burning.

However, the drinker becomes more susceptible to cold temperatures. Air temperatures below freezing are dangerous. Similarly, being under the effect of two doses at once causes hypothermia, and further doses risk frostbite in the extremities. If taken alongside Hot Cuppa—or any brew that causes overheating—the drinker's temperature fluctuates wildly, switching between the two effects randomly.

Flaming Phlegm [15 XP]

Prerequisites: Hot Cuppa

Drink, **Cauldron**, **Materials:** Chilli pepper (uncommon herb).

This concoction mixes with the drinker's saliva to form a volatile substance that ignites when spat. The effect lasts for a few minutes after drinking the potion.

The drinker—as long as they are a creature with at least 1 die on unarmed damage tests—can spit of gob of flaming phlegm using the Attack action. This attack has a +0 accuracy bonus, and a range of 2 metres. On a hit, it causes no damage test, but ignites the target at 2d.

Drinking this potion has no immediate drawbacks, although flammable saliva does carry some obvious risks. The drinker is advised to keep their mouth shut when they are not using it, to minimise the chance of accidental ignition. Drinking multiple doses simply increases the risk of spontaneous oral combustion.

Volcanic Throat [15 XP]

Prerequisites: Brewing 1, Flaming Phlegm

Adjusting your Flaming Phlegm potion to also promote phlegm production allows the drinker to hurl bigger, hotter gobs of fire. You may brew your Flaming Phlegm potion such that targets hit by the attack ignite at 3d.

Fire Breath [15 XP]

Prerequisites: Brewing 2, Flaming Phlegm

Drink, **Cauldron**, **Materials:** Blazing ash (Extraordinary herb).

An advancement on Flaming Phlegm, this potion allows the drinker to exhale great gouts of flame. For a few minutes after drinking the potion, the drinker's breath ignites just after it leaves their mouth.

Giving a big puff, the drinker—as long as they are a creature with at least 1 die on unarmed damage tests—can breath flame using the Attack action. This attack has a +0 accuracy bonus, and a range of 2 metres. On a hit, it causes no damage test, but ignites the target at 2d.

The gout of flame spreads into a fireball about a metre wide, and can be used against multiple targets in one Attack action. Roll once to hit, comparing the result against the Dodge Rating of every creature within the flame's area. This might include allies, if they are within a group of targets.

For the duration, all the drinker's exhalations ignite, whether they want them to or not. In most situations, ignition happens far enough from the face that it isn't a threat to the drinker. And, unless they give a big puff of breath, the flame only stretches to about arm's length. Even the breath they exhale as they speak ignites, although their speech is still understandable. However, they should stand far from anyone they speak to, and avoid thatched cottages.

Dragon's Breath [15 XP]

Prerequisites: Brewing 3, Fire Breath, Volcanic Throat

Concentrating your Fire Breath brew, it grants the drinker the flames of dragons. You may brew your Fire Breath potion such that targets hit by the attack ignite at 3d.

Bottled Light [10 XP]

Prerequisites: None

Drink, **Cauldron**, **Materials:** Sunflower (common herb).

This is not a potion for drinking at all. Rather, it is most useful while still in the bottle. The liquid glows—the half-litre dose emits about as much light as a campfire. It can be carried in a bottle, or spread on a surface, and has none of the dangers of a flaming torch. It continues to glow for about a day after it is brewed, then fades out.

If drunk, the drinker's urine glows until the potion fades out.

Toxic Infusion [10 XP]

Prerequisites: None

Spike, **Cauldron**, **Materials:** Hemlock (common herb).

This infusion is a potent and fast-acting poison. It takes effect after 1 round, whereupon the drinker suffers a 3d damage test.

Acute Toxicity [10 XP]

Prerequisites: None

By adding belladonna (a.k.a. deadly nightshade, common herb) to your Toxic Infusion, you can make it act more quickly. A Toxic Infusion brewed this way causes its damage test immediately upon ingestion, rather than after one round. Thus, a victim has no opportunity to vomit to ameliorate its effects.

Vomiting Drops [15 XP]

Prerequisites: None

Spike, **Cauldron**, **Materials:** Mistletoe (common herb).

These drops cause immediate vomiting. They take effect immediately, and act quickly enough to be effective against ingested mixtures that take effect in just 1 round. The drinker loses at least one action, and usually several, while they heave and retch.

Haematemetic [10 XP]

Prerequisites: Acute Toxicity, Vomiting Drops

Spike, **Cauldron**, **Materials:** Mistletoe (common herb), bloodwort (common herb).

This vicious poison damages the stomach lining even as causes the victim to vomiting, causing them to throw up blood. It works as Vomiting Drops, except that the drinker also suffers a 3d damage test when they ingest the potion. Furthermore, their vomit contains blood. A human typically throws up 1 dose of blood in their vomit, though it may be hard to gather it all up if you intend to use it.

Potent Toxicity [10 XP]

Prerequisites: Brewing 1, Potent Toxicity

You have learned how to concentrate your Toxic Infusion, making it more potent. When you brew a Toxic Infusion or Haematemetic, you may brew it such that it causes a 5d damage test.

Extreme Toxicity [10 XP]

Prerequisites: Brewing 2, Potent Toxicity

You can concentrate your Toxic Infusion to an extreme degree, making it very deadly. When you brew a Toxic Infusion or Haematemetic, you may brew it such that it causes a 5d+4 damage test.

Chronic Toxicity [10 XP]

Prerequisites: Toxic Infusion

While a Toxic Infusion is a fast-acting, someone who survives the acute effects is in little long-term danger. By adding wolfsbane (a.k.a. monkshood, uncommon herb), you can make it more dangerous.

When you brew a Toxic Infusion with wolfsbane (a.k.a. monkshood, uncommon herb), it does not change the damage test it causes. However, the drinker will suffer heart failure over the course of the next few hours, leading to death. Vomiting after the initial damage test but before the poison's other effects may help, giving some chance of survival. As such, this modification doesn't work for a Haematemetic, which would cause vomiting before the poison's long-term effects kick in.

Subtle Toxin [10 XP]

Prerequisites: Brewing 1, Chronic Toxicity

While Chronic Toxicity lets you brew a potion that will kill someone, it's not subtle in its action. Sometimes, you'd prefer they get no warning that they've been poisoned until they're well on the way to dying.

Spike, **Cauldron**, **Materials:** Wolfsbane (a.k.a. monkshood, uncommon herb).

This potion takes effect over the course of a few hours, leading to the death of the drinker by heart failure. It is subtle when first ingested, and should give no sign of anything wrong for at least half an hour, by which time vomiting will be of limited effectiveness.

Sleeping Solution [10 XP]

Prerequisites: None

Spike, **Cauldron**, **Materials:** Camomile (common herb).

This soporific kicks in quite slowly, but the drinker should be asleep with 10 minutes, and remain that way for a few hours. A few doses are quite safe, and will accelerate the effect a little, but too many can put the victim into a coma.

Garlic Solution [15 XP]

Prerequisites: None

Spike, **Still**, **Materials:** Garlic (common herb).

A distillation of purest garlic essence, this solution goes straight to the sinuses and burns something awful. It takes effect immediately. The drinker must make a TN 12 Might test or pass out immediately, unable to be roused for several minutes. For the next hour or so, they have no useful sense of smell and a full breath to the face robs others of their own sense of smell. They can be easily tracked by scent as the stuff leaks from their pores. Remarkably, however, the solution itself has no obvious scent until ingested.

Vampires suffer far worse, of course.

Projection Potion [15 XP]

Prerequisites: Brewing 1, Garlic Solution, Step Outside

Spike, **Still**, **Materials:** Garlic (common herb), morning glory (uncommon herb).

This solution has enough kick to knock the mind right out of the body. It takes effect immediately, ejecting the drinker's mind into the mental realm.

Projection Poison [20 XP]

Prerequisites: Brewing 2, Projection Potion

You can brew a variant of Projection Potion that is delivered through the bloodstream, rather than the mouth. This makes it a little easier to inflict on an unwilling target.

Injury, **Still**, **Materials:** Garlic (common herb), moly (extraordinary herb).

This functions just as Projection Potion, except for its different method of delivery. Bear in mind that the victim can very quickly re-enter their own

body. However, it will probably have fallen over before they do so, and a prepared mind could jump in and possess the body first.

Nettle's Bite [15 XP]

Prerequisites: None

You can grind up nettles while preserving, and enhancing, their sting. The resulting mixture won't do much lasting harm, but it hurts like nobody's business.

Injury, **Poultice**, **Materials:** Nettle (ubiquitous herb).

If this poison is delivered by an attack, the target's Shock Threshold is treated as being 1 lower against the damage test. This does not increase the damage dealt, but is more likely to send the target into shock.

Preparing this poultice by chewing is incredibly painful, and leaves a swollen tongue that makes speaking difficult for hours—a mortar and pestle are recommended.

Festering Poison [10 XP]

Prerequisites: None

Injury, **Poultice**, **Materials:** Bloodwort (common herb).

This wicked concoction invariably causes bleeding and infection when applied to a wound. Cleaning out the infection requires medical attention, and typically a test. Damage caused by a weapon coated in this poison, or any wounds it is applied to, will not heal until the infection has been cleared. If the infection goes untreated for several days, it can become lethal. Even if the infection is treated and the wound heals, it will often leave a wicked scar.

Chewing up one or two doses of this poultice is relatively safe, as long as you have no wounds around your mouth. Chewing a larger batch can cause bleeding and subsequent infection in the mouth.

Fear Drops [10 XP]

Prerequisites: Alertness Potion

Spike, **Cauldron**, **Materials:** Coriander (common herb).

Enhancing the fear response produced by the Alertness Potion, these drops elicit terror in the drinker. The response lasts about an hour, and causes the victim to be nervous, constantly on edge, and very easily terrified. They will likely try to hide away from the world, will be unable to cope with anything particularly scary, and Intimidation tests against them may be far easier.

Embalming Fluid [10 XP]

Prerequisites: Brewing 1

Drink, **Still**, **Materials:** Alcohol, ants, iron shavings.

This fluid is not intended for consumption, but rather for soaking corpses. When used in embalming, the corpse can preserved for years, or even decades if it is well cared for. One dose suffices to embalm a rat or bird, but two doses are required for a cat, or more than a dozen for a human.

If, for some reason, the potion is imbibed, it proves quite toxic. It causes pain, nausea, and convulsions, progressing over the course of a few minutes to permanent blindness, and probably death.

Healing Salves [10 XP]

Prerequisites: Brewing 1

You know a wide range of minor poultices, salves and remedies for cuts, bruises and other physical injuries. As long as you have access to a reasonable supply of various common herbs, and time to chew up poultices, you may use your Brewing skill in place of your Healing skill on tests to heal people and creatures of most physical injuries. Setting broken bones and performing surgery still requires Healing.

Similarly, you may use your Brewing rank in place of your Healing rank when determining the damage healed by a patient during a day of rest.

Healing Stimulant [10 XP]

Prerequisites: Brewing 1, Healing Salves

Drink, **Cauldron**, **Materials:** Goldenrod (common herb).

This potion stimulates the body's natural growth and repair. However, it only works as long as the drinker rests. With one dose of the potion, the drinker heals twice as much damage during a day of

rest. That is, they heal 4 points of damage, plus any healed by their physician; the physician's healing is not doubled. The drinker needs to eat at least twice as much as normal, to fuel the regeneration.

Taking more than one dose in a day causes overgrowth; scabs and scars develop even where the drinker is unwounded, and they can become deformed. Healing is no faster, but they need to eat even more.

Life Juice [20 XP]

Prerequisites: Brewing 2, Healing Stimulant

Drink, **Cauldron**, **Materials:** arbor vitae (extraordinary herb).

This potion acts like Healing Stimulant, but much faster, and without the need to rest. The drinker heals up to 4 points of damage over the course of a few minutes. However, they suffer one level of exhaustion, affecting Might and Grace.

Two simultaneously effective doses cause the same effect as an overdose of Healing Stimulant. Additionally, consecutive doses continue to cause more exhaustion, which may cause the drinker to pass out, as usual.

Hair of the Dog [20 XP]

Prerequisites: Brewing 2, Healing Salves

Folk medicine claims that, when bitten by a dog, you should apply a few hairs of the dog that bit you to the wound. It never worked with the raw hairs, but you've discovered a quick preparation that fixes that.

Topical, **Poultice**, **Materials:** A taglock from the creature that attacked you, dock leaves (ubiquitous herb), alcohol.

Applied to a wound, this mixture will completely heal the wound over the course of a few minutes. This allows you to heal all the damage dealt by the creature whose taglock is used in creating the poultice. However, it can only heal damage dealt by unarmed attacks—punches, bites, claws, and the like—not any damage dealt with a weapon. Furthermore, it will only close wounds and heal damage; it cannot regrow missing parts.

Regrowth Potion [10 XP]

Prerequisites: Brewing 2, Healing Stimulant or Hair of the Dog

Salamanders have the incredible ability to regrow lost limbs. By adding a salamander's leg to the recipe for your Healing Stimulant, Life Juice, or Hair of the Dog, you can grant the same ability to the drinker.

The drinker can regrow missing body parts. Fingers and ears will grow back with a single dose, while a limb or eye takes several doses. A dose of Healing Stimulant must be accompanied by a day of rest, as usual, and multiple doses must be spread across multiple days. Hair of the Dog will only regrow parts that were removed by the unarmed attacks of the creature whose taglock is used in creature.

Suspended Potion [10 XP]

Prerequisites: None

When you brew a drink, you can suspend the active ingredients, such that they take longer to digest and take effect when drunk. This requires you to add some animal fat while brewing the mixture, and always requires the use of a cauldron or still, even if the original mixture was easier to create.

You may choose any period up to 24 hours by which to delay the effect, though you cannot make the potion take effect more quickly than it normally would. Timing the delay is also far from precise. By default, the actual delay may be up to 50 % shorter or longer than the intended delay. For example, a mixture designed to take effect after two hours may take effect anywhere from one to three hours after being drunk. This accuracy can be improved with a test, but doing so requires knowing who will drink the mixture—in particular knowing how much they weigh.

As the mixture takes longer to kick in, the drinker will usually have longer to vomit to expel it. Vomiting normally remains effective from when the mixture is drunk until the mixture takes effect. However, if the mixture's effect is delayed for longer than a few hours, vomiting will only be effective within the first few hours. After that period, the mixture has passed their stomach, and vomiting will have no effect on it.

Extended Suspension [15 XP]

Prerequisites: Brewing 2, Suspended Potion

A Suspended Potion will normally be eliminated from the body within 24 hours. But you have learned a trick to make it persist far longer than that. When you use Suspended Potion, you may brew the mixture to have its effect delayed by up to a month. As usual, longer delays lead to less accurate release times.

Suspended Spike [15 XP]

Prerequisites: Brewing 1, Suspended Potion

Sometimes, when poisoning someone, it's good to give yourself time for a getaway before the poison takes effect. You may use Suspended Potion when brewing a spike.

Suspension Release [20 XP]

Prerequisites: Brewing 1, Suspended Potion

Spike, **Cauldron**, **Materials:** Egg yolk, mustard seeds (uncommon herb).

This mixture takes effect immediately, and counters the effects of Suspended Potion, releasing the effects of all suspended mixtures in the drinker's body. All released mixtures then take effect after their normal time period, unless they were already going to take effect sooner.

This mixture cannot itself be suspended with Suspended Potion.

Suspension Suppression [15 XP]

Prerequisites: Brewing 1, Suspended Potion

Spike, **Cauldron**, **Materials:** Egg yolk, powdered charcoal.

This mixture takes effect immediately, and nullifies the effects of every mixture in the drinker's body that has been suspended with Suspended Potion. Only those that have not begun to take effect yet are cancelled. However, effects that are cancelled are cancelled completely, without any deleterious effects.

This mixture cannot itself be suspended with Suspended Potion.

Bottled Sobriety [10 XP]

Prerequisites: Brewing 1

Spike, **Cauldron**, **Materials:** Tea leaves (rare herb).

This concoction acts as an antidote to alcohol of any kind, as well as any other mixture which lists alcohol as an ingredient, such as The Hard Stuff. Alas, it won't cure a hangover.

Universal Antidote [25 XP]

Prerequisites: Brewing 3, Bottled Sobriety

You have achieved one of the philosophers' stones of Brewing, the universal antidote.

Snuff, **Cauldron**, **Materials:** A toad's brain, moly (extraordinary herb).

Taken by itself, this powder is inert; it has no effect. However, when this powder is combined with any other mixture, that mixture loses its effect and becomes precisely its own antidote. This requires one dose of Universal Antidote and one dose of the other mixture. The application method of the other mixture is not changed by this process: a spike remains a spike, snuff remains snuff, and so on.

ELLE Weerstrom looked up from her parsley patch as the air swooshed overhead. Black fabric flapped.

"Evenin' Linda. Didn't expect to see you today. What brings you up 'ere?"

A navy-lined cloak fluttered as the younger witch pulled her broomstick short and dropped to the ground. "It's young Barnie, Elle. He's got a mob together, marching on Buckle Hollow. Says Musgrave's been sleeping with his wife."

Elle brushed her gloves together, knocking dirt onto the lawn. "Well, has he?"

"No! I mean, they might've kissed a bit but... They've got torches, Elle! Pitchforks and torches! C'mon, grab your broom. We've got to stop them."

Elle looked down at the ground, then up at the sky. She sighed. "Alright, we'll go. But we're walkin'; there's a storm brewing."

Linda looked up. A single wisp of cloud drifted lazily across the azure sky. "Looks alright to me."

"It's on its way, mark my words. Wouldn't want to be flyin' home in it." Elle strode towards her cottage. "I'm goin' to get my coat."

Sure enough, the sky was grey when the mob got to Buckle Hollow. A fine drizzle filled the air. The farm gate stood open, a figure between the posts in its place. Her parka was pulled up against the rain, pointed hat tall above her crown. The mob stopped in its tracks as a crack of lightning cast her silhouette upon them.

"Fine weather for arson, innit?" Her voice seemed to carry further than it should in the damp air, reaching the ears of all present. They shuffled their feet in the thickening mud. "Yer a disappointment, the lot o' yer." More feet shuffled. A voice rose in dissent, but Elle continued over it.

"Now, I know Musgrave ain't the finest man you've all met. An' I ain't quite sure what he's been up to that's got you all riled up. But I *am* sure that it ain't nothin' worse than half o' you've done to yer own wives! Honestly, torches lads?" The rain intensified and the torches guttered. One spluttered out. "What were you goin' to burn? The barn? His house? *Him*? Put 'em away, men."

There was another shuffling of feet, and a few torches wobbled noncommittally. A sudden gust of wind drove the rain sideways for a moment. Every torch went out with a pathetic cough. "Get home to yer own wives, an' stop worryin' about other people's."

With a quiet mumble, a general grumble and a mutter of "Soddin' linen's gonna be soaked..." the mob turned around and began to trudge the other way.

"An' Barnie!" The mob stopped in its tracks again. One man turned around, a few others craned their necks to see. "She mightn't be kissin' other blokes if you spent as much time in yer own bed as in the gutter out back o' the Head." A muffled chuckle ran through the mob before another peal of thunder cut it short. Collectively, they slank off through the mud.

Chapter 9: Willing

WILLING is the most raw and versatile application of a witch's magic. Known to many layfolk as sorcery or spellcraft, it is the art of making something true simply by willing it hard enough. Most Willing is performed without any of the accoutrements that accompany other forms of magic, and it doesn't follow the prescribed formulae of rites and brews. This makes it the weakest form of magic in some ways, but its flexibility and ease of access more than make up for it. So much so that most witches know at least the basics.

Like any witchcraft, Willing is something anyone can do if they know how. But there is a knack to it. It requires that the witch not only *want* something to be the case, but *believe* that it already is. That she outright refuses to accept any possibility that it might not, in fact, be the case. It involves wilfully deceiving not only oneself, but also the very universe. Most people would never even think to try it, but it is among the first things that most aspiring witches learn.

The line between Willing and Headology can be a little blurred, at times. Both have the ability to make things true by making people believe them. Many willers say that the difference is that Willing affects the real world, while Headology only affects other people's minds. The headologists point out that other people are just as much a part of the real world as any old rock is. Some headologists say that the difference is that Headology is about convincing other people, while Willing is about convincing yourself. The willers point out that it's about more than convincing yourself, it's about convincing the world. And that includes other people. A few say that there's no real difference at all, that it's just two ways of thinking about the same thing. These tend to be the witches who are obnoxiously good at both, and everyone else pointedly ignores them.

One interesting property of Willing is that it cannot directly affect living people, plants, or animals (or even undead, or golems), although you can affect yourself. It takes more than force of will to convince someone that they're a different shape; usually this entails talking to them. This doesn't stop people getting knocked off their feet by a gust of wind, or crushed by a falling tree, however. Witches interested in affecting people more directly are encouraged to pursue Headology, while plants and animals fall under the purview Druidcraft.

Willing Tests

Willing is not about memorising rites or recipes, nor about complexities and intricacies; Ken and Wit are unimportant to most applications of Willing. Rather, Willing is about shunting your own stubbornness and conviction up against the fabric of reality until it gives; it depends upon raw force of Will.

Similarly, skill in Willing represents very little in the way of knowledge, making it even more useless to a non-practitioner than most discipline skills. Rather, the skill primarily represents a witch's ability to convince herself of things that are not yet true, in order that she may make them so. An unskilled witch has difficulty with this, and it takes some effort to achieve even a broad, imprecise effect. The best willers, however, can effortlessly visualise even the faintest detail of their desired reality.

As such, the Willing skill represents not only a witch's ability to rush or stretch her magic, but her accuracy with it. She might use it to thread a needle, form an intricate shape, or change something subtly to avoid notice. She may also use her Will-

ing skill in place of Weaponry when attacking with an object she is controlling through Willing.

Feats

Basic Willing [5 XP]

Prerequisites: None

You can perform very basic acts of Willing upon things you can touch, given a bit of time to focus your mind and an obvious physical cue. Examples include:

- Lighting tinder or a candle without a spark, by cupping your hands around it and blowing on it.

- Scratching writing into stone using just a fingernail.

- Rubbing stains out of clothing using your bare hands.

- Combing your hair with just your fingers.

The amount of time required to produce an effect depends on the desired outcome, but should be more than an action without a test. This ability cannot produce a lasting effect by itself. You can light a fire, because that sustains itself once ignited, but you cannot create, destroy or melt a pebble.

Kindling [15 XP]

Prerequisites: Basic Willing

You've practised Willing a fire to life, and it's getting a lot easier for you. You can now ignite a fire within a dozen metres as an action, with nothing more than a quick glare. You no longer require tinder, but still need something a fire can catch on fairly easily, such as twigs, cloth, or dry leaves. Lighting a log or floorboards is still beyond you.

The fire begins small, so will be extinguished by rain or a moderate wind before it can catch. A person whose clothes are ignited with this begins at 1d fire.

Fan the Flames [15 XP]

Prerequisites: Willing 1, Kindling

You can use your will as a bellows, blowing a fire hotter and brighter. As an action, you may double the size of an existing fire within a dozen metres of you, growing it to ignite a larger area. However, this is less effective on large fires: you can't ignite more than about a cubic metre of a material in one action. Using this against a person who is on fire increases their fire by 1 die.

Additionally, through continuous concentration, you may double the heat and brightness of an existing fire (up to a cubic metre of it). This does double the rate at which it consumes fuel, however. A campfire affected in such a way is hot enough to forge iron, or fire clay.

Firestarter [20 XP]

Prerequisites: Willing 2, Fan the Flames

By fanning the flames of a fire as you light it, you can burn bigger things. When you use Kindling, you can ignite the fire immediately on an object such as a log, or floorboards. The flame begins larger, enough to withstand drizzling rain or a moderate wind. A person whose clothes are ignited with this begins at 2d fire.

Extinguish [15 XP]

Prerequisites: Willing 1, Kindling

Your experience working with fire allows you to extinguish it as easily as you light it. As an action, you can extinguish up to a cubic metre of burning material within a dozen metres. The embers are still left hot to the touch, but not particularly dangerous.

Flamewalker [25 XP]

Prerequisites: Willing 2, Extinguish

You can extinguish fire near you—very near you—with only a modicum of concentration. As long as you are conscious, you are immune to the detrimental effects of heat and fire. This effect extends to your clothes, and most stuff you're carrying as long as it's not too large and doesn't extend too far from you.

Heatsink [10 XP]

Prerequisites: Willing 3, Flamewalker

You can suck the heat from the air far and wide around you. As an action, you can extinguish all fire within a dozen metres of you.

Bubbling Brook [10 XP]

Prerequisites: Basic Willing

Water is considered by many to be an element of change. You've certainly figured out how to change it. While touching water, you can move it around with your mind. You can make it flow, swirl, form into fairly elaborate shapes, or even float into the air.

You can only affect the water while it remains one contiguous mass, which you must be touching. Afterwards, it flows normally again. You can only affect a couple of buckets-full (about 20 litres) at a time, and can't stretch it out over more than a couple of metres. You also can't move the water fast enough to hurt anybody. You can move other liquids if they are primarily water, such as wine, blood, or most potions. As always with Willing, you cannot affect liquids inside a living person, plant, or animal.

Idly carrying around a bubble of water requires little concentration, but shaping it, or doing much besides just carrying it, requires an action.

Water Walk [20 XP]

Prerequisites: Willing 1, Bubbling Brook

You can walk on water, or any other liquid you could affect with Bubbling Brook. This takes great concentration, and you cannot take an action and move on the water's surface in the same turn. You may take an action if you stand still on the water, however.

If the water is flowing, you will be carried with it. Staying upright on fast flowing or turbulent water may require a test, and the effect requires you to stay on your feet; falling prone will cause you to fall into the water. You may take use an entire turn to clamber onto the water, if you are swimming at the surface.

River Run [15 XP]

Prerequisites: Willing 2, Water Walk

Walking on water has become second nature to you. You may take actions while moving. Addi-tionally, flow and turbulence pose you no threat. You may treat water you are standing on as though it were not flowing, and you can remain on the water's surface even when prone. Lastly, climbing up-right onto the water while swimming at the surface is treated as though you are merely standing from being prone.

Condensation [10 XP]

Prerequisites: Bubbling Brook

The air is filled with water, and the skilled may draw it out to form liquid. You can draw it out within a couple of metres: into a container, spilling it on the ground, or holding it using Bubbling Brook.

Under normal conditions, you can produce about a litre a minute this way. However, this will be faster in a swamp or slower in dry air. In some situations, such as a desert or a burning building, the GM may call for a test to gather enough water to be useful at all.

You may also evaporate liquid water into the air in the same way, at the same rate. As such, you can perform Brewing that would normally require a still by hand, although it still takes a couple of hours.

Flash Condensation [15 XP]

Prerequisites: Willing 1, Condensation

You can gather a lot of water from a lot of air, very quickly. When you use Condensation, you can affect two buckets-full (about 20 litres) in one ac-tion, under normal conditions. Condensing this much water will normally exhaust all the water vapour in a room, in one go.

Using this, you can perform Brewing that would normally require a still as fast as though it only required a cauldron.

Boil [15 XP]

Prerequisites: Willing 1, Kindling, Condensa-tion

Condensation merely lets you *evaporate* water. Now you can *boil* it.

As an action, you can heat, to any temperature up to boiling point, up to two buckets-full (about 20 litres) of water within a couple of metres. You can

also melt a similar volume of ice or snow, bringing it up to room temperature. You can also affect any water-based substances that you could affect with Bubbling Brook. You can boil a cauldron in an action or two; useful for Brewing.

Touching boiling water—which you have to do to use Bubbling Brook on it—deals a 1d damage test every turn. Having a full bucket or two of boiling water splashed over you deals a 3d damage test.

Freeze [10 XP]

Prerequisites: Willing 1, Extinguish, Condensation

The opposite of Boil, you can chill water. As an action, you can chill or freeze up to two buckets-full (about 20 litres) of water within a couple of metres. You can also affect any water-based substances that you could affect with Bubbling Brook. By shaping the water first, using Bubbling Brook, you can create instant ice sculpture.

Flash Forming [20 XP]

Prerequisites: Willing 2, Flash Condensation or Boil or Freeze

You are a practised willer of water. You can use Bubbling Brook, Flash Condensation, Boil, and/or Freeze as part of the same action, as long as you are using them all on the same mass of water. You must have all the feats you use, of course.

You can even do all of these as part of a normal action using the same mass of water.

For example, you could condense a mass of water, shape it into a sword, freeze it, and make an attack using the sword, as one action. An ice sword isn't very robust, of course, so you may need to do it all again next turn.

Gust [20 XP]

Prerequisites: Basic Willing

Your mind can stir the air around you. You can create gusts of air within a dozen metres. Very minor and imprecise effects, like blowing hair or a cloak, don't require much effort, and can be done without an action. If you concentrate as an action, you can produce enough wind to send dishes flying, or to set a rock slowly rolling. With a test, you might even produce enough of a gust to knock a person down. The gust must be fairly localised; you can't shift enough air to blow at anything larger than a person.

Breath [20 XP]

Prerequisites: Willing 1, Gust

You hold the wind within you. You are immune to suffocation and drowning.

Updraught [15 XP]

Prerequisites: Gust

By surrounding yourself in a localised updraught, you can leap higher and slow yourself as you fall. You may leap 3 times as far or high. As long as you are conscious, you may fall up to 5 metres safely, and subtract 5 metres from the distance fallen when suffering damage as a result.

Cushion of Air [20 XP]

Prerequisites: Willing 2, Updraught

You can cushion your fall with the wind. As long as you are conscious, you do not suffer any damage from falling.

Team Lift [15 XP]

Prerequisites: Willing 1, Updraught, Breeze

You may extend your own updraught to surround those around you. All creatures of your choice within a dozen metres may benefit from Updraught, and from Cushion of Air, if you have it.

Breeze [15 XP]

Prerequisites: Willing 1, Gust

Gust produces only small gusts, to blow at one person or object. You can now affect a larger area, altering the direction and strength of the wind everywhere within a dozen metres of you. You can't create more than a moderate wind with this effect; enough to pick up light objects and roll them away, and enough to be uncomfortable, but not enough to knock people down. You can also counteract a wind of up to the same strength, creating a region of dead calm.

This effect acts in very broad strokes. It always affects a roughly spherical region around you—although you may reduce the radius—and affects

the whole area in the same way. The effect requires minimal effort to maintain; you may begin or alter it on your turn without requiring an action.

Long-Winded [20 XP]

Prerequisites: Willing 1, Gust

The air stretches everywhere, always. The wind does not stop short after a few metres! There is no reason your wind should be so limited, either!

You may ignore the range limitation for Gust, Team Lift, Ventriloquism, and Blow. You may use these feats, if you have them, on anything you can see.

Wind [15 XP]

Prerequisites: Willing 2, Breeze, Long-Winded

You can affect the speed and direction of the wind over a large region. This follows the same rules as Breeze, however the effect may extend for many kilometres around you.

Shifting such large volumes of air can take quite some time. A major change, such as reversing the direction, or changing a strong breeze to a dead calm, may require several rounds to take effect.

Cloud [10 XP]

Prerequisites: Willing 1, Long-Winded, Condensation

You can affect the weather, in small ways. You cannot change general weather patterns over an area, but you can create or disperse the odd cloud, and cause it to hold or drop its rain. These changes can be performed in the background, without requiring actions.

Your control is fine enough to pass a cloud in front of the sun at a certain moment, or conversely to break a hole in the cloud for the sun to shine through. You can create a dry patch in light rain, or a patch of light rain on an overcast day. Even in torrential rain, you can at least ease it slightly for a small group of people.

Weather [20 XP]

Prerequisites: Willing 2, Cloud, Wind

You can alter the weather, even causing meteorological changes over whole regions. You can turn a clear day overcast, or even bring rain. You can banish the rain and cloud to bring the bright sun. You can turn a chilly day warm, or a balmy day parky.

The weather must be seasonally appropriate; you can't make it snow outside of winter or baking hot outside of summer. You cannot create winds stronger than those achievable using Wind. Thunderstorms prove particularly difficult to create; you might manage it if conditions are already relatively close, but you cannot create one from a clear or even merely overcast day.

Changes also take a while to take effect. If there isn't a cloud in the sky, turning the day overcast might take fifteen minutes, and the rain mightn't start for half an hour. These changes can be performed in the background, without requiring actions.

Storm [20 XP]

Prerequisites: Willing 3, Weather

You have become even more proficient at influencing the wind and weather. You can produce a thunderstorm from even the clearest of days inside half an hour. You can also create wind strong enough to blow over less robust trees, heavily impede walking and running, and possibly damage poorly-built buildings. However, you create this wind as a windstorm, and while you control its general direction you have very little influence over the finer details.

Lightning [10 XP]

Prerequisites: Willing 2, Cloud

When a thunderstorm brews, when the pressure aches in your bones, when the electricity can almost be heard humming in the air, then it takes the barest spark to send lightning racing from cloud to ground.

As an action in a thunderstorm, you can cause a lightning strike somewhere within several kilometres. You have only the barest control over the location of the lightning: a margin of error of a kilometre or two. Essentially, you have just enough control to determine whether the flash illuminates your face or casts you in silhouette.

There is a limited potential within a thunderstorm's clouds; creating lightning flashes more closely spaced than a minute is difficult.

Smite [10 XP]

Prerequisites: Willing 3, Lightning

When you use Lightning, you may aim your lightning with perfect precision, as long as you are aiming at the highest point for a kilometre in any direction.

Amplify [15 XP]

Prerequisites: Gust

Willing the air around you, you can push your voice louder and further. When you speak, sing, whistle or so on, you may make it up to twice as loud. However, you may also make it carry far further—up to a kilometre—even if you choose not to make it louder.

Ventriloquism [20 XP]

Prerequisites: Willing 1, Amplify

You have developed enough control over the air that you can speak directly with your mind, without involving your mouth. Consequently, you need not speak from the position of you own mouth, but can speak from anywhere within a dozen metres. In fact, you can even speak from several places simultaneously, and may whisper directly into several people's ears without the risk of anybody else hearing.

Silence [20 XP]

Prerequisites: Willing 1, Gust

Much as you can move the air around you, you can also still it, creating silence. You may prevent any sound escaping from yourself, silencing your voice, your breathing, your footsteps, and so on. This only prevents sounds originating from right near you; you can silence a twig snapping under your boot, but not a vase you've knocked onto the floor.

Dead Air [15 XP]

Prerequisites: Willing 1, Silence, Breeze

You may extend your bubble of silence to cover the same area you may affect with Breeze. No sound can originate within, enter, or pass through this region.

Blow [10 XP]

Prerequisites: Gust

You can use Willing to push air down your blowgun, instead of your breath. This allows you to fire any loaded blowgun within a dozen metres as an action. You must still be holding the blowgun to *aim* at all—unless you also have Curving Arrow.

Furthermore, your will is more powerful than your breath. You may roll the damage test using your Willing skill in place of the blowgun's damage dice. For example, if you have Willing 1, you would roll 4d. Obviously, this carries no benefit if you have no Willing skill.

Guided Missile [15 XP]

Prerequisites: Willing 1, Gust

You can use the air to guide you projectiles in flight. You may use your Willing skill in place of your Weaponry skill when attacking with a thrown or ranged weapon.

Curving Arrow [20 XP]

Prerequisites: Willing 3, Guided Missile

Willing a stronger wind, you can shoot around corners. When you attack with a thrown or ranged weapon, you can make the projectile turn corners in mid-air. This allows you to hit targets behind cover, but you take a large penalty to the test to hit them if you cannot see them. In combination with Scrying, it can be deadly.

The range of the weapon still limits the maximum distance the projectile can travel. Pulling particularly outlandish tricks—such as turning a shot 180°, or passing it through a narrow hole—may require a Willing + Will test in addition to the test to hit.

Far Shot [10 XP]

Prerequisites: Willing 1, Guided Missile, Long-Winded

The air buoys your projectiles, carrying them further. Quadruple your range when attacking with a thrown or ranged weapon.

Carry Arrow [15 XP]

Prerequisites: Willing 2, Far Shot

Your wind is strong enough to simply carry your projectiles. Your range is unlimited when attacking with a thrown or ranged weapon. However, you must be able to see the target, and the projectile's whole path to it. Furthermore, the projectile must still travel in a typical arc; you need Curving Arrow to shoot around corners.

Deflect Missiles [20 XP]

Prerequisites: Willing 1, Guided Missile, Long-Winded

You can use the air to deflect projectiles. Activating this effect requires an action, and it lasts until the end of your next turn. When you activate it, focus on a person, creature, or other target that you can see; it must remain in sight for the effect to remain active. You can cause any attack with a thrown or ranged weapon made *by* the target, or *against* it, to automatically miss. You may defend yourself with this.

Shield of Air [15 XP]

Prerequisites: Willing 2, Deflect Missiles, Breeze

You may extend your wind to protect an area. When you use Deflect Missiles you may focus on the area around yourself, instead of a particular target. If you do so, you may affect any attack with a thrown or ranged weapon that passes within a dozen metres of you. This includes any attacks made by, or against, creatures within that range, as well as those that fly through the area.

Redirection [15 XP]

Prerequisites: Willing 3, Shield of Air, Curving Arrow

You can turn your foes arrows back against them. When you cause an attack to miss with Deflect Missiles or Shield of Air, you may use the airborne projectile to make an attack against another target within the weapon's range. Make a test to hit, using your Willing skill and the weapon's accuracy.

Use the original attacker's Might, or the original bow's draw weight, to determine the range and damage, if necessary. You may use Curving Arrow on the redirected attack, as well as Far Shot, and Carry Arrow, if you have them.

Dig [10 XP]

Prerequisites: Basic Willing

You can dig far faster with your mind than with your hands. You can move earth, but not rock, while you are touching it. You can affect up to a cubic metre at a time, in one connected chunk that reaches no more than 1 metre from you. If you are digging, you can excavate one cubic metre per action—two actions to dig a grave, for reference.

Earth is an element of force, not precision. You can grab chunks and move them, but even forming crude shapes is difficult. You also lack the ability to shore up a roof, and so cannot create tunnels with this ability.

You can move chunks of earth with enough force to use them as clubs, and may even draw them from the ground in the same action as you attack. However, because you can only affect the earth while you touch it, you cannot throw it very far; no more than a few metres.

Burrow [15 XP]

Prerequisites: Dig

When using Dig, you may shore up a roof and hence create a tunnel. The tunnel is only stable with a diameter of up to 1 metre, and hence acts as difficult terrain for a human. You can extend the tunnel by 1 metre as an action, while touching the face. You may compact the excavated earth into the walls of the tunnel, leaving minimal spoil.

You may burrow only though earth—tunnelling through rock requires Shatter.

Rockmover [10 XP]

Prerequisites: Willing 1, Dig

Rock is harder than mere dirt, and more difficult to affect. But in a way, it is simpler, being formed from one big piece instead of many small ones.

You may use Dig upon rocks, allowing you to lift boulders up to a cubic metre in size (2–3 tonnes) almost effortlessly. If the boulder is any bigger, you'll have to break it first. As such, this feat is insufficient to carry standing stones alone, but may help in their transportation.

A sufficiently large rock counts as a hand weapon.

Erosion [15 XP]

Prerequisites: Basic Willing

Time, wind, and water destroy everything eventually. Even the mountains themselves are ephemeral in the face of eternity. You can accelerate this process, however, delivering years of decay in an instant. Wood rots and crumbles, iron rusts and flakes away, even rock wears to dust.

You must be touching whatever you are affecting, which must be one connected mass. You can affect about a cubic metre at a time, stretching no more than 1 metre from you. You can deliver about a decade of decay per minute. Flesh vanishes in one action, while bone or lumber takes a minute. An iron bar should be rusted through in about ten minutes, although a thicker chunk may take longer. Stone takes many hours, often more.

As usual, you cannot affect living people, plants or animals with this.

Shatter [15 XP]

Prerequisites: Willing 2, Erosion, Rockmover

The erosion of rock is a slow process, but shattering it can go very quickly, when you know how. As an action, you can destroy up to a cubic metre of rock that you touch, in one connected mass that stretches no more than 1 metre from you. You reduce the rock to shards, or even to dirt.

You can carve a chunk out of a rock face, but you have very little precision in the shape you destroy. Unless you also have Burrow, the shattering has a tendency to collapse large overhangs or roofs, making this useless for tunnelling. With Burrow, however, this allows you to tunnel through solid rock, at the usual rate of 1 metre per action.

Illuminuous [10 XP]

Prerequisites: Basic Willing

Your bright or gloomy moods are more literal than most, as Willing makes your surroundings brighter or darker. This effects a region centred on you and extends up to a few metres, enough to fill a room in a cottage. You can change the light level by about the amount that would be emitted by a few candles, just enough to read by. Light you cast this way has no apparent source; it simply suffuses the area. Maintaining this effect requires a minimum of concentration, and does not impede your other activities.

A Tool for the Job [20 XP]

Prerequisites: Basic Willing

Sometimes, the easiest way to convince someone of something is to hit them with a big stick until they agree with you. The world itself is no different. You've learned to make Willing easier using physical tools, even if they aren't the *right* tools.

Most simply, this means axes and knives cut just as well as ever in your hands, even if they've lost their edge. But you can take it even further, cutting carrots or trees with nothing more than an appropriately shaped stick. You can make any similarly-shaped object behave as the appropriate tool for a job. For a worse approximation, this may require a test. A solid branch with a flat, sort of axe head shaped bit on the end will do a fine job of cutting down a tree. A solid branch without such an attachment would require a test. A limp reed is going to be a real stretch.

Such tools still obey the usual rules of Willing, and are of no additional use as weapons against people and animals. See Mind Like a Razor if you want weapons too.

A Hefty Tool [15 XP]

Prerequisites: Basic Willing

You can make an appropriate tool more effective when you use it. Or an inappropriate tool, with A Tool for the Job.

Tools are several times more effective when you use them. For example, when you use a spade it always lifts clumps of dirt several times the size of the spade's head. You can bring down a tree that you can barely wrap your arms around with only 4 or 5 swings of an axe. You can bail out a rowboat with only a few scoops of a bucket.

This only works as long as you are still using the tool. For instance, you cannot store any more water than normal in a bucket unless you are carrying it.

Rope Dance [15 XP]

Prerequisites: Basic Willing

Anyone can move a whip with their hand, but you can move one with your mind. That said, you still need to hold it...

While holding a whip, rope, string, or thread up to 2 metres long, you can move it with your mind. You can barely lift any weight other than the rope itself; even a small knife tied to the end is a struggle. You can still yank on the rope or reel something in with your hands, of course. You do have very fine control, however—comparable to your manual dexterity.

Know the Ropes [15 XP]

Prerequisites: Willing 1, Rope Dance

As the finest rope-whipper in the West (or near enough), and you can thread a needle at twenty paces.

When using Rope Dance, you can affect up to 20 metres of rope at a time. Additionally, you may divide this length between as many ropes as you can hold. This doesn't, however, grant you any extra ability to multitask, so this is about as practical as trying to use two whips at once.

Crack [10 XP]

Prerequisites: Willing 2, Rope Dance, Amplify

When you crack a whip, you can make it *deafening*. It is audible up to about 30 kilometres away, and anyone within a dozen metres is deafened for a minute by the ringing in their ears—including you.

Hand of Fate [15 XP]

Prerequisites: Divination 1, Basic Willing

With Divination to know what to do, and Willing to do it, chance itself becomes your plaything. When you toss coins, roll dice, draw cards from a deck, or the like, you may force the result. You may only force a result that would normally be possible;

for example, you can't draw the same card twice from a deck, unless you put it back after the first time.

This only applies in character, of course. You still have to roll the dice for your tests.

Arm of Fate [10 XP]

Prerequisites: Willing 1, Divination 1, Hand of Fate

You may stretch the hand of fate beyond your own fingertips. You may use Hand of Fate to force the result when someone else tosses the coin, rolls the dice, draws the cards, or the like, as long as you can see them doing it.

Chapter 10: Headology

HEADOLOGY is really no magic at all. Rather, it is the art of making other people use their own magic.

One common misconception among apprentice witches is that Headology is the ability to affect people's minds. Their mentors must quickly disabuse them of this notion. Everyone has the ability to affect people's minds, and uses it every day. It's called talking. It can make someone like you or hate you, make them smarter or more stupid, even make them believe that the sky is purple, if you're really good. It's an incredibly ability—the most important one a witch can have, in the opinion of most. Enough people, sufficiently motivated, can move mountains. But talking, by itself, is not Headology.

Headology is the step that comes after. Headology is making people's minds affect the world—letting them move mountains without all the shovels and wheelbarrows it normally requires. Making them into willers, without them even knowing it.

Every person, and even every animal, has the ability to affect the world through Willing. Most never realise this, and would struggle to control the power even if they knew. But a witch who knows the trick of it can unlock another person's ability. And if she's convinced them of the correct things first, she can direct it with her words. This is the basis of most Headology.

Convincing People

Almost every feat in Headology requires a witch to convince somebody of something, before it has any affect. Talking to people is a complicated subject, and there are no strict rules for this. As such Headology is more subject to the whims of the GM than many other disciplines. The following paragraphs provide many guidelines for adjudicating this, but the GM should also apply common sense, and remember to ensure that everyone is having fun. If the the headologist is consistently overshadowing the rest of the coven, it's probably proving too easy to convince people of things, and vice versa. And if they've put on a particularly awesome show to convince someone, just let it work.

Firstly, if there is doubt as to whether a headologist has convinced someone, call for an opposed test. On the part of the headologist, this will normally use Charm or Presence, and Persuasion or Deception. Intimidation and Socialising might come into it fairly often, as well. On the part of the intended victim, this might use Will, to hold onto a conviction, or Insight + Heed, to see through a trick.

Modifiers to Convincing

For anything but the simplest effects—such as Curse—simply stating something is not enough to convince someone, no matter how persuasive your tone. In these circumstances, the GM should simply not let the victim be convinced, or at least apply a major penalty to the test to convince them. Often, some variety of evidence or trick is required.

For example, a prince who's simply told he's a frog is unlikely to fall for it. But a prince who's told he's a frog, then gets knocked out, and wakes up in a pond with his skin covered in slime—he's more likely to buy it. With the right evidence, a witch might not need to speak to the victim at all. A prince who wakes up in a pond, surrounded by other frogs, all dressed in the armour of his personal guard—he's going to leap to his own conclusions.

As such, the GM should use the circumstances to put modifiers on rolls to convince people. This should often be a negative modifier without a good argument or some evidence, while presenting a solid

piece of evidence can give a positive modifier. An elaborate—but solid and successfully executed—plan for convincing someone will often bypass the need for a direct test altogether. The type of effect being applied should also influence the modifier. It is much easier to convince someone that they're under a simple bad-luck curse than that they're a frog.

Lastly, the headologist's reputation can be important. If the victim knows that she is a powerful witch, this can go a long way by itself. If she specifically has a reputation for turning people into frogs, people are likely to believe her pretty easily when she says she's turning them into a frog too. Even more so if they've just seen her do it to one of their friends. Practically, this means that a headologist often needs to make it clear that she's a witch, by wearing The Hat.

The Trick of Headology

One unfortunate catch of Headology is that it only works as long as the victim is unaware of quite what's being pulled on them. As soon as someone realises that they'll only turn into a frog if they believe they're a frog, they'll never believe it. Even if they try. This means that it is impossible to *willingly* be the subject of Headology.

It also means that a headologist needs to be careful not to let their victims catch on to what's happening. This is not commonly a problem with normal folk, unless someone explicitly explains it them. Superstition runs rife, and a witch who uses a lot of Headology is likely to provoke more fear and respect than understanding. However, a headologist ought to maintain a certain mystique about her craft, to ensure no clever clogs goes digging too deeply.

Other witches, however, tend to catch on quite quickly. A witch who has seen a particular trick of Headology used a couple of times tends to figure it out, and thereby become immune to it, whether she wants to or not. Other headologists tend to be even quicker on the uptake, and are likely to catch on the very first time they see a trick, if the witch using it on them isn't careful. A witch who knows and uses a trick herself can never be affected by it, except, perhaps, in the most exceptional caper of all time.

Perhaps mostly importantly, this means that you can never use your Headology on your own coven, unless you are careful to keep them in the dark about a new trick you've picked up. Even then, it won't last long.

Feats

Curse [15 XP]

Prerequisites: None

It's a well known fact that someone who believes they will fail is more likely to do so. It doesn't take a drop of magic to make that true, but not everyone knows how to leverage it. You do.

If someone believes that you have cursed them, or even if you can convince them that they have been cursed by something else, they suffer bad luck. Whenever they make a test, dice that roll a 3 count towards a critical failure. The GM is also encouraged to make their critical failures a little more dire. This bad luck persists as long as the supposed curse is present in their minds; it might help to remind them now and again.

This only applies if they believe they are under a rather broad curse, or specifically a bad luck curse. An overly specific curse—for example, "May your crops wither in your fields," or "May your nose fall from your face"—does nothing to focus their mind on their own failure and will have no effect.

Total Failure [20 XP]

Prerequisites: Curse

Worse than a mere Curse, you have learned to provoke total failure. If you can convince somewhat that they *will* fail, or that what they are trying to do is impossible, then they will, indeed, fail. Any tests they make—if in pursuit of a goal they believe they cannot possibly achieve—automatically fail.

Mentally Scarred [10 XP]

Prerequisites: Curse

You have mastered a more specific form of curse—a curse of physical wounding.

If you can convince someone that they are wounded, they develop the wounds they believe they have. This directly causes damage—not a damage test—appropriate to the kind of wound they develop.

Brain Death [15 XP]

Prerequisites: Mentally Scarred

Skipping the messy process of wounding, you can kill people with their minds. If you can convince someone that they are dead, they die. Unless you convince them that they have died of their wounds—in which case Mentally Scarred also kicks in—they die without a mark on their body.

Senseless Fool [20 XP]

Prerequisites: Mentally Scarred

Mentally Scarred will blind someone if you convince them that you've scratched their eyes out, but there are more direct, less violent ways to render a person senseless. If you can convince someone that they have have lost a sense—that they are blind, for example, or deaf—then they lose that sense. They remain without that sense for as long as they remain convinced—likely until you convince them otherwise, considering that they *have* now lost that sense.

Assured Success [15 XP]

Prerequisites: None

You can leverage the power of positive thinking in other people. If you can convince people that they *will* succeed, they are more likely to. While they remain convinced of this, whenever they make a test, dice that roll a 5 count towards a critical success. Note that this only functions as long as they believe they *will* succeed—simply thinking they are blessed, or more likely to succeed, is not sufficient.

Blessing [20 XP]

Prerequisites: Assured Success

The opposite of Curse, you can convince people that they are blessed. You can grant the benefit of Assured Success simply by convincing people they are under some magical boon that makes them more likely to succeed.

Mind over Magic [15 XP]

Prerequisites: None

For all the magic circles and burning incense, magic ultimately comes from the mind. Not only do you know this, but you know *how to exploit it.*

If you can convince a practitioner of magic that their magic won't work, then it won't.

Doubt & Despair [25 XP]

Prerequisites: Mind over Magic

Under your tender care, even the smallest seed of doubt can flourish into a blossoming tree of failure.

If you can make a practitioner so much as doubt the efficacy of their magic, or their own ability to work it, then the magic will either fail to work or, at the GM's option, backfire.

Mind Like a Razor [10 XP]

Prerequisites: A Tool for the Job

If you can convince your foes that what you wield is a weapon, their flesh will believe you. You may treat an item you wield or throw as a knife, hand weapon, or thrown weapon (depending on its size and whether you're throwing it) if you can convince the target that it can cut (or otherwise deal damage) like one. A demonstration against an inanimate object, or another foe, will often suffice. Even your bare hands can cut like knives if you convince your foes that they can.

Change Blindness [10 XP]

Prerequisites: None

You may hide in plain sight by leveraging the fact that people don't *expect* to see you there. This uses a Stealth+Charm test. You must remain silent and quite still, though you may creep around slowly.

In order to make use of this feat, anyone you are hiding from must have no reason to expect to see you, or anyone. If they see much out of place—a drawer opened or a vase knocked over—they might look for whoever did it and will immediately spot you. Furthermore, you can only use it if the people you are hiding from have some degree of familiarity with the location; they must have seen it before, at least. Somebody entering a room for the very first time doesn't know what to expect and will see it as it is, you included.

Lastly, somebody seeing a group or crowd of people has no reason not to expect other people with them. This feat does not allow you to hide in such a situation, unless everyone in the group has the feat.

Elsewhere [15 XP]

Prerequisites: Change Blindness

While Change Blindness lets you hide from people who aren't expecting *anyone*, you've now figured out how to hide from people who aren't expecting *you*. As long as someone is convinced *you* won't be somewhere—for instance, you've told them you'll be somewhere else—they won't see you there. Note that it is not enough for them not to expect you there—except as falls under the purview of Change Blindness—they must expect you not to be there.

This only holds up as long as you aren't too intrusive. For example, you shouldn't pass in front of something they are paying attention to, make any loud noises, or open any doors they are looking at. However, you might be able to get away with moving things around. Even if somebody notices that something has been moved, they ought not to suspect *you* to have done it, as long as they still believe you are somewhere else. Tests to avoid being noticed, if it is in doubt, use Stealth+Charm.

Furthermore, this feat does allow you to go unnoticed in a crowd, as long as the person watching has good reason to believe you won't be there.

You Shall Not Pass! [20 XP]

Prerequisites: None

You may erect barriers inside people's heads, allowing them to project them into reality. If you convince someone that they cannot pass some barrier, they become unable to. Even if they are thrown bodily against the barrier, they will bounce off it. This does not prevent them throwing stones, poking a stick, using magic across the barrier, or the like.

The barrier can be of any shape or nature that you can convince the target of. For example, you might draw a line in the sand, convince them that they cannot enter a house, or tell them that they cannot touch you.

Can't Touch This [15 XP]

Prerequisites: You Shall Not Pass!

If you convince someone you are invincible, they can't hurt you, even if they try. Their blows will miss, or even bounce straight off your skin. This works regardless of how they try to hurt you—by axe, by arrow, by pushing a boulder off a cliff at you, even by poisoning you. This doesn't protect you from anything that's not an attempt by a person, however; walking through brambles will still tear your skin, and likely break your illusion of invincibility.

Fake Sympathy [25 XP]

Prerequisites: Sympathetic Magic 1, I Bind You

With I Bind You, you learned to create a sympathetic link through a small trick of Headology, making the target expect the link. Now, you've taken it a step further, abandoning the use of a sympathetic link entirely, and using raw Headology to achieve the same effects.

You may establish a fake sympathetic link just by convincing the target that you have established one. They need not understand the actual mechanisms of Sympathetic Magic—in fact, it's probably better if they don't—they just need to know that by affecting the symbol, you can affect them. It does not count towards your maximum number of sympathetic links It lasts as long as the target continues to believe it does—as such, it is not subject to stress.

You may transmit any effects along this fake link that you could along a normal sympathetic link—anything you possess the appropriate Sympathetic Magic feat for. However, you may only do so by showing the target what you are doing, and even explaining it if necessary. For example, Sympathetic Communication is useless: if the target cannot hear the sounds anyway, they don't know what to expect, and receive nothing.

This sympathetic link doesn't actually exist in any sense, so you cannot modify it in any way you could modify a normal sympathetic link, such as with Link Reversal or Sympathetic Knot. However, neither can anybody else modify it, and it is not impeded by anything that would impede a normal sympathetic link, unless the target is aware of and believes in such impedance. Similarly, it is not affected by stress, and hence behaves like a strong sympathetic link. Lastly, there is no limit on its duration; it lasts as long as the target continues to believe it does.

Placebo [15 XP]

Prerequisites: None

Often, the promise of a cure is more important than the cure itself. You can save a lot of time brewing this way, if you just talk to people.

If you know how to make a brew, and have a mixture of approximately the right size, consistency, and colour, you might be able to use that instead. If you can convince someone that what they're taking will have the effect of that brew, then it acts as that brew for them. This works not only with brews that you have a feat to make, but also the same minor remedies that you might otherwise make with a Brewing test. However, if a brew requires a feat to make, and you don't have that feat, this won't work.

This only works if they are convinced at the time they take the brew; it can't work retroactively. As such, it's not all that much use for poisoning people.

Retroactive Placebo [15 XP]

Prerequisites: Placebo

If you try to convince someone that you've poisoned their wine, they're hardly likely to drink it. But if you convince someone that you'd poisoned the wine they've just drunk, they might well drop dead.

You may use Placebo even if you convince someone *after* they take the brew. Bear in mind that, obviously, they're unlikely to believe you if there's no way you could have touched the mixture they drank.

The time taken for the brew to kick in is counted from when they took it, not when you convince them. As such, the effect will often kick in immediately after you convince them. It doesn't matter if this means it kicks in late, as long as they can believe they've been resisting it, or it's rather slow-acting. Convincing someone that yesterday's poison is only now affecting them might be difficult, though.

This also functions for Poison is in the Mind and Placebo Panacea; you can convince people that a mixture was an antidote after they take it.

Poison is in the Mind [10 XP]

Prerequisites: Placebo

Sometimes it's useful to end the effect of a potion without giving away that it was fake all along. In this case, you can give someone an antidote. Just as fake as the original, of course.

If you can convince someone that a mixture they take is an antidote, it functions as one. It counteracts whichever mixtures you convince them that it will. However, it can *only* counteract mixtures that were applied using Placebo in the first place; it is not effective against any real brew.

Placebo Panacea [20 XP]

Prerequisites: Poison is in the Mind

You can counteract even the deadliest poisons with plain water, if your powers of persuasion are up to scratch. When you use Poison is in the Mind, the fake antidote may counteract *any* brew, even a real one.

Thinking in Circles [10 XP]

Prerequisites: Any feat using a ritual circle

You can essentially outsource your Ritual Magic to the minds of others. If you can convince the majority of the people present that a ritual circle is the correct ritual circle to perform a particular rite, then you—and only you—can use it to perform that rite. This obviously requires the majority of the people present to be people you *can* trick with Headology (see the section The Trick of Headology). You will likely have to explain the rite, to ensure they know what to expect, and believe.

You must have any feats necessary to perform the rite normally—this only allows you to use the wrong circle. The circle must be the correct size, and, as usual, cannot overlap or encompass another circle. A given circle can only be used in one rite at a time. This only works for ritual circles, not stone circles.

With sufficiently gullible people, a circle consisting of a single line with no other symbols might be sufficient. This sort of circle can be scribed far faster than any circle with the proper symbols.

The people only need to believe while the rite is performed. Any ongoing effects will continue even if their belief ends.

One For Circles [20 XP]

Prerequisites: Thinking in Circles

   You don't need that much power to fake a ritual circle. When you use Thinking in Circles, you only need to convince *one* of the people present.

Circles For All [10 XP]

Prerequisites: Thinking in Circles

   You may use Thinking in Circles—or One For Circles, if you have it—on behalf of others. As long as enough of the people present are convinced that the ritual circle is correct for a given rite, any witch may use the ritual circle for that rite, if she knows it. Notably, *you* don't need to know that rite, only the other witch does.

TODAY was not going well for Linda Greene. It had started out alright. A brisk walk in the frosty air at sunrise, a quick trip up to the castle to drop off a couple of poultices for the servants there. The cook had even given her a big side of braised ham for her help. But things had gone downhill pretty quickly when the warty old crone had strolled in and started turning people into frogs.

Now here she was, speeding over the mountaintops, hair and cloak whipped back by the frozen wind, and a crazy old hag hot on her tail. The crone had a wicked-looking knife clutched between her teeth. Been screaming that she was going to gut the King with it, or something unpleasant like that. Well, the King was safe for now, even if he was croaking rather indignantly. Linda had stuffed him down her blouse so His now-cold-blooded Majesty wouldn't freeze in the mountain air. It did explain the indignation, perhaps, but Linda had bigger problems on her mind. The hag was gaining on her.

Linda leant right forwards and threw the broomstick into a dive. She picked up speed as she shed altitude, but the hag quickly followed suit. Her feet brushed the snow as she skimmed down the far side of the mountain. Her eyes scanned the slope. It was a little unfamiliar with this much snow on it; she normally only practised up here in the summer. But she soon spotted the stand of trees she was looking for, and the ravine just behind it.

She banked left, sweeping a wide arc across the slope, then dived again, aiming for the ravine. She clipped the bristles on the ledge as she dropped in, the jerk prompting a panicked croak from her blouse. She leant forward, nearly hugging the stick, keeping her arms and legs pulled in tight. It was horribly narrow in here, barely two arm-spans across and mostly sharp turns. She couldn't normally manage more than half speed through it. She tried for three-quarters this time. A broken cackle echoed behind her as the crone followed.

Linda wasn't the best flyer in the world, she knew that. She wasn't even the best in the kingdom; young Wren up Salwich way could fly circles around her. And this hag, too, was clearly better than her. She hadn't even slowed down through the ravine, swerving expertly around the cliffs and gaining quickly. But the problem with being the best was that there were some things you didn't actually get to practice that much. Some things that Linda, who was the first to admit that her reach often exceeded her grasp, got to practice all too often.

Linda normally flew this downslope, but she'd pulled in going upstream this time. The crone was barely a broom-length behind when she found out why. The two witches rounded a corner to come face-to-face with a cliff, icicles hanging over the lip where the waterfall fell in spring. Linda grinned and gritted her teeth as she hauled back on the stick, pulling it totally vertical. One stuck-out leg prevented her from scraping against the cliff, and she kicked herself away from it. The hag pulled into the climb far more smoothly, pulling almost alongside Linda as she did so. She grabbed the knife from her mouth and reached out.

Linda swerved away as the knife flashed, tearing her cloak. It was barely wide enough here for two to fly abreast, never mind to avoiding getting knifed. And the sticks were losing speed as they climbed; they weren't supposed to go straight up like this. The hag soon had her crowded right into the cliff face. Just one moment longer... The knife flashed again.

The sticks stalled. Horror crossed the crone's face, and she dropped the knife as she clutched at her stick. Linda kicked out, catching the crone in the ribs and knocking her away from the broom. Her hands wrestled with her own broom, flipping it over and shoving it back between her legs. She'd practised this far too much, although normally with a much greater distance to fall, just in case... She willed the broom to restart, and the magic caught. The ground was rushing up to meet her and she hauled back, wrenching herself out of the dive. Her feet skidded over the frozen river as she levelled out, just in time, and pointed her stick back down the ravine. *Fwoomph.* The hag plunged into a snowdrift beside her.

Linda pulled her stick up outside the castle and dropped neatly to the ground. She dusted the snowflakes off her cloak, blew into her hands a couple of times to warm them up, and fished the King out of her blouse. She held him up in front of her

face. "Ohh, don't give me that look! We're getting you up the Queen. *She* can give you a kiss."

Chapter 11: Flying

A broom is primarily a witch's method of getting from A to B: from village to village, out into a distant forest, or all the way into the city. It's not the easiest mode of transport, and it can be quite terrifying at first, but a witch can pick up the rudiments in a week or two's practice. This is as far as most witches go. But some, with enough practice, skill and flamboyance, can turn it into a real art.

Laws of Aviation

For an unpractised witch, there are a lot limitations to broomstick flying. After all, she is sitting on a thin stick floating hundreds of metres in the air. First and foremost, it is easiest to balance on a broomstick if one sits side-saddle, and this is all an unpractised witch is capable of. This does, however, make it a lot harder to turn, and to fly at high speeds. Barrel rolls are right out.

Additionally, the witch must keep at least one hand on the broom at all times, to prevent it spinning out of a control. Manoeuvre is even easier with both hands, and the GM is encouraged to make Flying tests more difficult for a witch using only one hand.

Taking Off

Getting the broomstick off the ground in the first place is no easy task. A broom needs a running start before the magic will catch, and even then it isn't consistent. The witch must hold the broomstick level as she runs along the ground, then jump on it quickly when it starts.

Attempting to start a broom requires an action and a 15 metre run-up. A character must move this distance in a straight line on one turn, and may Dash as part of the broom-starting action if

necessary. They must also succeed on a TN 12 Flying + Grace test or the broom fails to start. As normal, the test is not required if there is no time pressure, as the witch may run up and down as many times as necessary until the broom starts.

The test to start a broom may be more difficult in adverse conditions; the following table provides suggestions for the TN of such tests. It is possible to achieve the necessary run-up through falling, although such a thing is *very* difficult and the consequences for failure are obviously drastic.

TN	Conditions
12	Nominal.
15	Blowing a gale.
18	In a bog.
21	While falling.

Climbing and Stalling

There is a limit to the angle at which a broomstick can climb. A novice witch can climb about 1 metre for every 5 metres of ground she covers, and can climb at this angle indefinitely. Steeper climbs can be achieved for brief periods, but the broomstick loses speed, and eventually stalls. As such, pulling off a steeper climb typically requires a test.

A witch who tries and fails a steep climb soon finds her broomstick stalled. She has until she hits the ground to point the broomstick downwards, restart it, and then pull out of the dive. This requires a very difficult check, although more altitude will afford her more time, and make it slightly easier.

Cruising and Turning

A witch sitting sidesaddle doesn't have a particularly good grip on her broom, and this limits the speed she can go without the oncoming air knocking her off. Going any faster than 50 km/h—about 150 metres per round—is dangerous. A witch *can* go up to twice as quickly, but this requires a test, and she falls off if she fails.

A broomstick must also maintain a minimum speed in order to maintain lift: about 10 km/h, or 30 metres per turn. Dropping below this speed for more than a moment causes the broomstick to stall.

Another consequence of sitting sidesaddle is a poor ability to steer the broom, leading to a turning circle several hundred metres in diameter.

Landing

There are two main techniques employed to land a broom. In the first, the witch hits the ground running and performs a moving dismount. This requires a flat stretch of ground to land on, but allows her to maintain momentum—perhaps important in a chase. The second, slightly trickier technique is to bring the broom to a gentle stall just above the ground. This allows an experienced witch to land with pinpoint accuracy, or an inexperienced witch to fall unceremoniously on her behind.

Unhurried, and with no care to accuracy, a witch can achieve either form of landing. A witch trying to land with limited space available, or on rough terrain, may require a test. The GM is encouraged to adjust the TN of the test depending on how the landing is performed; a stall landing is generally trickier, but less dependent upon the terrain.

Lift

A broomstick can carry one witch, and about as much equipment as she could easily walk around with on the ground. It can also carry a familiar, as long as it's of reasonable size. A cat is fine, a beagle is borderline, a wolfhound is right out.

A little bit of extra weight, or something inconveniently large, makes the broomstick unwieldy. Tests to take off or perform manoeuvres are more difficult, and the broom's maximum speed may be reduced. A lot of extra weight, such as a passenger, makes proper flight impossible. The broomstick cannot take off, cannot climb, and cannot even remain in level flight. It might still be possible to bring it down and land safely, with an appropriate test.

Is This My Broom?

Once trained, a broom can be ridden by any witch who lays a hand on it. It has no concept of ownership. Some feats, however, such as Summon Broom, allow a witch to influence a broom that she is not riding. This calls into question which brooms she can influence—namely, which brooms are *hers*?

Ownership is in the minds of witches, not brooms. It isn't a hard and fast concept, but there are a few general guidelines. The GM has the final say over whether a witch has sufficient claim to ownership in each instance.

In some cases, ownership if obvious. If it's been your broom for years, and you ride it pretty often, it'll probably always be yours unless you give it away. If another witch who owned it has given it to you, its yours now. If you're the only person who's ever ridden it, even if you've only touched it once, it's probably still yours.

In other cases, it's definitely not yours. Your enemy's broom isn't yours, even if you've just nicked it. Nor is your best friend's, even if she's lent it to you a few times over the years.

Ownership can also change moment to moment. Your best friend's broom might be yours if she's lent it to you *right now*, up until she asks for it back. You might even have a case if you've "found" a broom, and you've been joyriding on it for an hour or two.

If in doubt, the GM can call for a test to affect a broom that might not be yours. This relies on a mixture of skill in influencing brooms, and conviction that it *is* yours, so it uses Flying + Will.

Affecting a broom that you've never flown always requires a test, but might be possible as long as it certainly isn't anyone else's broom. This is more relevant with Broom Whisperer, Tool Rider, and Nearly a Broom.

Feats

Ride Astride [15 XP]

Prerequisites: None

By sitting astride the broomstick, instead of side-saddle, you can go faster and turn more sharply without falling off. It's harder to balance, but you've got the hang of it now.

Sitting astride the broom allows you to tuck down, head into the oncoming air, becoming more streamlined. Doing so, you can safely fly at up to 150 km/h—about 450 metres per round. As usual, you can go twice as fast with a test.

Gripping the broom with your legs also allows you to turn much more sharply. Your turning radius is reduced to a dozen metres.

Tailwind [10 XP]

Prerequisites: Flying 1, Ride Astride, Gust

A little Willing ensures you always have a personal tailwind on your broom, driving you faster. You may safely fly at up to 600 km/h—about 1.6 kilometres per round. You may fly at up to twice this speed with a test, but never any faster—you cannot break the sound barrier.

Mach Speed [15 XP]

Prerequisites: Flying 2, Willing 2, Tailwind, Breeze

You can break the sound barrier, using Willing to drive the shock wave before you. You may safely fly at up to 1800 km/h—5 kilometres per round. You may double this speed with a test, using your choice of Flying or Willing. However, the consequences of failure are deadly. Not only do you fall off the broom, but supersonic forces tear you and the broom apart.

Exceeding 1200 km/h causes a sonic boom, audible to everyone within about 30 kilometres of your flight path. Curiously, the boom isn't audible to you, or any other passengers on the broom. Silence is not sufficient to eliminate the boom; this requires Dead Air.

Bristlebrake Turn [15 XP]

Prerequisites: Flying 1, Ride Astride

By flicking the back of the broom around, you can reduce your turning radius to just 1 metre. Turning more than 90° by this method requires a difficult test, and stalls the broom on a failure.

Angle of Attack [10 XP]

Prerequisites: Ride Astride

You can squeeze more thrust out of a broomstick, allowing you to climb at a steeper angle. You can climb one metre for every metre of ground you cover.

Hover [15 XP]

Prerequisites: Flying 1, Bristlebrake Turn, Angle of Attack

By tipping the broomstick right back and balancing carefully, you can hover, staying roughly still in mid-air. Staying actually still is quite difficult, and you tend to drift around a fair bit. You can stay in roughly the same place, but staying still enough to, for example, reach out and touch a particular thing requires a test.

Vertical Ascent [15 XP]

Prerequisites: Flying 2, Hover

You can ascend vertically on a broomstick, soaring straight upwards, indefinitely.

Chocks Away [10 XP]

Prerequisites: None

There's a simple knack to starting a broom, and you've got it down pat now. You don't need a test to start a broom under normal conditions (although you still need the run-up), and the TN of any test to start the broom under difficult conditions is reduced by 3.

Jumpstart [20 XP]

Prerequisites: Flying 1, Chocks Away

You can perform a vertical take-off, by jumping. You do not need a run-up to start a broom, though it still requires an action. You still don't need a test to do this under normal conditions, but you might require a test if anything makes it difficult for you to jump.

Without Vertical Ascent you still cannot climb vertically, so you need to level off quickly to avoid stalling immediately.

Crash Starter [15 XP]

Prerequisites: Flying 1, Ride Astride, Chocks Away

You've had rather a lot of practice restarting a broom in mid-air and, remarkably, you've survived to learn from it. Under nominal conditions, you can recover from a stall at an altitude of at least 500 metres without a test. You still need a test under adverse conditions or if stalling at a lower altitude, but your experience makes the test considerably easier.

Passengers & Cargo [15 XP]

Prerequisites: None

You can get enough lift out of a broomstick to carry a passenger. Unless they are a skilled pilot in their own right, they need to hold on to you while in flight.

If you are not carrying a passenger, you can use the additional lift to carry cargo, such as saddlebags; no more than the weight of a person.

Six-Seater [20 XP]

Prerequisites: Flying 1, Passengers & Cargo

You can get a lot of lift out of broomstick; enough to carry five passengers. Getting more than four people on a typical-length broom is a tight squeeze, so you're best served getting an extra-long broom. Just as with Passengers & Cargo, passengers who aren't skilled pilots will need to hold on to the person in front.

Instead of passengers, you may carry cargo; about half a tonne.

Broom Trucker [20 XP]

Prerequisites: Flying 3, Six-Seater

You can lift truly massive payloads on a broom—up to 10 tonnes. This is even enough to carry a small standing stone. Payloads like this typically have to be suspended in a mesh of ropes below the broom.

No Hands! [15 XP]

Prerequisites: Flying 1, Ride Astride

You can fly a broomstick with just your legs, leaving both hands free. You ignore any penalties for flying with just one hand, but suffer those penalties when flying with no hands instead.

Autopilot [15 XP]

Prerequisites: Flying 1, No Hands!, Stand in Absentia

You could do this in your sleep.

If you are flying a broom when you willingly enter the mental realm or fall asleep, you can leave yourself sitting on the broom and flying forwards. The broom continues in a straight line, at a constant speed. However, this is not particularly stable. Strong winds or turbulent conditions may knock you off, and doing this at more than half your top speed is incredibly dangerous.

Survive in Absentia allows you to travel at your full speed, and leaves you just as stable on the broom as when you are conscious. Seek in Absentia allows you to steer along a predefined path, and even to land and continue on foot.

Broom Whisperer [15 XP]

Prerequisites: Flying 1

You've got the knack of flying for yourself now, and don't need a broom to be trained to fly it. You can even train a broom this way, although without one of its own to learn from the process takes about 24 hours of flight time.

Tool Rider [10 XP]

Prerequisites: None

Brooms are certainly very traditional, but really, any old tool will do. You can ride any long-handled, man-made, properly crafted tool, such as a rake, spade, scythe or wood-axe. It still needs to be trained as usual, unless you also have Broom Whisperer.

Nearly a Broom [15 XP]

Prerequisites: Flying 2, Tool Rider, Broom Whisperer

It's surprising quite what you can convince to be a broom, if you put your mind to it. You can ride just about any appropriately-sized piece of wood, as long as it's obvious which end is the back. Just a bit of a fork at one end of the stick will do, or you could just lash a couple of sticks on quickly.

Summon Broom [15 XP]

Prerequisites: None

Flying a broom that you're *not riding* is quite difficult. But you can manage something rudimentary. Namely, you can summon it.

As long as you can see your broom (see the section Is This My Broom?), and it isn't being ridden by anybody, you can summon it as an action. It flies into your outstretched hand. It flies in a straight line, so it can be obstructed by intervening obstacles. It cannot carry any significant weight—people or cargo—but you could tie messages to it.

If you have Broom Whisperer, Tool Rider, and/or Nearly a Broom, you may summon any "broom" that you could ride with those feats, as long as it is still *yours.*

Moving Mount [15 XP]

Prerequisites: Flying 1, Summon Broom, Jumpstart

You've perfected the art of leaping onto a moving broom. You may take off on a broom in the same action which you use to summon it.

Swerving Summons [10 XP]

Prerequisites: Flying 1, Summon Broom

When you summon a broom, you can steer it. This allows you to navigate it around a few obstacles on its way to you, choosing the route it takes. It must still take a fairly direct path to you; you can't send it out on a sweeping curve away from you.

Distant Summons [25 XP]

Prerequisites: Flying 2, Swerving Summons

You may summon your broom even if you cannot see it. You must know which broom you are summoning, and it must still be yours, but you don't need to know where it is.

You can use Swerving Summons once it comes within sight, but until then it tries to steer itself. It is not particularly smart, and can get stuck fairly easily, but will usually make it unless it has been trapped in some fashion. It can push open cupboard doors and the like, but obviously can't operate door handles.

If the broom is outside the usual range of sight—a few hundred metres—it will not arrive on the same turn you summon it. A broom many miles away might take minutes, or longer, to arrive. If you have Moving Mount, you may take off on the broom immediately, whenever it arrives.

Homeward Bound [10 XP]

Prerequisites: Flying 2, Distant Summons

Just as you can summon your broom to yourself, you can send it away. This requires an action, while you are touching the broom. Just like Summon Broom, this must be *your* broom, and it cannot be carrying any significant weight.

The broom immediately sets off flying home. The broom's home is wherever it is most commonly kept—often in your cottage, or a shed outside it. It steers itself when out of sight, following the same rules as Distant Summons. It has the precision to hang itself on a hook, or fly into a cupboard (if it can get it open).

Summon Cargo [20 XP]

Prerequisites: Summon Broom, Passengers & Cargo

When you summon your broom, it can carry passengers or cargo. When you use Summon Broom or Homeward Bound, your broom benefits from Passengers & Cargo. Note that this only allows it to carry one person, not two—you and a passenger—like when you are riding it. It also benefits from Six-Seater and Broom Trucker, if you have them.

Cargo must be securely fastened to the broom. Likewise, a broom with a passenger cannot exceed the speed at which that passenger could normally hold onto a broom—50 km/h for a passenger without Ride Astride—or they will lose their grip. You may limit your broom to this speed if you know, or expect, that it has a passenger. Or you may cause the broom to exceed that speed, if the passenger is

unwanted. A passenger with Tailwind can stay on at any speed your broom can achieve, however.

Reclaim Broom [10 XP]

Prerequisites: Summon Broom

Firmly asserting your ownership, you may summon your broom even if someone is currently riding it. It still has to be *your* broom, so this is normally only useful if another witch has stolen it.

"OOH, she's going to regret this!" Linda spun on her heel and began pacing the other way down the cell. "Lock us up in the tower, would she? Like we're princesses or something? She's the damn princess! Not us!" She shook with anger, tugging on the ropes that bound her hands behind her back. "Ooh, she'd better just wait until I get my hands on my broom again. I'm going to fly down there and give her *such* a slap."

"She'll be Queen by nightfall. Maybe she thought she could move out of her tower early." Mabel chuckled to herself. She was sitting cross-legged on the flagstones, leaning back against the bars to the next cell. Her eyes were closed, her face a total mask of unconcern.

"Total cheek, is what it is! After everything we did for her parents!" She stalked over to the high, barred window and whistled out through it.

Elle spoke up from where she lurked in the shadows of the corner. "Pipe down, would yer? Even if Hector gets yer broom, you ain't gonna be able to fly it in 'ere, an' yer just gonna draw attention if yer keep hootin' like that." She sighed. "Now come on over 'ere and get yer ropes off."

Linda looked over at Elle, noticing the ropes lying neatly coiled at her feet. She trudged over and offered up her bound wrists. Elle's hands, freed of their own bonds, brushed hers. Linda felt the ropes gently slide away, neatly undo their knots, and saw them coil themselves on the floor in the corner.

"Alright then," said Linda. "No brooms. You've got a plan then?"

"Me? No. Reckon Mabel's got this one."

"Might do," conceded Mabel, but her smile marked her a plain liar.

"Mabel?" Linda asked. "But what've we got to draw with in here?"

"Ohh, I've always got something. Blood. Splash of water. I've got a full bladder." She grinned unpleasantly. "But Elle can just scratch this one, if you'd be so kind?"

"Any time," replied Elle.

"But it'll have to wait 'til lunch," continued Mabel. "I need the gruel."

"Lunch?" exclaimed Linda. "But they'll have started the coronation by then!"

"Aye, but they won't've finished it," said Elle, unmoved.

"But can't you just make these stones jump out?" asked Linda, slapping one of the masonry walls. "We can climb down the outside of the tower; I've got a trick for—"

"Could. Won't." Elle lay down, settling onto the bare flagstones. "Wouldn't get us far enough from what Mabel's plannin', I reckon."

Mabel gave a chuckle of agreement.

Lunch came at noon—gruel, as Mabel has said. Elle had finally scratched a ritual circle into the floor, using her bare fingernails under Mabel's direction. The two of them had done something to hide it—even Linda couldn't focus her eyes on it properly, and she knew it was there. The guards hadn't had a clue.

Mabel set her bowl of gruel on the floor, untouched, when the guards left. Then she grabbed the sleeve of her dress in her teeth, and tore a strip off. She dangled it in the air. "If you would, Elle?"

Elle looked up from her deep concentration upon her own bowl of gruel and shot a glance at the strip of fabric. It smouldered and burst into flames. Mabel dropped it in the middle of the floor. A quick kick with her foot undid whatever they'd done to hide the circle, which faded back into Linda's view.

"Now, I'd stand back a bit, if I was you." Mabel started a bit of quiet muttering over the circle, and the flame in the centre slowly swelled. Soon, it had consumed the entire scrap of fabric and was merrily burning away on the flagstones. Mabel scooped up her bowl of gruel and started heating it over the fire. Linda watched, waiting for whatever they'd been planning to finally happen.

After a few moments of awkward silence, Mabel began tucking in. She looked up at Linda as she slurped down the second mouthful. "You can heat yours too, if you want. Gruel's no good cold."

Linda snapped, for the second time that day. "This was to heat your gruel?" she screamed. "We've been sitting here for four hours so you could *heat your gruel?* Would it really kill you just to *tell me what you're planning?*"

"Alright, alright, no need to yell." Mabel scarfed down the last of her gruel. "The fire's just for a bit of fun, really. I mean, look around you. We can step right out of here whenever we want."

"We... What?" Mabel gave an expansive gesture, and Linda looked around. "I..." She looked back at Mabel, confused.

Then realisation dawned.

"You mean the stones, don't you? But... You need a standing stone for that, don't you? And a—"

Mabel chuckled. "I said to look around. The tower's made of stone, ain't it? And it's certainly still standing." The chuckle had a worrying undertone this time. "And that"—she gestured at the bars that fronted the cell—"is in iron rod. Which, near as I can tell, is buried right in the ground, eh?"

"But that's *cheating*!"

"Damn right it is." Mabel grinned. "You done with those oats, Elle?"

"Aye, they're done." Elle upended her gruel bowl into Mabel's hand, pouring out dried grains without a trace of watery soup.

"Let's be off, then!" Mabel strode to the cell's bars, and grabbed hold of one. She muttered under her breath as she rattled it. "Pop on through, quick sharp!" She stepped back and waved the others towards the bars, tossing the oats over her shoulder, into the fire.

Elle went first, and Linda followed hot on her heels. There was a lurch, and a sudden sensation of falling, and then she was staggering out into grass. Mabel caught her shoulder as she came up behind her, twisting her around and pointing into the distance. "Just watch there."

Linda looked up, away from the hilltop they stood on, past the circle of stones they'd arrived in. The castle was just across the way, two tall towers poking up from the corners. And, as she watched, the near tower erupted. Masonry launched skyward, a pillar of roaring flame chasing it up. The sound reached them several seconds later, as they saw the chunks of rock raining down on the roof.

"Reckon that'll put a damper on the coronation, eh?" asked Mabel.

"I reckon," said Elle.

Linda sighed.

Chapter 12: Ritual Magic

Ritual Circle Augmentation

Normally, it is impossible to draw overlapping or concentric ritual circles. However, some ritual circles are simple and adaptable enough that they can be used to augment an existing circle. Sometimes this changes the properties of the existing circle, sometimes it simply serves as two independent but coinciding circles. Various feats will grant the ability to perform such augmentation, and lay out its effects.

Augmenting a circle takes as long as scribing another circle of the same size as the one being augmented. Each circle may only have one augmentation; any more leave too many overlapping lines, and render the entire mess dysfunctional.

Feats

Delayed Ritual [10 XP]

Prerequisites: Any Ritual Magic feat

When you perform a ritual granted by a Ritual Magic feat, you may delay its activation. When you complete the ritual, select a length of time to delay it by—up to 5 minutes. The ritual automatically takes effect at that time.

If the ritual has a focus, a target, or a material that must remain for the ritual's duration—such as the iron rod in the Rite of Transposition, or the object to be launched by the Rite of Launching—it must remain in place throughout the entire delay period, or the ritual fails to take effect. Similarly, the ritual circle, stone circle, or standing stone must remain unbroken, or standing, as appropriate. Other materials, however, are only necessary to cast the ritual in the first place and may be removed during the delay period.

Extended Ritual Delay [15 XP]

Prerequisites: Ritual Magic 1, Delayed Ritual

When you use Delayed Ritual, you may delay the ritual's activation by up to 24 hours.

Indefinite Ritual Delay [10 XP]

Prerequisites: Ritual Magic 2, Delayed Ritual

When you use Delayed Ritual, there is no limit to the maximum time you may delay the ritual's activation.

Circle of Containment [15 XP]

Prerequisites: None
Materials: A medium ritual circle (no larger), a pinch of sugar, a single-edged knife.

Performing this rite takes about fifteen minutes, involving tracing the knife around the perimeter and sprinkling the sugar. You may perform the rite from inside or outside the ritual circle.

At the completion of the rite, the ritual circle is sealed. Objects and creatures inside the ritual circle cannot pass outside of it, and no magic from inside may affect the outside. The barrier extends even into the mental realm. Light and sound from inside can still leave, however. Air may diffuse slowly across the boundary, preventing suffocation or problems with pressure. Furthermore, nothing inside the circle may disturb the ritual circle itself.

The barrier created by this ritual extends straight up from the perimeter of the circle, to a height of twice the circle's diameter, and is capped off by a dome at the top. The protection of the circle itself, on the ground, also prevents tunnelling out.

This effect lasts 24 hours, but ends early if the ritual circle is broken. The rite to renew the effect

cannot be performed while the effect remains in place.

Circle of Exclusion [15 XP]

Prerequisites: None
  Materials: A medium ritual circle (no larger), a pinch of salt, a single-edged knife.

This functions as Circle of Containment, except the other way. Objects, creatures, and magical effects can pass out of the ritual circle, but not into it, and the ritual circle may be disturbed only from the inside.

Circle of Severance [10 XP]

Prerequisites: Circle of Containment and Circle of Exclusion
  Materials: A medium ritual circle (no larger), a pinch of sugar, a pinch of salt, a double-edged knife.

This functions as Circle of Containment, except in both directions. Objects, creatures and magical effects cannot pass into or out of the ritual circle, and the ritual circle cannot be disturbed in any fashion.

Fast Barrier [20 XP]

Prerequisites: Ritual Magic 2, Circle of Containment or Circle of Exclusion

You may perform the rite to establish a Circle of Containment, Circle of Exclusion, or Circle of Severance in just 1 minute, assuming you have the feat to establish one in the first place. You still have to trace the entire perimeter of the circle with the knife, so you can never complete the rite faster than you can perform this.

Renew Barrier [10 XP]

Prerequisites: Circle of Containment or Circle of Exclusion

You may repeat the rite to establish a Circle of Containment, Circle of Exclusion, or Circle of Severance while the effect of one is ongoing, assuming you have the feat to establish one in the first place. You may do so from inside or outside of the ritual circle. The new duration runs from the completion of the repeated rite, though this cannot be used to reduce the remaining duration.

Stabilise Barrier [20 XP]

Prerequisites: Ritual Magic 1, Renew Barrier

You have learned to tweak the stability of your circles' barriers, making them endure longer, or collapse faster. When you establish or renew a Circle of Containment, Circle of Exclusion, or Circle of Severance, you may select its duration. You can make it last mere minutes, many years, or even indefinitely.

There are limits on the stability of these circles, however. They are sustained by the natural magic of creatures on their open sides, and their duration cannot be extended more than 24 hours if there are no such creatures. This poses no problem a Circle of Containment—there are always creatures outside. A Circle of Exclusion can only last more than 24 hours as long as there is a creature inside it, and collapses 24 hours after the last creature leaves it. A Circle of Severance has no open side—its duration can never exceed 24 hours.

Miniature Barrier [15 XP]

Prerequisites: Circle of Containment or Circle of Exclusion

You may create a Circle of Containment, Circle of Exclusion, or Circle of Severance using a small ritual circle, assuming you have the feat to establish one at all.

Maximise Barrier [15 XP]

Prerequisites: Circle of Containment or Circle of Exclusion

You may create a Circle of Containment, Circle of Exclusion, or Circle of Severance using a larger ritual circle, assuming you have the feat to establish one at all. There are no upper limits to the size of the ritual circle you may use, except those imposed by practicality. However, establishing or renewing the effect still requires tracing the perimeter with the relevant knife and sprinkling the correct substance. Very large perimeters may require longer than 15 minutes, and a large quantity of substance to sprinkle.

Circle Breaker [10 XP]

Prerequisites: Circle of Containment or Circle of Exclusion

Just as you can close a circle, you can open it. This way requires a knife of the same kind used to cast the circle in the first place—double-edged for a Circle of Severance, or single-edged for the others. As an action, you can touch the knife to the barrier of your *own* Circle of Containment, Circle of Exclusion, or Circle of Severance, and end the ritual's effect. You may do so from either side of the barrier.

Circle Bypass [10 XP]

Prerequisites: Circle Breaker

When you use Circle Breaker, you can open you circle's barrier temporarily, instead of breaking it entirely. If you do so, the barrier comes back up after 1 round. This doesn't affect its duration; it will still end at the time it normally would have done.

Bypass Flicker [10 XP]

Prerequisites: Ritual Magic 1, Circle Bypass

When you use Circle Bypass, you can flicker the barrier down only very briefly, reducing the chance someone can follow you. If you do so, the barrier automatically comes back up at the end of the turn. Anyone prepared to pass through—having taken the Ready action, in structured time—can still do so before it comes back up.

Bypass Holder [10 XP]

Prerequisites: Ritual Magic 1, Circle Bypass

When you use Circle Bypass, you can hold the barrier down for longer, allowing more time to pass through. The barrier remains down as long you hold the knife in it—possibly for minutes, or hours. You must remain holding the knife; it doesn't work if you let it go. Unless you use Bypass Flicker, the barrier still always stays down at least one round.

Back Door [10 XP]

Prerequisites: Ritual Magic 1, Circle Bypass

Circle Bypass compromises the circle's entire perimeter, a risky prospect. With more care, you can just cut a smaller door in the barrier.

When you use Circle Bypass, you can trace the knife around a door in the barrier. The door may be any shape, although larger doors may require more than one action to trace. The barrier only drops within this door.

Circle Intrusion [20 XP]

Prerequisites: Ritual Magic 2, Circle Breaker

You can use Circle Breaker—and Circle Bypass, if you have it—against circles cast by other witches. However, without your own back door in the circle, doing so is slow, and dangerous.

Instead of an action, breaking or bypassing a circle in this way takes 10 minutes, unless rushed. It *always* requires a Ritual Magic+Ken test. In addition to the usual modifiers from improvised equipment, rushing, and the like, the TN of this test should be affected by the Ritual Magic skill of the witch who cast the circle.

Failing the test not only means you fail to break or bypass the barrier; it violently destroys the knife used to cut the barrier, dealing a 5d damage test to you as you hold it.

Barrier Augmentation [15 XP]

Prerequisites: Ritual Magic 1, Circle of Containment or Circle of Exclusion

The Circle of Containment and Circle of Exclusion are very simple ritual circles, and it is a simple matter to adapt them as augmentations to existing circles. You may scribe the Circle of Containment or Circle of Exclusion as an augmentation to an existing ritual circle, provided you can use these circles in the size of the circle you are augmenting.

The augmentation functions as a normal circle, and the rite to active it can be performed independently of any rites using the augmented circle. However, while the barrier created by one of these circles is active, any rites using the augmented circle must be performed from the *open* side of the barrier circle—from outside a Circle of Containment or from inside a Circle of Exclusion. Additionally, the augmentation provides the same protection to the augmented circle as it provides to itself, as long as it is active.

The Circle of Containment, Circle of Exclusion and Circle of Severance are all incompatible, and these augmentations cannot be used upon these circles.

Bypass Casting [10 XP]

Prerequisites: Ritual Magic 1, Barrier Augmentation, Circle Bypass

Normally, a barrier augmentation interferes with casting the augmented circle's rite; you can only do so from the open side of the barrier. But, armed with your Circle Bypass, you've learned to bypass this.

If you cast a barrier circle using Barrier Augmentation, you may perform the augmented circle's rite from inside or outside the barrier circle. Just as for Circle Breaker, this requires a knife of the same kind as was required to cast the circle in the first place.

Like Circle Bypass, this only works if *you* cast the barrier circle. If you also have Circle Intrusion, you may attempt this on barrier circles cast by other witches, requiring the usual test and with the usual consequences for failure.

Severance Augmentation [10 XP]

Prerequisites: Ritual Magic 2, Barrier Augmentation, Circle of Severance

You may use the Circle of Severance as an augmentation, following the same rules as Barrier Augmentation. Note that a Circle of Severance has no open side, so you cannot cast the augmented circle's rite while the barrier is up, without Bypass Casting.

Slow Time [10 XP]

Prerequisites: Circle of Exclusion

You may cause your Circle of Exclusion to leak time, slowing time inside it. If you do so, time flows up to 10 times more slowly inside the circle than outside it. You must activate this effect when you cast the circle, and cannot alter it afterwards.

The duration of the circle is set from the perspective of the faster time. Therefore, by default, the circle lasts 24 hours from the faster perspective, and 2 hours 24 minutes from the slower perspective.

Fast Time [20 XP]

Prerequisites: Circle of Containment

You may cause your Circle of Containment to accumulate time, speeding up. This functions as Slow Time, except that it modifies a Circle of Containment, and time runs up to 10 times *faster* inside.

Sever Time [10 XP]

Prerequisites: Ritual Magic 1, Slow Time or Fast Time

You may use Slow Time or Fast Time to slow down or speed up time within a Circle of Severance. You must have the appropriate feat to cause the corresponding manipulation of time.

Ritual Fire [10 XP]

Prerequisites: None
Materials: A small ritual circle (no larger), a flame.

This ritual takes about a minute, and lights a tiny flame into a merry campfire. The fire is large enough to fill a small ritual circle, and produces enough heat to cook food, melt snow or keep a group of campers warm. It burns without fuel even in the coldest of conditions, though will gladly consume fuel thrown into it, or spread to nearby flammable material if it is available.

The fire cannot be naturally extinguished and lasts 8 hours, or until the ritual circle is broken. Any fires lit from the ritual fire and burning on regular fuel will continue afterwards.

Ritual Forge [10 XP]

Prerequisites: Ritual Fire

You may use a medium ritual circle (no larger) to create a Ritual Fire. When you do so, the fire fills the larger circle. It provides enough heat to keep a sizeable crowd warm on a winter night. Furthermore, it burns hot enough to be used as an iron forge, or a pottery kiln.

Pillar of Flame [15 XP]

Prerequisites: Ritual Magic 2, Ritual Fire

Instead of allowing your Ritual Fire to burn its heat out over many hours, you may release it all in one moment of glorious conflagration. As an

action, you may throw dried corn kernels (common herb) onto a Ritual Fire. On the following round, the fire erupts in a massive pillar of flame. This extinguishes the Ritual Fire.

The pillar has enough heat to reduce wood to ash, and enough force to blow masonry apart. Any creature caught in the pillar comes to a quick end. However, the blast is contained entirely within the radius of the ritual circle; those outside feel nothing more than an uncomfortable wave of heat.

The pillar from a Ritual Fire reaches 10 metres high: enough to blow through a couple of storeys of a house. The pillar from a Ritual Forge reaches about 100 metres, and can be seen from more than 30 kilometres away, particularly at night.

Fire on the Wall [15 XP]

Prerequisites: Ritual Fire

You may draw and use the ritual circle for a Ritual Fire on non-horizontal surfaces, even vertical surfaces, or on a ceiling. The flames "rise" away from the circle, regardless of whether that direction is actually up. Similarly, if used with Pillar of Flame, the pillar erupts perpendicular to the circle; not necessarily upwards. This can make it quite easy to use as a weapon.

Rite of Refrigeration [10 XP]

Prerequisites: None

Materials: A medium ritual circle, a cold iron slab at least the size of your palm.

This ritual takes about a minute to initiate. After that, it runs for 8 hours, until the ritual circle is broken, or until the cold iron slab is removed from the centre of the ritual circle.

While the ritual is active, the air temperature inside the ritual circle drops to just below freezing, unless it is already lower. The air temperature cannot be raised in any way as long as the ritual remains active. Objects and creatures inside the circle are gradually chilled by the freezing air, but not affected by the ritual itself. Additionally, all fires inside the circle are extinguished, including fires that enter the circle while the ritual is active.

Mini Fridge [10 XP]

Prerequisites: Rite of Refrigeration

You may use the Rite of Refrigeration with a small ritual circle.

Snap Freeze [15 XP]

Prerequisites: Ritual Magic 2, Rite of Refrigeration

You can accelerate the Rite of Refrigeration, sucking all the air from an area in an instant. As an action, you may flick water droplets onto the iron slab powering a Rite of Refrigeration. The snap freeze occurs on the following round, ending the ritual's effect as it does so.

Everything inside the ritual circle is frozen. All water turns to ice, and frost forms on every surface. Any creature caught inside becomes a frozen statue; thoroughly dead. The temperature change is confined to within the circle; those outside feel nothing but a brief chill wind.

Rite of Excavation [10 XP]

Prerequisites: None

Leveraging the right ritual circle, you can excavate tonnes of dirt in seconds.

Materials: A small ritual circle, a trowel.

The ritual takes only one action, as you excavate a trowelful of the ground within the circle. This instantly excavates the ground inside the circle to a depth of 2 metres, destroying the material therein. This always destroys or disrupts the ritual circle itself—for example, a circle scratched in the dirt will vanish as the dirt does, but a circle laid in rope above the dirt will fall, out of shape, into the hole.

This ritual can excavate not only dirt, but any material you can scribe a ritual circle upon, and dig a trowelful of. It will only excavate material of the same kind that you dig with the trowel. As such, it will not excavate solid rock, but can safely be used to dig for buried treasure. Furthermore, the ritual can never be used to excavate living creatures or plants.

Extended Excavation [15 XP]

Prerequisites: Ritual Magic 1, Rite of Excavation

By using a shovel instead of a trowel—or using A Hefty Tool on your trowel—you may dig further

with the Rite of Excavation. If you do this, the ritual excavates to a depth of 20 metres.

Rite of Refill [10 XP]

Prerequisites: Rite of Excavation

The material destroyed by the Rite of Excavation is not gone forever. The potential to return remains, and you can use another ritual to call it back into existence, and refill the hole.

Materials: A ritual circle filling the bottom of the hole, a trowel, a trowelful of the same material originally excavated.

This ritual can only be performed in a hole originally excavated using the Rite of Excavation. It requires only an action, as you throw the trowelful of material into the ritual circle. Immediately, all the material that was originally excavated returns, filling the hole. Anything inside the hole is buried, so you should perform the ritual from outside the hole. The ritual circle is also buried, rendering it useless.

Refilling a hole created using Extended Excavation requires a shovel, and a shovelful of material.

Rite of Launching [10 XP]

Prerequisites: None

Materials: A small ritual circle, a feather, the object or creature to be launched.

As an action, you tickle the object or creature to be launched—which must be in the centre of of the ritual circle—with the feather. It is immediately launched 10 metres directly upwards. It falls again afterwards, unless it can do something to prevent it. The object or creature you launch cannot weight more than 10 kilograms.

Angular Launch [15 XP]

Prerequisites: Rite of Launching

A slight adjustment to the ritual circle used in the Rite of Launching—essentially an arrow pointing outwards—allows the rite to launch the target at an angle. It flies just as far upwards, but also off in one direction. On flat ground, it travels a horizontal distance equal to 4 times the height it is launched to.

The direction of the launch is determined by the shape of the ritual circle used. The shape of the ritual circle even determines whether the launch is directional at all—you cannot launch straight upwards with a circle configured for directional launch. Adjusting the direction of launch doesn't require rescribing the entire circle, however. The adjustment can be made comfortably in a minute, and can easily be rushed faster, especially for smaller circles.

Large Launch [15 XP]

Prerequisites: Ritual Magic 1, Rite of Launching

By using a medium ritual circle in the Rite of Launching, you can launch an object or creature weighing up to 100 kilograms, including a human.

Immense Launch [15 XP]

Prerequisites: Ritual Magic 2, Large Launch

By using a large ritual circle in the Rite of Launching, you can launch an object or creature weighing up to 10 tonnes—even a small standing stone.

High Launch [10 XP]

Prerequisites: Rite of Launching

If you use a medium ritual circle in the Rite of Launching, you can launch the object or creature to a height of 100 metres.

Sky-Scraping Launch [10 XP]

Prerequisites: Ritual Magic 1, High Launch

If you use a large ritual circle in the Rite of Launching, you can launch the object or creature to a height of 1 kilometre.

Launch Efficiency [20 XP]

Prerequisites: Ritual Magic 2, Large Launch or High Launch

You can squeeze more power out of a small circle when using the Rite of Launching. When you use a small ritual circle, you can gain the benefit of Large Launch or High Launch, but not both. When you use a medium ritual circle, you can gain the benefit of Immense Launch or Sky-Scraping Launch, but not both. This never allows you to gain the benefit of a feat you do not have.

Circle of Cushioning [15 XP]

Prerequisites: Rite of Launching

A passive, reactive variant of the Rite of Launching, this ritual circle cushions anyone who falls upon it, protecting them. This needs no ritual to active it; the existence of the ritual circle itself is enough. The ritual circle may be any size; small or larger.

Any creature or object which lands upon the surface where the circle is scribed, within the circle, is protected from any harm as a result of the fall. Even a porcelain vase won't so much as chip. The circle, and the surface on which it is scribed, are also protected from falling objects. For example, even a massive boulder won't knock through floorboards if it lands within the circle.

Circle of Rebound [10 XP]

Prerequisites: Ritual Magic 1, Circle of Cushioning

Combining the Circle of Cushioning and the Rite of Launching, you have have created the Circle of Rebound. Much like the Circle of Cushioning, this has no associated ritual—it works passively. It can be scribed as a ritual circle of any size; small or larger. It provides all the benefits of a Circle of Cushioning; objects and creatures landing within suffer no harm, and harm neither the circle nor the ground.

However, instead of stopping the fall with a safe landing, this circle rebounds the falling object or creature back into the air. It rebounds to the same height it fell from. Horizontal velocity is conserved, not reversed, so if it falls in sideways, it rebounds out still going in the same direction.

Cushioning Augment [10 XP]

Prerequisites: Circle of Cushioning

You may scribe the Circle of Cushioning—or the Circle of Rebound, if you have it—as an augmentation to another ritual circle.

Rite of Transposition [15 XP]

Prerequisites: None

When even a broomstick isn't fast enough, there are yet faster ways to travel. It is possible to connect a pair of locations, many miles apart, and then to take a single step from one to the other. Joining two points like this requires them to be well-anchored, however, with a pair of structures to fix them properly in space. For a novice, only stone circles will suffice.

Materials: A stone circle as the point of departure, a stone circle as the point of arrival, an iron rod driven halfway into the ground at the point of departure.

The ritual takes an hour, and at its conclusion you and your familiar may step from the point of departure to the point of arrival. Anything you are wearing or carrying is transported with you, except other creatures. Upon arrival, the iron rod used in the ritual is buried halfway in the ground at the destination, now upside down.

The ritual is performed at the departure point, but you must be able to picture the arrival point clearly. As such, you must have seen it at some point previously. The stone circle at the arrival point must still be standing. If it is not, you receive no warning until you attempt the passage at the conclusion of the ritual. Then, you must make a test to avoid the disastrous consequences of an incomplete transposition.

Rapid Transposition [10 XP]

Prerequisites: Ritual Magic 1, Rite of Transposition

You may perform the Rite of Transposition in just five minutes.

Transpose Company [15 XP]

Prerequisites: Ritual Magic 1, Rite of Transposition

Travelling by yourself is lonely, but you've got the hang of bringing company. When you perform the Rite of Transposition, you may leave the connection open. You need not pass through yourself. For the next round, others may take the step from the point of departure to the point of arrival, also bringing everything they carry. Objects must be carried by just one person; if someone passes through carrying just one end of an object, the object doesn't usually survive having its two ends several miles apart.

The connection can be severed early by pulling the iron rod out of the ground, at either end. It winds up at whichever end it is pulled out from,

although remains only at the arrival end if the connection closes naturally.

Portal [10 XP]

Prerequisites: Ritual Magic 2, Transpose Company

Bringing company on your trips is all well and good, but sometimes your luggage is too heavy to carry. When you perform the Rite of Transposition, you may open the connection as a portal. It appears as a shimmering hole in the air, with the other side visible but heavily distorted. Creatures can pass from one side to the other as normal, but large objects—anything that will fit in the stone circle—may also be carried, pushed, or rolled through. The connection still only remains open for the usual length of time, however, and anything that is only halfway through when it closes suffers violent disassembly.

Round Trip [10 XP]

Prerequisites: Ritual Magic 1, Transpose Company

When you leave open the connection in a Rite of Transposition, you may make it bidirectional. If you do so and the connection closes naturally, the iron rod is left in the ground at both ends. There is still only one, however, and pulling it out at one end causes the ground to swallow it at the other.

Extended Transposition [10 XP]

Prerequisites: Ritual Magic 2, Transpose Company

When you leave the connection open in a Rite of Transposition, you may leave it open for an hour. It still ends early if the rod is pulled out. Each stone circle—or standing stone, using Arrival Point and Departure Point—may only support one connection at a time.

Indefinite Transposition [20 XP]

Prerequisites: Ritual Magic 3, Extended Transposition

When you recklessly punch holes in the fabric of space, they stay punched. When you leave the connection open in a Rite of Transposition, you may

leave it open indefinitely. It still ends early if the rod is pulled out.

Immediate Transposition [15 XP]

Prerequisites: Ritual Magic 3, Rapid Transposition

You've figured out which parts of the Rite of Transposition are actually the most important, and you've reduced it to a mere few flicks of the wrist as you drive the rod into the ground. You may perform the Rite of Transposition as an action. Furthermore, you may pass through and remove the rod from the ground again, or even Ready to remove the rod from the ground, as part of the same action.

Arrival Point [20 XP]

Prerequisites: Ritual Magic 2, Rite of Transposition

The Rite of Transposition needs solid structures at both ends to anchor the connection. One standing stone doesn't have the mass that a ring of them does, but it's still significant enough to receive a connection.

You may use a standing stone instead of a stone circle for the *arrival* point of the Rite of Transposition. You can still create a bidirectional connection, if you have Round Trip, but must create it from the stone circle. You can use standing stones at both ends if you also have Departure Point.

Departure Point [20 XP]

Prerequisites: Ritual Magic 2, Rite of Transposition

Performing a ritual without a circle is pretty funny business, but it still seems to work if you run around a standing stone.

You may use a standing stone instead of a stone circle for the *departure* point of the Rite of Transposition. You can still create a bidirectional connection, if you have Round Trip, but must create it from the standing stone. You can use standing stones at both ends if you also have Arrival Point.

Rite of Invisibility [10 XP]

Prerequisites: None

Materials: A medium ritual circle, a cloak.

Performing this rite takes a minute, and requires you to stand in the circle and don the cloak. At the conclusion, you—along with the cloak, and your hat—become invisible as long as you remain in the unbroken circle wearing the cloak. You may also conceal other objects beneath the cloak, but any objects outside remain visible. You can still see yourself and your equipment.

Bestow Invisibility [10 XP]

Prerequisites: Rite of Invisibility

You may perform the Rite of Invisibility upon other people and creatures. This requires one cloak per person, but several people can share a circle. People affected by the ritual, within the same circle, can see each other just as they can see themselves.

Rite of Concealment [10 XP]

Prerequisites: Ritual Magic 1, Bestow Invisibility

Materials: A medium ritual circle (no larger), a sheet.

Performing this rite takes a minute, and requires throwing the sheet over something inside. The sheet itself, and anything covered by it, becomes invisible as long as it is within the unbroken circle. The ground beneath, including the ritual circle itself, remains visible.

Creatures and people underneath the sheet can still see as normal within it. However, their vision of anything outside is obstructed by the sheet itself, and lifting it to peek outside reveals them.

Self-Concealing Circle [20 XP]

Prerequisites: Ritual Magic 1, Rite of Invisibility

Turning a person invisible is of rather limited use as long as they are standing in a perfectly visible magical circle. You've finally figured out a way around that. When you perform the Rite of Invisibility or Rite of Concealment, you may also turn the ritual circle itself invisible for as long as the ritual lasts.

Combined Concealment [10 XP]

Prerequisites: Ritual Magic 1, Rite of Concealment

You can leverage the similarity between the Rite of Invisibility and the Rite of Concealment, and may use a ritual circle scribed in either design for either rite. Notably, this lets you use the same ritual circle for both rites simultaneously. This does not affect the size of the ritual circle you can use, only the design.

Total Concealment [10 XP]

Prerequisites: Rite of Invisibility

When you perform the Rite of Invisibility or Rite of Concealment, you may extend the effect to senses other than sight. Smells and sounds emitted by the affected creatures and objects are not detectable to anyone they are invisible to. Other creatures under the effect of the rite, or inside the sheet, respectively, can still hear and smell them, just as they can see them. This does not extend to touch; everyone and everything still exists and there is nothing you can do to prevent people bumping into them.

A creature under the effect of the Rite of Invisibility may intentionally circumvent this effect when they speak, sing, whistle, or the like.

Hiding Nook [10 XP]

Prerequisites: Rite of Invisibility

You may use a small ritual circle for the Rite of Invisibility and Rite of Concealment. It is incredibly difficult to fit more than four people in a small ritual circle, and even then they'd better be very close friends.

Hiding Houses [15 XP]

Prerequisites: Ritual Magic 1, Rite of Concealment

You may perform the Rite of Concealment using a larger ritual circle, though you may soon find yourself needing a very large sheet.

Concealing Augmentation [20 XP]

Prerequisites: Ritual Magic 1, Self-Concealing Circle

Applying what you've learned from the Rite of Invisibility, you've learned to conceal your other ritual circles. You have learned an augmentation that hides the augmented circle, and itself, from sight.

The augmented circle does not function while it is hidden in this way—visibility is important to ritual circles. But it is a simple matter to break the augmentation with a scratch through one line, and then to reconnect the same line when necessary.

Rite of Reduction [15 XP]

Prerequisites: None

Materials: A small ritual circle (no larger) and a medium ritual circle (no larger), touching at the perimeter; the object to be shrunk.

This ritual takes about 15 minutes. At the conclusion, the object—which must be entirely within the medium ritual circle—disappears and reappears in the centre of the small ritual circle. It is half the size in all dimensions, and an eighth of the weight. It remains shrunk for an hour, then expands back to its original size over the course of about a minute.

This ritual cannot be used on the same object again until it has returned to its original size. Using the Rite of Enlargement upon the object cancels both rituals' effects, returning it to its original size.

Rite of Enlargement [15 XP]

Prerequisites: None

Materials: A small ritual circle (no larger) and a medium ritual circle (no larger), touching at the perimeter; the object to be enlarged.

This ritual takes about 15 minutes. At the conclusion, the object—which must be entirely within the small ritual circle—disappears and reappears in the centre of the medium ritual circle. It is twice the size in all dimensions, and eight times the weight. It remains enlarged for an hour, then shrinks back to its original size over the course of about a minute.

This ritual cannot be used on the same object again until it has returned to its original size. Using the Rite of Reduction upon the object cancels both rituals' effects, returning it to its original size.

Larger Scaling [10 XP]

Prerequisites: Rite of Reduction or Rite of Enlargement

The sizes of the ritual circles used in the Rite of Reduction and Rite of Enlargement limit the size of the objects that may be affected. Enlarging both circles, you may affect larger objects. You may substitute the small ritual circle for a medium ritual circle (no larger), and the medium ritual circle for a large ritual circle (no larger), in the Rite of Reduction or Rite of Enlargement. If you make one substitution, you must make both.

Drastic Scaling [15 XP]

Prerequisites: Ritual Magic 2, Larger Scaling

Building on Larger Scaling, you may use a small ritual circle (no larger) and a large ritual circle (no larger) in the Rite of Reduction or Rite of Enlargement, and in doing so, double the ritual's effect. The target's size changes by a factor of 4 in all dimensions, and its weight changes by a factor of 64.

Cancelling this effect requires that the opposite ritual is also performed with this modification; it has no effect if performed normally.

Longer Scaling [15 XP]

Prerequisites: Ritual Magic 1, Rite of Reduction or Rite of Enlargement

Altering the size of an object is inherently unstable magic, and the object will return to its natural state before long. But with care, you can make it hold on longer. When you perform the Rite of Reduction or Rite of Enlargement, you may make its effect last 24 hours. After this 24 hours, the object still takes about a minute to gradually revert to its original size.

Indefinite Scaling [25 XP]

Prerequisites: Ritual Magic 3, Longer Scaling

You are an unrivalled expert at size changing magic. When you perform the Rite of Reduction or Rite of Enlargement, you may make its effect last indefinitely. Remember that the same rite cannot be performed again on the object until it has returned to its original size—and it can only be returned to its original size by performing the opposite rite upon it.

Unified Scaling [10 XP]

Prerequisites: Rite of Reduction, Rite of Enlargement

You have consolidated the designs of the ritual circles for the Rite of Reduction and Rite of Enlargement. You can now scribe one pair of circles in a design that can be used for either ritual.

Rite of Reflection [10 XP]

Prerequisites: None

Materials: A small ritual circle, a mirror, the object to be reflected.

This ritual takes a minute to perform, and reflects an object that fits within the ritual circle. The object is physically transformed to be the opposite way around, reflected along its centre-line. Its right becomes its left, and vice versa.

Living Reflection [10 XP]

Prerequisites: Rite of Reflection

You can use the Rite of Reflection upon creatures as well as objects. This allows you to effectively move wounds from one side of the body to the other, and to make a right-handed person left-handed, or vice versa. Everything worn or carried by the affected creature is reflected with them.

Mirror Circle [15 XP]

Prerequisites: None

This ritual circle simply acts as a mirror, covering the entire area within the perimeter of the circle. It needs no ritual to activate it; the existence of the ritual circle is enough. It can be scribed in any size; small or larger.

Unlike most ritual circles, this circle can be scribed on non-horizontal surfaces, even vertical surfaces, or on a ceiling. The mirror appears perfectly smooth, regardless of irregularities in the underlying surface. However, the lines that form the ritual circle are still faintly visible in the mirror, making its nature obvious.

One of these circles can be used in magic that requires a mirror, such as Mirror Scrying.

Rite of Clear Skies [10 XP]

Prerequisites: None

Materials: A stone circle with a view of the open sky.

This ritual takes 1 hour to perform, over the course of which any inclement weather gradually vanishes. The skies are cleared of cloud, high winds are calmed, and the temperature becomes roughly normal for the season. The changes affect everywhere within a few kilometres, and typically last a few hours before normal weather conditions reassert themselves.

Rite of the Sun [15 XP]

Prerequisites: Ritual Magic 1, Rite of Clear Skies, Ritual Fire

Materials: A stone circle with a view of the open sky, sunflower seeds (common herb).

This ritual functions as the Rite of Clear Skies, except that it also causes the sun to shine more brightly over the area. It can only be performed during the day, but as long as the day lasts, the temperature in the affected region becomes sweltering. It isn't hot enough to be immediately dangerous, but can cause heat stroke for those with an inadequate water supply. If continued over multiple days, it can bring drought.

Rite of Rain [10 XP]

Prerequisites: None

Materials: A stone circle with a view of the open sky, a bucketful of water (about 10 litres).

This ritual takes 1 hour to perform, over the course of which the skies are covered with cloud. At the conclusion of the ritual, rain begins to fall. Everywhere within a few kilometres is affected, and the rain typically lasts a few hours before normal weather conditions reassert themselves.

Rite of the Storm [15 XP]

Prerequisites: Ritual Magic 1, Rite of Rain

Materials: A stone circle with a view of the open sky, a bucketful of water (about 10 litres), a copper rod.

This ritual functions as the Rite of Rain, except that it brings a thunderstorm along with the rain.

Rite of Snow [15 XP]

Prerequisites: Ritual Magic 2, Rite of Rain, Rite of Refrigeration

Materials: A stone circle with a view of the open sky, a block of ice.

This ritual functions as the Rite of Rain, except that it brings snow instead of rain. The affected region becomes cold enough to allow this snow—not necessarily below freezing, so the snow might not settle, but very close to it. Note that you may need to use the Rite of Refrigeration to create the ice required for this ritual.

Weather Scribing [10 XP]

Prerequisites: Rite of Clear Skies or Rite of Rain

You may use a large ritual circle for the Rite of Clear Skies, Rite of the Sun, Rite of Rain, Rite of the Storm, or Rite of Snow, in place of the stone circle. However, it must still have a view of the open sky. Each rite requires a different design of ritual circle.

Lasting Weather [20 XP]

Prerequisites: Ritual Magic 2, Rite of Clear Skies or Rite of Rain

When you perform the Rite of Clear Skies, Rite of the Sun, Rite of Rain, Rite of the Storm, or Rite of Snow, you may make the effect last indefinitely, instead of fading after a few hours. Recall that the Rite of the Sun only causes heat during the day, but it will continue to cause heat each day. Only one of these rituals can be in effect over a given area at a time, however, and subsequent invocations—by you or someone else—override previous ones.

You can end the ritual at any time, as long as you can touch the stone circle—or ritual circle, with Weather Scribing—used for the ritual. It also ends if the circle is broken.

Instant Weather [15 XP]

Prerequisites: Ritual Magic 3, Rite of Clear Skies or Rite of Rain

You can perform the Rite of Clear Skies, Rite of the Sun, Rite of Rain, Rite of the Storm, or Rite of Snow in only 1 minute, instead of 1 hour. If you do so, the change in the weather is instantaneous, rather than gradual. Clouds pop into existence from thin air, or vanish without a trace. It is utterly obvious to anyone watching the sky that this was a magical change.

Rite of Detection [10 XP]

Prerequisites: None

Materials: A small ritual circle, a bell.

This ritual takes a minute to perform, and it lasts for 24 hours, or until the ritual circle is broken. For that duration, you are aware of how many creatures are within the circle–though not their identities—regardless of your location. You are also aware when the effect ends, whether it expires or the circle is broken.

A change in the number of creatures in the circle, or the end of the ritual's effect, is enough to wake you from natural sleep. You may choose to ignore this when you go to sleep, if you wish to rest uninterrupted.

If you have multiple ritual circles under the effect of this ritual, you know the count for each circle individually. You know which count corresponds to which circle.

Indefinite Detection [10 XP]

Prerequisites: Ritual Magic 1, Rite of Detection

When you begin the Rite of Detection, you may choose to make it last indefinitely, until the ritual circle is broken.

Detection Augmentation [10 XP]

Prerequisites: Ritual Magic 1, Rite of Detection

You may scribe the ritual circle for the Rite of Detection as an augmentation to an existing ritual circle. If you do so, the Rite of Detection also makes you aware when the augmented circle is broken.

Ritual Identification [5 XP]

Prerequisites: Rite of Detection, Taglock Identification

You may leverage the connection provided by the Rite of Detection, using your Divination against targets within the circle. While a creature is within your Rite of Detection, you may identify

them as though using Taglock Identification upon them. Unlike Taglock Identification, you consequently learn that the target is still alive, and—as long as you can remember where you scribed the ritual circle—their approximate location.

Taglock Simulation [15 XP]

Prerequisites: Ritual Magic 2, Ritual Identification

The connection provided by your Rite of Detection becomes so strong as to be almost physical. While a creature is within your Rite of Detection, you may perform magic as though you had a taglock from that creature.

Chapter 13: Sigil Magic

Sigils

Sigils are elaborate shapes, symbols, or glyphs that may be scribed upon an object, person, or animal in order to produce a magical effect. A sigil may be scribed in many different ways, for instance drawn in chalk, written in blood, carved into wood, chiselled into stone, or dyed upon the skin. It must be scribed exactly, however, requiring a high degree of precision. In calm situations, with ample time, this presents no problem. When rushed, scribed on an unstable surface, or under otherwise problematic conditions, the GM may require a Sigil Magic + Grace test.

Sigils are complicated, requiring several minutes to scribe without rushing. This assumes a sigil drawn in chalk at a reasonable size: no smaller than a palm and no larger than the scribe's arm span. Sigils carved into a surface, or otherwise using some slower method, will take even longer. Particularly large or small renditions of a sigil may also require additional time.

The size of object that you may affect with a sigil is limited by the size of the sigil, unless a particular sigil specifies otherwise. A sigil must cover a substantial portion of that object in order to affect it. For example, a sigil large enough to affect a typical door takes no additional time to scribe, but a sigil to affect an entire castle must cover most of one wall, several storeys high. Sigils upon people or animals are not subject to this limitation.

In all cases, the scribing of the sigil is sufficient to activate its magic. This is one of its main distinctions from Ritual Magic, which usually requires an accurately scribed ritual circle, but additionally requires a ritual to produce the effect. If a sigil has an ongoing effect, this always lasts indefinitely, until the sigil is broken, deformed, or destroyed.

Marks

Marks are essentially the simpler version of sigils. They are far less complicated, with far fewer lines and a lower requirement for accuracy in their scribing. As such, they are faster and easier to scribe. Scribed in chalk or some other quick method, they can be done in an action, though slower methods or abnormally sized marks may require longer. Furthermore, they don't require a test to scribe even when rushed or stressed, except in extreme scenarios, such as with your hands tied, or scribing them on an uncooperative target.

Apart from speed and difficulty of scribing, marks follow all the same rules as sigils.

Feats

Sigil of Destruction [15 XP]

Prerequisites: None

You have learned to scribe a sigil that will destroy the object it is scribed upon. The object crumbles to pieces, and is reduced to dust. This can only affect non-living objects, not people, animals, or living plants.

Mark of Destruction [15 XP]

Prerequisites: Sigil Magic 2, Sigil of Destruction

You have simplified the Sigil of Destruction, and can now scribe it as a mark.

Mark of Ignition [15 XP]

Prerequisites: None

You have learned to scribe a mark that will ignite the object it is scribed upon. If the object is flammable, the marked surface erupts with flame.

If the object is not flammable, the mark will have no effect. This can only affect non-living objects, not people, animals, or living plants.

The size of this mark does not limit the size of object it can affect. Instead, the flame begins at the size of the mark, although it will spread from there across a flammable object. Depending upon how the mark has been scribed, it is likely to be quickly destroyed as the object burns.

Chapter 14: Sympathetic Magic

Sympathetic Magic is a far more improvisational discipline than, say, Brewing, or Ritual Magic. There are no rites and recipes to remember. It is about seeing similarities wherever you can find them, and leveraging them for all they're worth. As such, tests to use Sympathetic Magic tend to use Wit as their attribute.

Sympathetic Links & Symbols

Central to the practice of Sympathetic Magic is the creation and manipulation of symbols. A symbol is a representation of a creature or object, and by affecting the symbol a witch may cause a mirroring effect upon the target. Not every poppet or effigy is automatically a symbol. It must by magically bound to the target by a sympathetic link.

A novice witch—who has taken any one Sympathetic Magic feat—can maintain one, and only one, sympathetic link at a time. It's not that maintaining one is particularly arduous; once established, maintaining a sympathetic link requires no effort from the witch. Rather, two sympathetic links tend to tangle themselves up, like pieces of string left together in a drawer. Soon enough, both are totally useless and they have to be cut to separate them. Although maintaining a sympathetic link is not arduous, and a witch can manage it even in her sleep, her links do still vanish when she dies.

A sympathetic link by itself does nothing, but a sympathist soon learns to use it to transmit numerous things: sensations, physical effects and more. A sympathetic link doesn't always transmit everything it is capable of transmitting: only what the witch who established it wants it to. The witch can change what the link transmits at any point she chooses, regardless of proximity to the symbol or the target. However, she has no particular sense of what is being transmitted by the link, and must watch the symbol or the target if she wants to know. As such, leaving symbols lying around is a slightly dangerous proposition.

Establishing a Sympathetic Link

There are several methods for establishing a sympathetic link. A witch with any Sympathetic Magic feat learns to one method, described here, while some feats will grant other methods.

The simplest method for establishing a sympathetic link is known as the method of contagion. It simply requires touching the symbol to the target, using an action. At first, the witch can only establish sympathetic links with people and creatures as the target, using a poppet or effigy as the symbol.

Severing a Sympathetic Link

Once established, a sympathetic link remains in place for about 10 minutes. A witch can sever one of her own sympathetic links earlier, as an action, or as part of establishing any new sympathetic link. Additionally, a sympathetic link is severed if the symbol, the target, or the witch who established the link dies, or is destroyed.

Stress and Strength

Many uses of Sympathetic Magic are passive, and can be constantly transmitted along a sympathetic link. Others are more sudden, causing an instantaneous effect upon the target. Some of the more potent instantaneous effects can overwhelm a sympathetic link, stressing it. Uses of a sympathetic link that stress it will say so in their relevant feats.

Sympathetic links established by different methods differ in their strength—their responses to stress. A sympathetic link is either weak, stan-

dard, or strong. Sympathetic links established by the method of contagion are standard.

A weak sympathetic link cannot handle stress. Not only does stress immediately break the sympathetic link—it utterly fails to transmit any effect that would stress it. Note that you can always try not to transmit anything that *would* stress the link, in order to avoid breaking it.

A strong sympathetic link is the opposite; it is immune to any ill effects of stress. It transmits any effect that would stress it, with no chance of breaking. Having a strong sympathetic link to a target can put them almost entirely at your mercy.

A standard sympathetic link lies in between. It will always transmit any effect that would stress it, but it risks breaking afterwards. Make a Sympathetic Magic + Wit test opposed by the target's Sympathetic Magic + Will. If the target wins the test, the sympathetic link is broken. However, if the target is aware of the sympathetic link, and wishes to maintain it, they can help you to hold it in place. In this case, there is no risk of it breaking. Furthermore, note that an object cannot make tests, so a standard sympathetic link to an object will never be broken by stress.

Feats

Object Linking [10 XP]

Prerequisites: Any Sympathetic Magic feat

A novice only knows how to form sympathetic links from objects to creatures. You've learned how to form a link between two objects.

You still do so using the method of contagion, touching one object to the other as an action. The two objects must be recognisably similar—similar in the same way a poppet is similar to a human. For example, you could link a pebble to a boulder, a knife to a sword, or one boat to another. You decide when you create the link which object is the symbol, and which is the target.

Note that many Sympathetic Magic effects only affect creatures, not objects. If it not specified, whether an effect works against an object is left up the GM, who may call for a test to make it work.

Linking People [10 XP]

Prerequisites: Sympathetic Magic 1, any Sympathetic Magic feat

You have learned to link two creatures together, using the method of contagion. They must be the same kind of creature—you can only link humans to humans, or bears to bears. You decide when you create the sympathetic link which creature is the symbol, and which is the target.

Stability in Contagion [10 XP]

Prerequisites: Any Sympathetic Magic feat

By spending longer establishing a sympathetic link, you can make it last for longer too. If you touch the symbol to the target for 5 minutes when using the method of contagion, the resulting sympathetic link does not expire over time—it lasts indefinitely.

Stability in Imitation [10 XP]

Prerequisites: Any Sympathetic Magic feat

A sympathetic link will typically expire before too long, but you've learned to stabilise your links against this, leaving them fastened strong in the face of adversity. You can make your sympathetic links last indefinitely, not expiring over time, if the symbol is an imitation of the target. That is, not just the same rough shape as the target, but recognisably an imitation of the target itself.

For a typical sympathetic link, from an object to creature, this means that the symbol must be a effigy, instead of merely a poppet. For links between two creatures, this requires them to be identical twins, or doppelgangers. For links between two objects, one object must be a recognisable model of the other. As such, links between two objects are not always possible. It is very hard to make a recognisable model of a generic boulder, but it might be possible to make a recognisable model of a particular sword, or boat.

Strength in Size [20 XP]

Prerequisites: Sympathetic Magic 1, any Sympathetic Magic feat

Sympathetic links are powered by the similarity between the symbol and target. The more similar they are, the stronger the sympathetic link can be

made. By making the symbol similar in *size* to the target, the sympathetic link can be made nigh-unbreakable.

If the symbol is the same size as the target when you establish a sympathetic link with the method of contagion, you can establish a strong sympathetic link.

Taglock Binding [20 XP]

Prerequisites: Any Sympathetic Magic feat

Normally, contact between the symbol and target is required to establish a sympathetic link. You have learned to use only a *piece* of the target for this purpose, though the resulting link is not as strong.

You can establish sympathetic links to creatures, using a taglock, and a poppet or effigy as the symbol. Establishing the sympathetic link uses an action, while touching the taglock and the symbol. However, this creates a weak sympathetic link.

I Bind You [20 XP]

Prerequisites: Sympathetic Magic 1, any Sympathetic Magic feat

Touching a symbol to a target can be a little inconvenient, especially against an unwilling target. Thankfully, a little trick of Headology can give you another way to establish a sympathetic link.

This requires an action, and creates a standard sympathetic link from a poppet or effigy to a person or creature. To establish the link, you must make the target *expect* the link, and show them the symbol. Most sympathists use a phrase such as "I bind you", or some other mumbo jumbo that suits the mystique they wish to cultivate.

Against people that can understand your speech, establishing a sympathetic link this way is easy, and does not normally require a test. Against a creature that doesn't understand you, you must find some other way to make them expect the link. Beast Whisperer, Beast Tongue, and Critter-Chatter may be useful for using this method upon animals.

Thrice Bound [15 XP]

Prerequisites: Sympathetic Magic 1, I Bind You, Stability in Contagion

Stability in Contagion is unusable when establishing a sympathetic link through declaration (I Bind You). But, by tripling your declaration, you can achieve the same effect.

After you establish a sympathetic link using I Bind You, you may stabilise it so that it lasts indefinitely, rather than expiring over time. This requires you to repeat the action that established the link twice more, showing the symbol to the target and making them expect the link. The three declarations do not need to happen on consecutive rounds, but must occur before the sympathetic link expires—within 10 minutes.

Declaration of Strength [15 XP]

Prerequisites: Sympathetic Magic 2, I Bind You, Strength in Size

You may use Strength in Size to make a strong sympathetic link even when using I Bind You, instead of the method of contagion.

Link Reversal [10 XP]

Prerequisites: Any Sympathetic Magic feat

You may use your own sympathetic links in both directions. Anything that you could normally transmit from symbol to target, you can choose to instead, or additionally, transmit from target to symbol.

Note that many Sympathetic Magic effects will only affect creatures, and not objects. With the typical variety of sympathetic link, the reversed link is targeting an object, and many effects will be useless.

Twin Links [20 XP]

Prerequisites: Sympathetic Magic 1, any Sympathetic Magic feat

You may maintain two sympathetic links simultaneously.

Triple Links [15 XP]

Prerequisites: Sympathetic Magic 2, any Sympathetic Magic feat

You may maintain three sympathetic links simultaneously.

Sympathetic Jerk [15 XP]

Prerequisites: None

An expert sympathist can make their target dance on the puppet strings of their sympathetic link. You aren't there yet, but you've taken the first step.

You cannot control your target's movements, but you—or someone else holding the symbol—can *disrupt* them by jerking the symbol's limb the wrong way at the opportune time. If the target is just walking and talking normally, this doesn't do more than faintly disturb them. But if they are performing something highly physical or precise—running, jumping, aiming a weapon, or sewing, for example—it can severely disrupt them. Jerking the correct limb at the correct time requires knowing what the target is doing, or at least being able to take a very good guess. Normally, this means being able to see them.

Typically, you can use this by taking the Ready action in order to disrupt the target's next action, while holding their symbol. Common disruptions include making them miss an attack, or making them trip and fall prone when jumping or taking the Dash action. The GM ultimately decides the result of any disruption. Disruptions like those listed above do not require a test, but if the outcome is in doubt, the GM may call for an opposed test. This typically uses Sympathetic Magic + Wit for the witch, and might use something like Athletics + Grace or Weaponry + Grace for the target.

Sympathetic Puppet [25 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Jerk

You can control someone's actions through a sympathetic link. Only intermittently, and not precisely, but that doesn't make it much less terrifying.

As an action, someone can puppet a target by manipulating its linked symbol's limbs. The manipulator takes a physical action on behalf of the target, which may be moving up to its Speed using the Dash action. This also deprives the target of their action on their next turn—unless that action would be purely non-physical—although they may still make their usual movement.

Using this stresses the sympathetic link.

Puppetry is quite difficult to do precisely. You can control limbs, and you can even open and close the hands and jaw, if the symbol has the appropriate anatomy to manipulate. But speaking is impossible, and any work with the fingers requires you to manipulate the symbol's fingers with the same precision—a difficult proposition using your own bulky fingers.

The manipulator suffers a -6 penalty to any *physical* tests they must make on the target's behalf. These tests typically use Grace, to finely manipulate the symbol, and whichever skill would be used for performing the action normally. However, Performance (Puppetry) can be used in place of the normal skill.

Sympathetic Vomiting [15 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Jerk

When a symbol's gag reflex is triggered, you can cause the target to vomit. This typically means sticking a finger down the symbol's throat—which requires that the symbol has a throat—and requires an action. The target loses the contents of their stomach, and their next turn. This acts quickly enough to be effective against ingested mixtures that take effect in just 1 round.

Using this stresses the sympathetic link.

If the target doesn't wish to throw up, make a Sympathetic Magic + Wit test, opposed by a Might or Will test (with no applicable skill) from the target. A target with an empty stomach—perhaps because they just threw up—gets a large bonus on this test. If the target succeeds, they won't throw up or lose their next turn, but it's still intensely unpleasant for them.

Sympathetic Destruction [20 XP]

Prerequisites: None

When a symbol is destroyed, you can send its death throes lashing along the sympathetic link, tearing at its target. Roll a damage test against the target, using Sympathetic Magic with no attribute. This works against objects, as well as creatures.

Tearing a symbol apart typically requires an action, though you might find a faster way to destroy it. The destruction of the symbol obviously terminates the sympathetic link. Furthermore, it

stresses the link, so this does not work on a weak sympathetic link.

Sympathetic Stabbing [15 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Destruction

You no longer need to destroy a symbol outright to wound the target. When a symbol is significantly damaged in some way—sticking a pin in it is traditional—you may roll a damage test against the target, using Sympathetic Magic with no attribute. This works against objects, as well as creatures. Using this effect stresses the sympathetic link.

Attacking a symbol to activate this should typically require an action, though you might find a faster way to damage it.

Sympathetic Surgery [10 XP]

Prerequisites: Sympathetic Magic 1, Link Reversal, Sympathetic Stabbing

Using Link Reversal, you can cause a target's wounds to appear on their symbol. Now, you can treat the symbol's wounds in order to heal the target.

You can treat the injuries of a target by treating the injuries of their symbol. This uses your choice of Healing, or a Crafting speciality appropriate to the construction of the symbol you are using. Otherwise, it is as though you were treating the target directly. However, you can only treat wounds that the target has sustained since the sympathetic link was established, that were transmitted to the symbol.

You can only perform physical treatment this way; medicines cannot be transmitted. Any malpractice is treated as Sympathetic Stabbing, which stresses the sympathetic link.

The target does not need to be a creature to use this; you can also repair an object this way. This always uses Crafting, not Healing.

Sympathetic Re-Wounding [10 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Surgery

You can cause a symbol to develop wounds that its target sustained before the sympathetic link was established. This allows you to treat such wounds using Sympathetic Surgery.

You may only cause wounds to develop this way upon an object, not a creature.

Sympathetic Buoyancy [10 XP]

Prerequisites: None

The mass of a symbol affects the mass of its target: a stone or iron poppet will make a person heavier while a wood or cloth one will make them lighter. Not hugely so—no more than about 25 %—but enough to make a person easily float or sink, and to aid or hinder jumping and climbing.

This effect can be used on objects as well as creatures, making them easier or harder to lift and carry.

Sympathetic Sleep [10 XP]

Prerequisites: None

A symbol can rest in place of its target, allowing the target to work through most of the night. The rest, the symbol needs to be tucked into a small bed, with soft bedding, a pillow, and sheets. It needs to be in a quiet, dim location, and generally to be in conditions where a person could easily sleep. The symbol cannot be used for any other Sympathetic Magic while it is resting.

As long as the symbol rests for at least 8 hours each day, the target can get by on only 1 hour of sleep each day without any ill effects. However, the target does not recover from damage and exhaustion as a result of this rest.

Note that sympathetic links only last 10 minutes, so unless you use Stability in Imitation or Stability in Contagion, you will need to keep refreshing the link throughout the night.

Sympathetic Insomnia [15 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Sleep, Stability in Imitation or Stability in Contagion

By keeping a symbol awake, you can deprive its target of restful sleep. If the symbol is subjected to loud noises, bright lights, stony bedding, or other significant discomforts while the target sleeps, their sleep will be fitful and restless. Such sleep does not help them recover from damage or exhaustion,

although they may still recover 1 point of damage and 1 level of exhaustion from a day of rest. If this goes on for several nights, they may begin suffering exhaustion due to sleep deprivation.

Sympathetic Narcolepsy [15 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Sleep, Stability in Imitation or Stability in Contagion

Sympathetic Sleep lets a symbol sleep instead of the target. You've reversed this, and may instead let the symbol send the target to sleep.

If you tuck a symbol in, as you would for Sympathetic Sleep, then you may cause it to bring on tiredness in the target. This does not kick in for a minute, while the symbol falls asleep. After this minute, make a Sympathetic Magic + Wit opposed by the target's Sympathetic Magic + Will test. If you succeed, the target falls into a deep sleep. They cannot be roused for 8 hours (so long as the symbol continues to sleep), but benefit as though they were sleeping naturally.

Succeed or fail, this will not work on the same target again for another 24 hours. They've either slept off the tiredness, or fought through it.

Sympathetic Warmth [10 XP]

Prerequisites: None

The temperature of a symbol affects the temperature of its target. Uncomfortable temperatures remain comfortable as long as the symbol is at a comfortable temperature, and comfortable temperatures become uncomfortable if the symbol is warmed or chilled. This effect cannot create dangerous temperatures—hot enough to cause heat stroke or cold enough to cause hypothermia— but can counteract them if the symbol is inversely heated or cooled. Temperatures sufficiently extreme to cause damage, such as fire or anything that would directly freeze the flesh, are outside the reach of this effect.

Sympathetic Combustion [15 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Destruction, Sympathetic Warmth

When you burn someone in effigy, they really burn. If a symbol is destroyed by fire, and you use Sympathetic Destruction, the target also catches fire. A person ignited this way begins at 3d fire.

Sympathetic Malady [10 XP]

Prerequisites: None

You may afflict a target with various maladies through a sympathetic link. You may reduce one of their attributes by 1 point by causing some appropriate affliction to the symbol. For instance, you could reduce the target's Grace by binding their symbol's arms and legs, their Heed by blindfolding their symbol, or their Charm by giving their symbol some obvious disfigurement. A target may only be subject to one of these effects at a time, per witch who is affecting them.

Sympathetic Communication [20 XP]

Prerequisites: Sympathetic Magic 1

You can send sounds along a sympathetic link, like a string telephone. A creature can hear sounds that originate near its symbol, as long as it is conscious and not deafened. It can avoid this by plugging its ears, although this obviously leaves it deaf to its own surroundings as well. The symbol has a very short range of hearing; speaking through it essentially requires picking it up and holding it near the mouth.

Sympathetic Pestering [15 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Communication, Sympathetic Insomnia

When sending sounds along a sympathetic link using Sympathetic Communication, you may send them directly into the target's mind, bypassing its ears. The target hears them even if it is deaf, or has its ears plugged. You may even be able to wake the target up with loud enough sounds, if it is asleep.

Sympathetic Ventriloquism [10 XP]

Prerequisites: Sympathetic Magic 2, Sympathetic Puppet, Sympathetic Pestering

Puppeteering the vocal cords requires a lot more precision than swinging the limbs around. However, it doesn't take as much force—using this effect does not stress the sympathetic link.

While a symbol's jaw is flapped around, the target will speak anything said into the symbol's ear. This obviously requires that the symbol possesses an appropriate jaw. The target speaks in its own voice, so an animal cannot be made to speak particularly well.

This does not prevent the target from talking whenever this is not being actively used, so you have to force the target to talk constantly if you want to prevent it getting a word in edgeways.

Sympathetic Knot [15 XP]

Prerequisites: Sympathetic Magic 1, Twin Links

Normally when sympathetic links get tangled, it renders both useless. However, if you knot them together intentionally, carefully, you can take advantage of it.

You can knot together two or more of your own sympathetic links as an action. You must be touching at least one end of each sympathetic link involved—either the symbol or the target. For example, knotting together two sympathetic links from poppets to people requires you to be touching both poppets, both people, or the poppet from one link and the person from the other. The sympathetic links in the knot still each count individually to the total number you can sustain.

While two sympathetic links are knotted, anything transmitted by any symbol in the knot affects every target in the knot. You may still control what each symbol transmits, but it always transmits to all targets.

Once knotted, the sympathetic links are inextricably bound. You cannot unknot them, although you can add further links to the knot—if you can maintain more than two links. And if any one sympathetic link breaks, for any reason, every knotted link breaks. This means that every sympathetic link in the knot responds to stress as the weakest link in the knot—this may require multiple tests if there are multiple standard sympathetic links in the knot.

Sympathetic Unknot [10 XP]

Prerequisites: Sympathetic Magic 1, Sympathetic Knot

Untying a knot is harder than tying it in the first place, but you can finally manage it. You can undo a Sympathetic Knot in your own sympathetic links, as an action. This requires you to be touching one end of every sympathetic link in the knot—the same as required to tie it in the first place. You can only undo the knot in its entirety—you cannot just remove one link from it.

Distant Knotting [15 XP]

Prerequisites: Sympathetic Magic 2, Sympathetic Knot

You have learned to twist and twine your sympathetic links at a distance, without touching them. You can use Sympathetic Knot—and Sympathetic Unknot, if you have it—without touching any part of the sympathetic links involved.

Unbarred Sympathy [15 XP]

Prerequisites: Sympathetic Magic 2, any Sympathetic Magic feat

Most barriers that interfere with magical effects don't break a sympathetic link, they just prevent it transmitting. But a finger on a string doesn't stop it from vibrating; it just restricts it. You can circumvent it if you know how.

Barriers created by a Circle of Containment, Circle of Exclusion, Circle of Severance, or the like no longer impede transmission by your sympathetic links. You still can't establish a sympathetic link that would be blocked by such a barrier, however.

Threading the Barrier [10 XP]

Prerequisites: Sympathetic Magic 3, Unbarred Sympathy, Taglock Binding

If air can pass a magical barrier, why not a sympathetic link? It's just like threading a needle: it takes a bit of dexterity and your eyesight better be good, but it's hardly *impossible*.

You may establish a sympathetic link even through the barrier created by a Circle of Containment, Circle of Exclusion, Circle of Severance, or the like.

Chapter 15: Golemancy

Animating a Golem

A golem must be animated as part of the creation of its body, and the witch doing the animation must be involved in its creation, even if she is not the primary craftswoman. To animate a golem, a witch simply touches it and wills it life; many consider Golemancy to be a particularly specialised application of Willing. Animating a golem always requires at least a minute, even if the golem's body can be crafted faster than that.

A novice golemancer—one who can create a golem—has enough animating force to maintain one, and only one, golem. If she animates a new golem, the previous golem immediately becomes inanimate. A witch may also withdraw the animating force from a golem she has animated at any time, though if this is to be done urgently (perhaps the golem has gone rogue), the GM may require a test. Lastly, all a witch's golems become inanimate if she dies.

The crafting and animation, although strongly interlinked, are separate processes. Tests related to the craftsmanship use Crafting and an appropriate attribute. Tests related to the golem's animation, such as giving it instructions, use Golemancy+Will. A witch can only animate a particular material into a golem if she has taken the appropriate feat.

A Golem's Instructions

A witch just beginning to dabble in Golemancy only has the skill to make very simple-minded, single-purpose creatures, although she will learn more nuance later. These golems are imbued with a single instruction at the moment of their creation. They will follow this until its completion, whereupon they will simply stand still and await destruction. The instruction must be very simple, and the golem has minimal ability to improvise around it. It should not have any conditional aspects, and the golem is unable to respond to any form of communication. Example instruction are given below.

- Deliver this note to the castle.
- Fetch my broom.
- Kill that man.
- Sweep the floor every evening.
- Extinguish any fires you see.

Additional information necessary to the completion of the task, such as the location of (and directions to) the castle, or the identity of an intended victim, may be imparted with the instruction. The golem will trust this information and cannot adapt if it is wrong, for example if the victim has been disguised. Furthermore, such information must be quite explicit. For example, a golem instructed to "attack intruders" has no mechanism for distinguishing between invited guests and intruders.

Giving instructions with nuance, or instructions with multiple linked parts (such as "go to the castle and kill the King") requires a test, with a TN set by the GM based on the complexity of the instruction. A failure either prevents the golem from animating or, at the GM's option, corrupts the instructions.

A Golem's Statistics

A golem's physical statistics are determined by the material and method of its construction, and are specified in the appropriate feat. These include its Might, Grace, Speed, Resilience and Shock Threshold. A golem whose Shock Threshold is met or exceeded by a damage test is immediately destroyed, instead of going into shock. The GM is also advised

to apply common sense to other consequences of a golem's construction: for example, a clay or fabric golem will sink in water, a wood or wax golem will float, and a gingerbread golem will go soggy and fall apart. All golems are immune to poisons and diseases, and unaffected by potions, poultices, and the like.

As for its other attributes, a golem lacks Ken, Wit, Will, Charm and Presence entirely; it automatically fails tests that would require them. It has 0 Heed. However, a golem is unrelenting and untiring, and it has no mind to affect. As such, it may be considered to automatically succeed at many tests that would require Will. Lastly, a golem has no ranks in any skills.

Initially, a witch can only animate small golems: about a handspan in height. She doesn't have enough animating force to manage anything bigger, and anything smaller can't hold the magic required. These golems do not have any effective attacks, and are too small to use weapons.

A golem knows no languages; it cannot read, write, or comprehend speech. It cannot speak, and furthermore cannot vocalise in any fashion. The sounds it can make are limited to such things as clapping its hands and stamping its feet.

A golem has senses as good as a human, although only if its craftsmanship gives it the appropriate anatomy. For example, a gingerbread golem with two currants for eyes can see, but if baked without the currants it will be blind. A clay golem can only smell if a nose is sculpted upon its face.

Feats

Gingerbread Golem [15 XP]

Prerequisites: None

The simplest golems are not baked of clay, but of dough. When you bake a humanoid figure from gingerbread, you may animate it as a gingerbread golem. The entire preparation and baking process takes approximately half an hour, although an entire batch of golems can be crafted at once if the size of the oven allows.

Materials: Flour, sugar, eggs, butter, ginger (uncommon herb).

A gingerbread golem has -2 Might, 2 Grace, and 15 Speed. It has an effective Shock Threshold of 1; it is destroyed if it takes any damage.

Additionally, a gingerbread golem has a limited lifespan. After about a week, it grows stale and can no longer move. Moisture or water, even a couple of minutes in rain, will destroy it sooner.

Fabric Golem [15 XP]

Prerequisites: None

You can make your dolls get up and move. When you stitch, knit, or crochet fabric or yarn to form a humanoid figure, and fill it with stuffing, you may animate it as a fabric golem. The crafting process typically takes longer than an hour—much longer if you knit it.

A fabric golem has -2 Might, 2 Grace, and 10 Speed. It has 1 Resilience and a Shock Threshold of 10. Damage to a fabric golem can be repaired with a needle and thread, requiring several minutes.

Unlike a gingerbread golem, a fabric golem isn't *destroyed* by water. But a waterlogged fabric golem can't move until it dries out.

Snow Golem [10 XP]

Prerequisites: None

Your snowmen walk. When you sculpt a humanoid figure from snow, you may animate it as a snow golem. A snow golem can get away with being far less humanoid than most golems—a snowman will do, and you can even use sticks for the arms. This makes the crafting process very fast. You can stick two snowballs together in an action, but remember that you cannot animate a golem in less than a minute.

A snow golem has -1 Might, 1 Grace, and 10 Speed. It has 1 Resilience and a Shock Threshold of 8. A snow golem can be repaired simply by slapping more snow on—it can be almost fully repaired in an action.

Snow golems melt very easily. If the air temperature is more than a few degrees above freezing, they normally melt in under an hour. They melt even faster in rain, and won't last two minutes in a body of water.

Wood Golem [15 XP]

Prerequisites: Any Golemancy feat

Wood offers a far more robust golem than gingerbread or cloth. When you whittle or assemble

a humanoid figure from wood, you may animate it as a golem. The time required to do this depends on the size of the golem and the piece of wood you are crafting from. Whittling a small golem from an approximately man-shaped piece of wood may take as little as ten minutes, but carving one from a solid chunk of log might take an hour or more. Carving a much larger one could take days, and it would likely be faster to assemble it from multiple pieces of wood.

A wooden golem has -1 Might, 1 Grace, and 10 Speed. It has 4 Resilience and a Shock Threshold of 14. Damage to a wooden golem cannot be repaired.

Wax Golem [15 XP]

Prerequisites: Any Golemancy feat

Wax isn't quite so robust as wood, but it can be very quick to mould and repair. When you mould or cast a humanoid figure from tallow or beeswax, you may animate it as a golem. The wax or tallow needs to be warmed to be moulded. Leaving it in the sun on a warm summer's day provides about the temperature required, as does sitting near a fire. Once warmed, the golem can be moulded by hand in a couple of minutes.

A wax golem has -1 Might, 1 Grace, and 10 Speed. It has 2 Resilience and a Shock Threshold of 12. Damage to a wax golem can be easily repaired by the application of a little more warm wax.

Wax golems are susceptible to heat. A hot summer's day won't hurt, just make them a little softer, but coming too close to a fire or forge will leave them in a dribbly pool on the ground.

Ice Golem [10 XP]

Prerequisites: Snow Golem

A step up from a snow golem, an ice golem is made from a single piece of solid ice. When you carve a humanoid figure from ice, you may animate it as an ice golem. You might be able to carve a small golem in just ten minutes, but a larger one will take a lot longer. Unlike a snow golem, it must be properly humanoid—not just a snowman.

An ice golem has -1 Might, 2 Grace, and 10 Speed. It has 10 Resilience and a Shock Threshold of 12. Damage to an ice golem can be repaired

by filling the cracks with water and waiting for it to freeze again—this is faster the colder it is, and doesn't work in temperatures above freezing.

Just like snow golems, ice golems will melt in temperatures above freezing. They melt more slowly, however, and might last a few hours.

Clay Golem [15 XP]

Prerequisites: Golemancy 1, Wood Golem or Wax Golem

Wood, wax, tallow, wool, and gingerbread contain at least traces of life, making them easier to animate. Clay has never known life at all, but you've finally figure out how to teach it. When you mould a humanoid figure from clay and fire it in a kiln, you may animate it as a golem. The firing process takes at least ten hours, but takes no longer for a larger golem.

A clay golem has 0 Might, 0 Grace, and 10 Speed. It has 12 Resilience and a Shock Threshold of 16. Damage to a clay golem can be repaired by filling the cracks with clay and refiring the golem.

Clay golems are all but immune to heat. After all, they were fired to over 1000 °C at their creation. Only rapid quenching from red-hot poses any threat at all.

Stone Golem [10 XP]

Prerequisites: Golemancy 1, Wood Golem or Wax Golem

Stone is a mighty material, but not one known for its movement. Stone golems are similarly strong, but are simply animated statues—immobile. When you carve a humanoid figure from stone, you may animate it as a golem. Stone is tough to chisel, and producing such a figure typically takes hours.

A stone golem has 2 Might, -1 Grace, 12 Resilience, and a Shock Threshold of 22. Damage to a stone golem cannot be repaired.

A stone golem has a Speed of 0, and no Dodge Rating—any attack aimed at it automatically hits. It must have its feet planted on the ground or floor when it is animated, and they become fixed to this spot. The golem is even immune to being moved by others, for as long as it is animated.

Golem Programming [15 XP]

Prerequisites: Any Golemancy feat

You can change the instruction imbued into one of your golems, allowing you to reuse the same golem for multiple tasks. Reprogramming a golem requires you to be touching it, and takes a minute of concentration. The normal restrictions apply to the new instruction, and the golem can only have one instruction at a time; adding a new instruction removes the previous one. You may only reprogram golems powered by your own animating force.

Delegated Programming [10 XP]

Prerequisites: Golem Programming

You've taught your familiar a few tricks of golemancy, and it may use the bond it shares with you to tap into your own animating force. Your familiar may reprogram golems, using the same rules as Golem Programming. It reprograms your golems, however—it has no golems of its own. If imbuing the new instruction requires a test, your familiar uses its own Golemancy + Will, not yours.

Golem Reanimation [15 XP]

Prerequisites: Golem Programming

Normally, a golem must be animated as its body is created. But, much as you've learned to change its instructions after its animation, you've figured out how to reanimate it after its creation.

You can animate a golem's body at any time, even separately from its creation—although you must still have been involved in its creation. The body need not have been animated before, but can have been. Animating the golem takes about a minute, and requires you to touch it.

Golem of Another [10 XP]

Prerequisites: Golemancy 1, Golem Reanimation

Animating a golem usually requires an intimate familiarity with its form, a familiarity that can only come from helping to craft its body. You've either learned to acquire that familiarity through inspection, or you can use brute will to animate it without that familiarity.

You can animate a figure of an appropriate size, shape, and material as a golem, using Golem Reanimation, even if you weren't involved in its creation.

Rapid Programming [15 XP]

Prerequisites: Golemancy 1, Golem Programming

You may use Golem Programming as an action, though you still have to touch the golem. If you have Delegated Programming, your familiar also only requires an action. If you have Advanced Instructions, this allows you to imbue a minute's worth of instructions in one action, so it is useful even if you have Golem Language.

Rapid Golemancy [20 XP]

Prerequisites: Golemancy 1, Rapid Programming, Golem Reanimation

You can animate a golem in just one action. This applies when using Golem Reanimation, but also when crafting the golem. So if, somehow, you can craft a golem in one action, you can always animate the golem in the same action.

Advanced Instructions [20 XP]

Prerequisites: Golemancy 1, any Golemancy feat

You can imbue your golems with more advanced instructions. The instructions can contain several steps, and conditional elements. On the whole, the golem can contain instructions that would take no more than a minute to convey by reasonably-paced speech.

The golem still has next to no ability to improvise around the instructions, and will unreasoningly attempt to carry them out until it completes them or is destroyed. Information can still be imparted alongside the instructions, but it must still be explicit. For example, an instruction to "attack intruders" will still fail, however the golem can now be instructed to "attack anyone except me who enters this house" or "attack anyone who enters this house unless the door is unlocked with the key."

The golem can respond to some degree of communication, such as pointing and nodding, if explicitly instructed to. However, it still cannot *compre-*

hend the communication. For example, it can follow an instruction to "go where this man points," but not to "follow this man's directions".

Golem Language [20 XP]

Prerequisites: Golemancy 1, Advanced Instructions, Golem Programming

You imbue golems with your own understanding of language, allowing them to understand speech, as well as to read and write. This also includes some understanding of body language, though sarcasm, metaphor, and the like continue to elude the golem.

The golem still exclusively follows the instructions it has been imbued with, but you may now give it instructions such as "follow my orders," and give further orders verbally. Verbal instructions must be just as explicit as imbued ones, however.

Golem Familiar Interpretation [10 XP]

Prerequisites: Golemancy 1, Golem Language, Delegated Programming

Your golems gain the same ability to innately understand your familiar that you have, as effectively as though your familiar was speaking.

Golem Intelligence [20 XP]

Prerequisites: Golemancy 1, Advanced Instructions, Golem Programming

You may imbue your golems with some degree of intelligence. Although, to be honest, they're still a little dull. The golem gains Ken, Wit, Charm and Presence scores of 0, and may make tests requiring these attributes. It can also perform a little improvisation around the best way to carry out its instructions. For example, if instructed to kill someone, it might pick up a club or sword instead of using its fists. It may finally be given instructions such as "attack intruders," and will use its best judgement to determine whether someone is an intruder. However, the golem cannot disobey an instruction, even if doing so would be in your best interest.

Golem Speech [15 XP]

Prerequisites: Golemancy 2, Golem Language, Golem Intelligence

If you create your golem's body with a mouth and a tongue, you may imbue it with the ability to speak.

Twin Golems [15 XP]

Prerequisites: Any Golemancy feat

You can muster enough animating force to maintain a second golem at the same time. If you try to animate a third golem, you may choose which existing golem becomes inanimate.

Golem Crew [20 XP]

Prerequisites: Golemancy 2, Twin Golems

As you muster more animating force, your crew of golems grows. You can maintain three golems simultaneously.

Dwarf Golem [20 XP]

Prerequisites: Wood Golem or Wax Golem

You can muster enough animating force to create larger golems, about mid-thigh height. Such golems have their Might increased by 1, and their Grace decreased by 1. You can maintain only one golem of this size—or larger—regardless of how many golems you can maintain in total.

Golems of this size can attack effectively. They use 2 dice for unarmed damage tests. They can even use weapons, if their instructions are sufficiently explicit about acquiring and using them.

Obviously, crafting the body of a larger golem takes more material and normally more time. Acquiring an oven, kiln, or forge large enough can also present an obstacle for some kinds of golem.

Dwarf Crew [20 XP]

Prerequisites: Golemancy 1, Dwarf Golem, Twin Golems

You're really getting the hang of animating a Dwarf Golem now. You are no longer limited to just one, and may maintain your extra golems at this size if you wish—the ones granted by Twin Golems, and Golem Crew, if you have it.

Life-Size Golem [25 XP]

Prerequisites: Golemancy 1, Dwarf Golem

It takes a lot of clay to make a golem the size of a man, but this pales in comparison to the force required to bring such a golem to life. You should know, because you can finally muster that much force. Such golems have their Might increased by 3, and their Grace decreased by 1. They can attack and use weapons, the same as a Dwarf Golem.

You can only maintain one golem of this size—or larger—regardless of how many golems you can maintain in total. Furthermore, a golem of this size also counts as a Dwarf Golem, against the limit for golems of that size. So you cannot maintain both a Life-Size Golem and a Dwarf Golem without the Dwarf Crew feat.

Twin Men [15 XP]

Prerequisites: Golemancy 2, Life-Size Golem, Dwarf Crew

It takes a lot of animating force to maintain a Life-Size Golem, but you've finally mustered enough to maintain *two*.

Golem Helpers [15 XP]

Prerequisites: Golemancy 1, Twin Golems

You can maintain 2 hand-sized golems in addition to however many golems you can otherwise maintain. These must always be hand-sized golems; they are unaffected by Dwarf Crew.

Helper Army [15 XP]

Prerequisites: Golemancy 2, Golem Helpers

You can maintain 5 hand-sized golems in addition to however many golems you can otherwise maintain. These replace the additional 2 given by Golem Helpers.

Batch Baking [20 XP]

Prerequisites: Golemancy 2, Gingerbread Golem, Twin Golems

Nobody bakes just one gingerbread man, so why should you animate just one? You can maintain two gingerbread golems for the effort of one, at any size category. This even applies to extra golems granted by other feats—such as Dwarf Crew, Twin Men, or Golem Helpers.

Stone Giant [25 XP]

Prerequisites: Golemancy 2, Stone Golem, Life-Size Golem

Stone forms all the largest things of our world—hills, mountains, continents—and it can also form the largest golems. You can make a stone golem larger than a Life-Size Golem; three times the height of a man. Such golems have their Might increased by 6, their Grace decreased by 2, and their Shock Threshold increased by 8.

Creating such a golem is a truly colossal task, typically taking weeks. You can only maintain one golem of this size, regardless of how many golems you can maintain in total. Furthermore, a golem of this size also counts as a Life-Size Golem, against the limit for golems of that size. So you cannot maintain both a Stone Giant and a Dwarf Golem without the Dwarf Crew feat, or a Stone Giant and a Life-Size Golem without the Twin Men feat.

Stone Guards [15 XP]

Prerequisites: Golemancy 1, Stone Golem

Stone golems don't require as much animating force as most, as they are not particularly animated. With a bit of practice, you can animate a couple with no effort at all—useful as guards for your cottage, perhaps.

You can maintain 2 stone golems in addition to however many golems you can otherwise maintain. These golems may be of any size category you can create, except a Stone Giant, and don't count towards any of your normal maintenance limits for the upper size categories.

Stone Gargoyle [10 XP]

Prerequisites: Golemancy 1, Stone Golem

You may add wings to the stone figures you use to create your stone golems. Doing so doesn't allow them to fly, but it at least lets them cling to walls.

A winged stone golem can be affixed to a wall, ceiling, or other such surface, instead of the ground. The legs and wings are affixed, but it still has its arms free. The wall must be able to support the weight of that much stone, and the golem is deanimated if the wall collapses. However, it hangs on the wall by magic, as long as it is animated, and needs nothing to attach it there.

Tradition dictates, and allows, that these gargoyles also bear grotesque features such as horns, fangs, and claws. A gargoyle with such features—and at least the size of a Dwarf Golem—rolls 5 dice for unarmed damage tests.

Horse Golem [15 XP]

Prerequisites: Golemancy 2, any Golemancy feat

While a humanoid shape is certainly traditional for golems, other shapes are not impossible. Instead of making your golems humanoid, you may sculpt or otherwise form them in the shape of horses. A horse golem has the normal statistics for its size and material, except that its Speed is doubled.

Horse golems can be made in every size that a golemancer can make humanoid golems. A horse golem is of an appropriate nature to be ridden by a humanoid golem of the same size category. Therefore, the horse variety of a Life-Size Golem can be ridden by a human, as long as it has at least 2 Might.

A horse cannot understand language, and similarly a horse golem can never benefit from Golem Language or Golem Speech.

Slender Golem [10 XP]

Prerequisites: Any Golemancy feat

You can animate more slender golems, with increased agility. You must make this decision when you craft the golem. A slender golem gains 1 Grace, but loses 1 Might. Furthermore, you can make it using slightly less material than a regular golem.

Bulky Golem [10 XP]

Prerequisites: Any Golemancy feat

You can animate more bulky golems, with increased strength. You must make this decision when you craft the golem. A bulky golem gains 1 Might, but loses 1 Grace. However, it requires slightly more material than a regular golem.

Matryoshka Golems [15 XP]

Prerequisites: Golemancy 1, Dwarf Golem, Golem Reanimation

You may nest golems inside one another. You can put a typical hand-sized golem inside a Dwarf Golem, or a Dwarf Golem inside a Life-Size Golem. You may even nest all three levels.

You must actually craft these nested golems, which obviously means the outer golems must be hollow. This is easy to do with clay or fabric, harder with wood, and very difficult with wax or gingerbread. The innermost golem does not need to be hollow, however, and does not even need to be the same material as the outer golem—it must be a material you can animate, however. However, it should be the same shape; you can only nest a Horse Golem inside another Horse Golem, for instance.

Only the current outermost golem is animated—and only that one counts towards your animation limit. However, if it is destroyed, the next layer of golem down is automatically and immediately animated. It inherits the instructions and knowledge of the outer golem, and may immediately continue from where the outer golem left off.

Golem Self-Crafting [10 XP]

Prerequisites: Golemancy 1, Crafting (Any) 1, Golem Intelligence

When you animate a golem, you imbue it with your knowledge of the craft used to create it. It gains one Crafting speciality appropriate to creating golems of its type. For example, you might give a gingerbread golem Crafting (Cooking), or a clay golem Crafting (Pottery). A wood golem might gain Crafting (Woodcarving) or Crafting (Carpentry), depending on how it was constructed.

The golem gains all the ranks that *you* have in the relevant skill. You cannot use this feat if you do not have any ranks in a relevant skill, but the golem can gain up to 3 ranks, if you have that many.

Some golems can even repair themselves using this skill, if their instructions allow it and they have appropriate materials. Alternatively, you could set them to creating additional golem bodies, to animate with Golem of Another.

Golem Scribes [15 XP]

Prerequisites: Golemancy 1, any Golemancy feat

When you imbue a golem with instructions, you may also imbue it with the design for a single ritual circle that you can scribe. It can scribe this circle, or assist in doing so, if instructed to. Each golem can only store the design for one ritual circle at a time.

It still cannot perform a ritual using the circle, although circles such as the Circle of Cushioning do not require this.

Improved Golem Scribes [10 XP]

Prerequisites: Golemancy 2, Golem Scribes, Advanced Instructions

When you use Golem Scribes, you may imbue the designs for multiple ritual circles—as many as you like. The golem's instructions may allow it to scribe different circles under different conditions, or one after the other.

Thinking Engine [15 XP]

Prerequisites: Golemancy 2, Projection 1, Shards of My Mind, Golem Intelligence, Stone Golem

Your experiments in combining Projection with Golemancy have borne fruit: an entirely new kind of golem, created from a stone circle. Taking the immobility of a stone golem even further, this golem has no moving parts at all. It cannot wave an arm, waggle an eyebrow, or flap its lips. It has no senses either; it cannot see, hear, or even feel when someone touches it. In fact, its existence can only be detected from the mental realm—though it cannot sense the mental realm itself.

The thinking engine's physical deficiencies are compensated by its mental prowess, however. It has no Might or Grace scores, but has a score of 5 in all other attributes. It also has Lore (Astronomy) 3. These abilities make it very useful in a Mind Meld.

You can only maintain one thinking engine at a time. However, it does not count against the number of golems you can maintain.

The thinking engine's mind is tied to its physical form; it cannot be possessed, and cannot be affected by Mindlift, Mindjack, or Mindram. It is deanimated if the stone circle that forms its body is destroyed.

As normal, you can only animate a golem of this kind while erecting the stone circle. As such, Golem Reanimation and Golem of Another might be very helpful. You may only use A Stand of Trees to form a thinking engine if you also have Wood Golem.

Projection Engine [15 XP]

Prerequisites: Golemancy 2, Projection 2, Thinking Engine

You can imbue your Thinking Engine with some of your knowledge of Projection. Firstly, this allows it to sense the mental realm. At first, it can only sense minds *within* the stone circle. However, it benefits from Piercing the Fog and Banishing the Fog, if you have them.

Secondly, the thinking engine can form interfaces with minds that enter the stone circle, either inside bodies or in the mental realm. At first, it cannot do anything with these interfaces. However, it can also use any feat you have that utilises an interface. The exceptions are Mindlift, Mindjack, and Mindram; the thinking engine cannot use these.

Lastly, the thinking engine benefits from Sense Interface and Block Interface, if you have them. Even with Block Interface, it always allows your interfaces with it.

Although the thinking engine gains your knowledge, it does not gain your experience. It gains no ranks in the Projection as a result of this feat.

The thinking engine's mind remains irrevocably tied to its body, and it cannot move within the mental realm. Likewise, it cannot maintain an interface with a mind that leaves the stone circle.

Possession Engine [15 XP]

Prerequisites: Golemancy 2, Projection 3, Projection Engine, Possess

You have taught your thinking engine a terrifying trick—to seize control of those who venture within it. Firstly, the thinking engine can use Mindlift, Mindjack, and Mindram, if you have these feats. It can only use these against minds within the stone circle, as with any other feat using an interface. Secondly, the thinking engine can possess an unoccupied body, using the Possess feat.

However, possession works a little differently for the thinking engine. It can only possess bodies

within the stone circle, and the possession automatically ends if the body leaves the stone circle. On the other hand, its mind remains in the stone circle, as well as entering the body. It gains all the benefits of possessing the body, but can also sense the mental realm and act normally, as though its mind had remained outside the body. It may end the possession at any time, and cannot be rendered unconscious or killed as a result. It can only possess one body at a time.

If you attempt to possess a body currently possessed by your thinking engine, it will always cede control to you. Similarly, it can possess a body the moment you leave it, as long as it is within the stone circle. You may make either of these exchanges seamlessly, without giving another mind a chance to enter the body—even the body's original owner.

Chapter 16: Necromancy

Reanimation and Resurrection

Many necromancers draw a distinction between reanimation and resurrection. Reanimation is a crude process, somewhat akin to Golemancy. It's nothing more than the application of raw animating force to a corpse, to stand it up and get it shuffling around again. The creature retains its instincts, its muscle memory and the like, but that's as much through what is left of its biology as it is through the will that animated it. The results of reanimation are known as the undead.

Resurrection, by contrast, brings a creature back back to life in full, and the creature's soul is restored to its body. There may be a few ill effects of the process, not to mention whatever killed it in the first place, but these can typically be recovered from. For all intents and purposes, the creature is just as much alive as it was in the first place.

In theory, at least.

The trouble is that nobody has ever achieved true resurrection. Dozens of witches and hundreds of charlatans have all claimed to. Many have even come incredibly close, but there has always been some slight snag. The search, of course, continues, but many have given up all hope that it is possible.

The Undead

Undead, the products of reanimation, come in many different forms: zombies, skeletons, ghouls, and more. The statistics and capabilities of an undead creature are ultimately based upon those of the creature whose corpse is raised to create it. However, each kind of undead comes with its own modifications to those statistics. The rules detailing these modifications, for undead in general and for each specific type, can be found in Chapter 22.

Reanimation Rituals

For every kind of undead, there is a different ritual required to animate it. However, all these rituals share markéd similarities. And many necromancers, who consider these rituals to form the heart of the discipline, learn a lot of techniques for improving them.

For convenience, the feats which modify these rituals refer to them collectively as the reanimation rituals, and the feats which provide them are listed here.

- Raise Zombie
- Raise Skeleton
- Raise Ghoul
- Raise Draugr
- Raise Sea-Draugr
- Raise Fossil
- Raise Blazing Skeleton
- Raise Shade
- Raise Wraith

Obviously, you cannot perform any variant of a ritual unless you have the feat to perform that ritual in the first place.

Controlling the Undead

When you reanimate a corpse, the resulting undead is under your control. You control it mentally, without need for verbal instructions or gestures. However, you can only maintain control while you remain conscious, and nearby—at least near enough to see or otherwise sense it. If you fall asleep, fall

unconscious, die, get too far away from the creature, or leave your body for the mental realm, you lose control over it. A novice necromancer has no way to regain control over an undead creature once she loses it, other than to kill the creature and reanimate the corpse again.

When you lose control over an undead, it regains free will. It begins to act as an animal of its kind normally would, seeking out whichever food it would normally eat. However, it is eternally, ravenously, and insatiably hungry. It's generally considered good practice to put an undead down, rather than to lose control of it.

A witch who can raise an undead creature learns to control one, and only one, at a time. When you reanimate a second creature, you must either relinquish control of the previous one, or immediately lose control of the new one.

Embalming

Decomposition can be such a pain for a necromancer, putting valuable corpses to waste. Most corpses barely last more than a week before they are too rotted to make some kinds of undead, such as zombies and ghouls. A necromancer can always strip away the flesh and raise skeletons, but these might not suit her needs. Instead, she might turn to embalming.

Anyone can attempt to embalm a corpse. The process is a mixture of surgery, and treatment with substances that slow decomposition. Various substances can be used, with varying effectiveness. Soaking a corpse in strong alcohol can preserve it for a month or more. Drying it with salt can preserve it indefinitely, as long as it is not wetted again. Very long periods of preservation can be achieved with dedicated Embalming Fluid.

Embalming a corpse typically takes a few hours, and requires a Crafting (Embalming) + Ken test. Failure means that the corpse, or some part of it, won't be preserved, or at least won't last as long as it could. Particularly bad results can cause damage to corpse.

Embalming does nothing to repair damage to the corpse, or to reduce rotting that has already occurred. It only slows or prevents further rotting.

Souls

Necromancy deals with death, after the soul has been separated from the body. Reanimation uses only the body, while resurrection seeks to reunite body and soul. Another branch of Necromancy, however, deals with bare souls—ghosts.

Every living creature has a soul, of some sort. The more intelligent, reasoning, and self-aware the creature, the stronger the soul. Truly sapient creatures—humans—are referred to as strong-souled. Other animals are weak-souled. The souls of plants, fungi, are the like as so weak as not to exist for any practical purpose—they do not even pass as weak-souled.

Familiars are a particularly unusual case. They share a shard of their witch's soul, and so are considered to be strong-souled for most purposes. But some magics affect them strangely, due to their shared soul.

The strength of a soul is a double-edged sword to a necromancer. Strong souls are much more substantial and easier to work with for a necromancer using ghosts. But they also maintain a link to their own body, brought about by their self awareness. This makes any body that bore a strong soul in life much harder to reanimate—the soul must be severed from it first, or it will interfere with the animating energies.

During life, the soul remains in the body. And at the point of death, it departs the body, and passes through the veil to the afterlife. Unless something goes wrong. Sometimes, a soul becomes stuck on this side of the veil, trapped in the mortal realm as a ghost. Necromancers can facilitate this, preventing a soul from passing over, or even reaching through the veil to pull a soul back.

One point of note is that it is the departure of a witch's soul from this realm that kills her familiar. If a witch's soul remains in this realm, as a ghost or in a phylactery, her familiar can continue to survive.

Ghosts

Ghosts are souls that have been unable to cross the veil to the afterlife, and remain trapped in the mortal realm. Some are the intentional creation of necromancers, magically bound to this realm. But some also occur naturally.

When a creature, especially a strong-souled creature, dies with unfinished business, it may remain in this realm as a ghost. The more important the unfinished business—often a matter of vengeance—the more likely a ghost is to form, and the more powerful it is likely to be. It will remain as long as the business that trapped it remains unfinished. When the business is finally resolved, it can cross over the veil to the afterlife. The GM can use these natural ghosts in creating stories, whether or not there is a necromancer in the coven.

As a creature's soul, a ghost retains most of the capabilities it had in life. It keeps all attributes and skills. It is still the same person it was in life—it retains its personality and all its memories, and has total free will. Even ghosts created by necromancers are not bound to the necromancer's will. However, a ghost that has been drawn back across the veil has no memories of the afterlife, beyond a vague recollection that it is more pleasant than the mortal realm. It is aware that time has passed, but doesn't know how long.

Despite retaining its skills, personality, and free will, a ghost loses almost all ability to affect the world. It cannot lift, carry, or move anything; it cannot exert any force on any objects or creatures. To most people, it is invisible and inaudible, unable to be sensed—it doesn't even appear in the mental realm. People might be able to feel some slight presence, but often won't even realise it represents a ghost.

A few people do learn to sense ghosts, and a few ghosts learn to be sensed by everybody. To those people who can see ghosts, they appear much as they did in life, except partially transparent, and in muted colours. However, they tend to appear as they saw themselves, not as how they actually were. As such, human ghosts tend to appear clothed, wearing their favourite clothes, or the clothes they believed typified them. It is this need for self-conception that causes strong souls to form ghosts far more often than weak souls.

Much as ghosts can't affect objects, they aren't affected by most objects. They can walk through walls, and pass through other objects and creatures—except other ghosts. They will not pass through the ground or floor, though, even if they want to, and must still walk upon such a surface. In water, they can swim much as they did in life. And, although they can pass through walls, magi-

cal barriers like the Circle of Containment will still impede them.

Ghosts are also immune to almost everything. They cannot be harmed in any fashion—they do not suffer damage or shock. They do not need to eat, breathe, drink, or sleep. They cannot be affected by any potions, poisons, diseases, or the like. They still suffer exhaustion, although they will never pass out from suffering too much. They recover from exhaustion as normal, except that they do not need to sleep, just to rest.

The inability to affect the world also means that ghosts of witches lose most ability to work magic. They lose the benefit of all feats, for all intents and purposes. They have not lost the knowledge required, but the world simply refuses to respond to their will.

Note that the above rules describe a typical ghost: the weakest kind, the kind a novice necromancer might create. Some ghosts become more powerful, through help from a necromancer, from sheer effort of will, or from learning to affect the world once again. The GM may add other abilities to naturally-occurring ghosts as they see fit, possibly using the ghost-related feats in this chapter as inspiration.

Phylacteries

Creating a ghost is not the only way to bind a soul to this realm. All told, it's actually a rather messy way, with the soul still running around inconveniently. It's far neater, some necromancers say, to seal the soul inside a clay jar. This creates a phylactery.

A phylactery is an object containing a person or other creature's soul. Phylacteries must be created from a clay jar, at least the size of a fist but possibly larger. They are no more robust than the jars they are created from, and their destruction frees the soul within, letting it pass into the afterlife as if the person had just died. Each person only has one soul, so can only inhabit one phylactery. However, nothing prevents one jar serving as a phylactery to multiple people.

Being trapped in a phylactery is a kind of hell. The soul remains conscious, and aware of the passage of time. However, it experiences no sensations of any kind, and cannot act in any fashion. It has

nothing but its own thoughts for company—a state which can drive a person mad before all too long.

Projectors can still form interfaces to the mind of a phylactery's inhabitant, perhaps providing some occasional relief from the isolation, but it cannot perform any Projection of its own.

Feats

Raise Zombie [20 XP]

Prerequisites: None

You can restore a terrible facsimile of life to the body of a deceased animal, reanimating it as a zombie. For now, you are limited to animals at least as large as a mouse, and no larger than a medium-size dog such as a bloodhound. You can't manage any creature that was strong-souled in life, due to interference from the link that remains.

Materials: An animal corpse, a small ritual circle, a lit candle which the ritual extinguishes.

The reanimation ritual takes five minutes, and must be performed in the dark.

Raise Skeleton [15 XP]

Prerequisites: Raise Zombie

After a few reanimations, most zombies are starting to come apart at the seams a bit. There comes a time when it's easier just to strip all the flesh off and make the bones stand up by themselves. You may reanimate the bones of an animal corpse as a skeleton, subject to the same limitations as Raise Zombie.

Materials: The bones of an animal corpse (with the flesh removed), a small ritual circle, a lit candle which the ritual extinguishes.

The reanimation ritual takes five minutes, and must be performed in the dark.

Raise Ghoul [20 XP]

Prerequisites: Necromancy 1, Raise Zombie

Ghouls are faster and scarier than zombies, but also *hungrier*. You may reanimate an animal corpse as a ghoul, subject to the same limitations as Raise Zombie.

Materials: An animal corpse, an additional corpse to be consumed by the ghoul, a small ritual circle, a lit candle which the ritual extinguishes.

The reanimation ritual takes five minutes, and must be performed in the dark. At the conclusion of the ritual, the newly-arisen ghoul must immediately be fed a complete corpse—of the same kind of animal as the ghoul—or it does not fall under the necromancer's control.

Raise Draugr [20 XP]

Prerequisites: Necromancy 1, Raise Zombie

By animating corpses as draugar, you can keep them around longer than mere zombies. You may reanimate a desiccated animal corpse as a draugr, subject to the same limitations as Raise Zombie.

Materials: An animal corpse embalmed by desiccation (drying out), a small ritual circle, a lit candle which the ritual extinguishes.

The reanimation ritual takes five minutes, and must be performed in the dark.

Raise Sea-Draugr [10 XP]

Prerequisites: Necromancy 1, Raise Draugr

A small variation on the ritual to animate draugar lets you create the opposite. You may reanimate a drowned, soaked animal corpse as a sea-draugr, subject to the same limitations as Raise Zombie.

Materials: A water-soaked animal corpse that died by drowning, a small ritual circle, a lit candle which the ritual extinguishes.

The reanimation ritual takes five minutes, and must be performed in the dark. The corpse must be kept soaked during the ritual, so keep a few buckets of water handy. And make sure the ritual circle won't be washed away.

Raise Fossil [20 XP]

Prerequisites: Necromancy 1, Raise Skeleton

Fossilisation is naturally a slow process, but a dedicated necromancer can accelerate the process. You may reanimate the bones of an animal corpse as a living fossil, subject to the same limitations as Raise Zombie.

Materials: The bones of an animal corpse (with or without flesh) buried in a bog, a small ritual circle, a small heap of finely crushed rock, a lit candle which the ritual extinguishes.

Beginning the reanimation ritual requires five minutes, but the living fossil does not rise for 24 hours. For the entire 24 hours, the candle must remain lit, the ritual circle must remain intact, and the area must remain dark. The witch need not be present for the whole duration, however.

Over the course of the 24 hour period, the rock dust is drawn into the bog and incorporated into the bones, and any remaining flesh rots away. At the conclusion, the living fossil is animated and claws its way to the surface. The witch must be present at this point to assert immediate control over the living fossil, or it becomes uncontrolled.

Raise Blazing Skeleton [20 XP]

Prerequisites: Necromancy 2, Raise Skeleton

Playing with fire is dangerous, and playing with blazing skeletons is even worse. But you've decided it's worth the risk. You may reanimate the charred bones of an animal that died burning as a blazing skeleton, subject to the same limitations as Raise Zombie.

Materials: The charred bones of an animal that died burning (with the flesh removed), a small ritual circle, a lit candle which the ritual extinguishes.

The reanimation ritual takes five minutes, and must be performed in the dark. The ritual ignites the bones, but it requires fire to do it. Normally the candle suffices, but if the candle is substituted for a phylactery, a flame must still be provided.

Raise Shade [20 XP]

Prerequisites: Necromancy 1, Raise Zombie

A shade is a valuable tool in a necromancer's arsenal, silent and deadly in the dark. You may reanimate an animal corpse as a shade, subject to the same limitations as Raise Zombie.

Materials: An animal corpse, a small ritual circle, a lit candle which the ritual extinguishes.

The reanimation ritual takes five minutes, and must be performed in the dark, *at night*.

Raise Wraith [20 XP]

Prerequisites: Necromancy 2, Raise Shade

Using the victim of a violent death, and a sprig of stygian nightshade placed in its mouth, you can raise a powerful and violent variety of shade: a wraith. You may reanimate an animal corpse as a wraith, subject to the same limitations as Raise Zombie.

Materials: The corpse of an animal which died violently, stygian nightshade (extraordinary herb), a small ritual circle, a lit candle which the ritual extinguishes.

The reanimation ritual takes five minutes, and must be performed in the dark, *at night*.

Deanimate [10 XP]

Prerequisites: Raise Zombie

You can withdraw the animating force from a creature you have reanimated, returning it to death. This is far neater than beating it to death.

Materials: An undead under your control, a ritual circle of the same size required to initially animate the undead, an unlit candle which the ritual lights.

The ritual takes five minutes, and must be performed in a brightly lit location. The undead must remain within the ritual circle for the duration. You can affect multiple undead with one casting of the ritual, as long as they are in within the ritual circle for the duration. The size of the ritual circle required is determined by the size of the largest undead in the group.

Uncontrolled Deanimation [10 XP]

Prerequisites: Deanimate

You can use the Deanimate ritual against even an uncontrolled undead.

Offensive Deanimation [10 XP]

Prerequisites: Necromancy 1, Deanimate

You can use the Deanimate ritual against any undead, be it under your control, under another necromancer's control, uncontrolled, or even a haunt.

Maintain Control [10 XP]

Prerequisites: Raise Zombie

Keeping control of your undead can pose a real challenge, especially when you need to sleep. You've learned a ritual to place them in a sort of

suspended animation, keeping them ready to re-assert control over when you awake.

Materials: An undead under your control, a ritual circle of the same size required to initially animate the undead, a lit candle.

The ritual takes five minutes, and the undead must remain within the ritual circle for the duration of casting the ritual. When you have finished casting the ritual, the undead enters suspended animation; it simply remains in the ritual circle, unmoving. It still counts against the number of undead you are controlling, but you need not remain nearby, or conscious. At any point when you are within range, you may end the ritual's effect and reassert control over the undead.

The effect of the ritual lasts as long as the candle remains lit. With a large enough candle, you can get 2 or 3 days out it. If the candle is extinguished, or removed, you must be in a position to immediately resume active control of the undead—otherwise it becomes uncontrolled.

If you have the ability to control multiple undead, you may affect multiple undead with one ritual circle and one invocation of the ritual. The size of the ritual circle required is determined by the size of the largest undead in the group. You may end the effect of the ritual on each undead individually.

Assert Control [10 XP]

Prerequisites: Necromancy 1, Maintain Control, Uncontrolled Deanimation

Rather than drawing the animation out of undead, you can simply substitute your own animating force, taking control of the undead. This uses the Deanimate ritual, but requires an additional material: a lit candle which the ritual extinguishes—the same as animating an undead in the first place.

On the completion of the ritual, instead of losing animation, the undead comes under your control. Undead you take control of this way still count against the maximum number of undead you can control, and exceeding this limit will free an earlier undead from your control, just as raising a new one would.

Obviously, this is useless against an undead you already control, but it is useful in combination with Uncontrolled Deanimation or Offensive Deanimation. You can even take control of a type of undead that you could not normally raise in this way. However, you cannot use this against undead that cannot normally be subject to a necromancer's control, such as haunts—you must simply deanimate these.

Precision Control [10 XP]

Prerequisites: Necromancy 1, Major Undead, Maintain Control or Deanimate

You can use a small ritual circle for the Maintain Control or Deanimate rituals—assuming you have the feat to perform the ritual at all—regardless of the size of circle you would require to animate the creature in the first place. Note, however, that the undead must fit inside the circle, so you will need slightly bigger than a small ritual circle for an elephant, or the like.

Rapid Control [20 XP]

Prerequisites: Necromancy 2, Maintain Control or Deanimate

You have become far faster at manipulating an undead's animating force—it can hardly be called a ritual anymore, though it still requires a ritual circle. You can perform the Maintain Control or Deanimate rituals in just one action.

Contact Control [20 XP]

Prerequisites: Necromancy 3, Precision Control, Rapid Control

You can perform the Maintain Control or Deanimate rituals without a ritual circle, simply by touching the undead you want to affect. You still need all the requisite candles, however. Furthermore, you can only affect one undead per action if you do not use a ritual circle.

Stitches [10 XP]

Prerequisites: Raise Zombie

Many reanimations and resurrections are ineffective on corpses which are too badly damaged. By sealing wounds, stitching severed parts back on, and gluing bones together, you can solve this. Any parts you reattach must come from the original creature.

The repair and reanimation requires a test, with the TN determined by how badly damaged the corpse is, using your choice of Necromancy or Healing. A successful test repairs at least enough damage to restore the creature's Shock Threshold to 1, and a high result may repair even more. You must perform the repairs while the corpse is dead; you cannot repair it while it is animated.

Scraps [10 XP]

Prerequisites: Necromancy 1, Healing 1, Stitches

You can do more than stitch a damaged corpse back together; you can stitch *several* corpses together. When using Stitches, you may assemble the corpse to be animated out of parts from different corpses. A corpse assembled out of several individually intact parts can be healthier than a single, damaged corpse.

The pieces must all come from creatures of the same kind; all from humans, all from dogs, and so on. They must be assembled to form a creature of that kind; you cannot make a six-legged dog.

Chimera [25 XP]

Prerequisites: Necromancy 3, Healing 2, Scraps

You have mastered the art of assembling corpses, creating horrifying, chimeric monstrosities. When using Scraps, the parts needn't all come from the same kind of animal. They needn't form a normal creature, either; you could stitch extra legs on to a dog.

The creature can typically use replacement anatomy easily; for example, if you replace a human's arms with a bear's. New anatomy, however—an extra pair of limbs, for example—may take several hours, or even days to learn. Neither a human with an animal mouth, nor an animal with a human mouth, can speak properly.

The GM may invent a set of statistics for the resulting creature, based upon the component creatures and modified, as usual, by its kind of undeath.

Darning [15 XP]

Prerequisites: Necromancy 1, Healing 2, Stitches

You may make repairs to a corpse even while it is currently animated. Any tests made to do so use Healing. You may even reattach severed parts, though these must be the original parts unless you also have Scraps. Chimera even allows you to attach parts from different kinds of creature.

Knitted Resurrection [15 XP]

Prerequisites: Necromancy 2, Healing 3, Darning

You have discovered a means to resurrect dead tissue by attaching it to living tissue. This allows you to reattach severed parts to a person or animal. Any tests made to do so use Healing.

This doesn't do much, if anything, to heal damage; no more than normal surgery. The reattached parts, however, become living parts of the creature, for all intents and purposes. Some rot—up to about a week—is tolerable, though disgusting, and will be healed naturally after reattachment.

The reattached parts must be the original parts, unless you also have Scraps. If you do have Scraps, however, you may replace failed organs, or broken limbs, with healthy ones from another creature. The target must remain alive throughout the entire process, so replacing a heart is incredibly difficult, and replacing a brain is impossible. Chimera even allows you to attach parts from different kinds of creature.

Major Undead [20 XP]

Prerequisites: Necromancy 1, Raise Zombie

Larger bodies need more force to reanimate, but it's force you've learned to provide. When you perform a reanimation ritual, you may use a medium ritual circle instead of a small ritual circle, in order to ignore the upper size limit on the creature. You still cannot reanimate a strong-souled creature, such as a human; you need Sever Soul to do so.

Undead Head [10 XP]

Prerequisites: Raise Zombie

Rather than bothering to reanimate larger creatures, you can just reanimate parts of them. The head, specifically, the seat of consciousness.

You may reanimate a creature's severed head using a reanimation ritual. The usual restrictions ap-

ply; for example, you cannot reanimate a human unless you also have Sever Soul. However, when evaluating whether you need Major Undead and a medium ritual circle, consider only the size of the creature's head, not the whole creature. As such, any head short of an elephant's only needs a small ritual circle.

The resulting creature has all the limitations you would expect from a severed head. It can't move, and can only bite people who put their hands in its mouth. It has no Might or Grace scores for most purposes, though it retains its Might score for calculating its Shock Threshold, and for biting. It can still see, hear, and so on, and vocalise or speak as it could in life.

Partial Undead [15 XP]

Prerequisites: Necromancy 1, Undead Head

Sometimes, a necromancer has to make do with just the parts of corpses that they can find. Sometimes, of course, they just want a hand.

You may reanimate just part of a creature using a reanimation ritual. As with Undead Head, you cannot reanimate a human without Sever Soul, and whether you need to use Major Undead is determined by the size of the part you reanimate. However small the part you reanimate, the result still counts as one undead under your control.

The abilities of a reanimated part are determined by which part it is, and the GM should adjudicate this according to common sense. For example, a part without the head has no sense of sight, hearing, smell, or taste; only touch. Similarly, a single limb is likely to move more slowly than a full creature, and will suffer a considerable penalty to attacks—if it can attack at all. Dodge Rating is also likely to be reduced. Shock Threshold and Resilience are unlikely to be affected, however. Furthermore, the damage the resulting undead part has sustained is determined only by the damage to the relevant part, and it is not considered to have taken any damage merely by being severed from the rest of the body.

If you reanimate a part without a mouth, this causes problems when the creature breaks free of your control and becomes hungry. It cannot eat, so is behaviour will become increasingly erratic. It may begin to simply hunt and stockpile food, or something else, at the GM's discretion. Partial ghouls are even worse; if they cannot be fed, they cannot be controlled at all.

Sever Soul [20 XP]

Prerequisites: Necromancy 1, Major Undead or Undead Head

Reanimating a creature that was once strong-souled has previously been impossible, due to interference from the residual link. You've learned to sever these links, and hence reanimate these creatures.

You may reanimate a strong-souled creature, such as a human, or an animal that was a familiar, using a reanimation ritual. You must use an iron blade as part of the ritual, to sever the link.

Reanimating an entire human requires a medium ritual circle, and Major Undead. Reanimating smaller parts of a human, using Undead Head or Partial Undead, may not.

A reanimated familiar has lost the link to its witch, and is now just a normal animal of its kind. See Undead Familiar to reanimate your familiar without losing this link.

Pull Yourself Together! [20 XP]

Prerequisites: Necromancy 2, Healing 1, Raise Skeleton, Darning, Partial Undead

By animating each bone of a skeleton separately, you give it the ability to reassemble itself when scattered. When you animate a skeleton, living fossil, or blazing skeleton, you may give it this ability. This can make it quite hard to deanimate, however, so you can always choose to animate it without this ability.

If an undead with this ability is destroyed by a damage test, or some other trauma that scatters its bones without destroying them, it does not lose animation. Over the next few minutes, the bones will draw themselves back together and reform the undead creature, which will begin normal operation again. The bones can be restrained to prevent this, but even so, will keep trying to draw themselves together, indefinitely. Even a necromancer in control of the undead cannot give an order to prevent this; it is unresponsive to orders until reassembled.

Thankfully, this does not entirely prevent deanimating the skeleton. It will lose animation if enough of the bones are broken, or, in the case of

a blazing skeleton, extinguished. Alternatively, the Deanimate ritual still works.

Undead Phoenix [20 XP]

Prerequisites: Necromancy 3, Healing 1, Pull Yourself Together!, Raise Blazing Skeleton

You have learned an obscure ritual to emulate the legendary phoenix, creating an avian undead that is reborn from fire in an instant. When you use Raise Blazing Skeleton on the bones of a flying bird, you may use this feat. If you do so, the resulting undead gains all the effects of Pull Yourself Together!, as well as several extra benefits.

Firstly, despite its skeletal nature, the bird can fly just as well as it could in life. Secondly, its flame burns unstoppably; it cannot be extinguished in any way, except by deanimating it. Lastly, it can reassemble itself faster, taking only moments, not minutes. After it is destroyed, it reforms on its next turn, though it cannot do anything else on that turn.

However, it is said that the phoenix is a unique bird—that only one ever exists at a time. While not quite true here, *you* can certainly only create one. The last one you created must lose animation before you can animate another one—it is not enough to simply lose control of it.

Undead Familiar [10 XP]

Prerequisites: Raise Zombie

While a soul normally interferes with reanimating a creature, you've begun to figure out how to use it to your advantage, beginning on the path towards resurrection. Unfortunately, you can't actually summon any souls back to their bodies yet. Not to worry, though, for you have quite ready access to one soul in particular: your familiar's, so inextricably bound to your own.

If your familiar dies and you can recover the corpse, you can reanimate it, paying no XP cost beside that required to purchase this feat in the first place. You may use any reanimation ritual, and it becomes the appropriate kind of haunt.

Reanimating a familiar in this way does not prevent recovering it through the usual repetition of the binding ritual later (see the section Familiar Injury and Death), although the normal XP cost must still be paid each time that method used.

Self-Sacrifice [10 XP]

Prerequisites: Necromancy 1

Much of Necromancy—particularly efforts at resurrection—requires phylacteries. They aren't easy to come by, however. The easiest way to acquire one, as is so often the case, is to make it yourself. Or, more precisely, to make it *from* yourself.

Materials: The clay jar to become the phylactery, a drop of your own blood, belladonna (a.k.a. deadly nightshade, common herb), a medium ritual circle.

The ritual requires 1 minute, and must be performed in a dark place. It is lethal, by its very aim—it tears your soul free from your body and traps it in the phylactery.

Before killing yourself this way, you should have a plan to restore yourself. Examples include using the Imbue Soul ritual simultaneously, a resurrection pact with a trustworthy friend who has the Imbue Soul feat, having your familiar resurrect you (Familiar Resurrection), or ensuring you can stick around to resurrect yourself (Phylactery Projection).

Imbue Soul [10 XP]

Prerequisites: Undead Familiar, Major Undead or Undead Head

Creating a haunt has proven easier than you expected. The soul almost leaps back into the body if given the chance. You may substitute a phylactery for the lit candle in any reanimation ritual, and use the soul within to reanimate the corpse as the appropriate kind of haunt. The soul in the phylactery must be the soul from the body you are reanimating, however.

Even when using this, you are subject to the usual limits of the reanimation ritual you use. As such, you need Major Undead, Undead Head, or Partial Undead to reanimate a human. However, you may work with a strong-souled creature even without Sever Soul—you are incorporating the soul, not severing it.

The difficulty in using this feat, of course, lies in finding or creating a phylactery. As such, this feat is only normally useful in conjunction with Self-Sacrifice.

If you wish to reanimate *yourself* as an undead, you may perform this ritual simultaneously with the Self-Sacrifice ritual.

Familiar Resurrection [10 XP]

Prerequisites: Necromancy 1, Imbue Soul, Self-Sacrifice

Reanimating yourself is hard, what with being dead and all. So you've taught your familiar to do it for you.

Your familiar learns to use any reanimation ritual you know, as well as Imbue Soul. However, it is only the link between the soul in your phylactery and the sliver of the same soul in your familiar that affords it the magical intuition to do this. As such, it can only perform the ritual using *your* soul and *your* body.

Touching the Veil [10 XP]

Prerequisites: None

When a soul departs our world for the next, its passage disrupts the veil between worlds. A witch who knows what to look for can feel this disruption.

You can feel where creatures have died, though this sense is dimmed by both distance and time. If you pass through the actual position of the death of a strong-souled creature, you'll notice for up to about two weeks after it occurred. You automatically sense a strong-souled death in the same room for a few days after it's happened, and in the same house for only about a day. The deaths of weak-souled creatures fade even faster.

A test can reveal slightly older or more distant deaths, if you are searching for them. However, you can't gain any information about the identity of the victim or the cause of death.

Locations of mass or repeated death can leave their traces lingering for much longer. The site of a battlefield or sacrificial altar may be felt for many years after.

Ghost Sight [10 XP]

Prerequisites: None

To most people, ghosts are invisible, inaudible, almost entirely entirely undetectable. But not to you. You can always see, hear, and even smell ghosts. Still, however, you cannot touch them, and they cannot touch you.

You can block out this sense, if a ghost is annoying you. However, you cannot block out a ghost that would be detectable even without this feat.

Exorcism [10 XP]

Prerequisites: Ghost Sight

You may drive a ghost out from this realm, forcing it across the veil to the afterlife.

Materials: A small ritual circle, three pinches of salt, three drops of water.

The ritual takes 5 minutes, and the ghost must remain within the ritual circle for the duration. The ritual isn't unpleasant, but a ghost with unfinished business may not want to move on, and may try to leave the circle.

Ghost Chains [15 XP]

Prerequisites: Necromancy 1, Exorcism

Getting an enraged ghost to hold still long enough for an Exorcism can be a real challenge, when you can't touch it. To this end, you have learned to enchant chains that can hold ghosts.

Materials: A cold iron chain, salt.

Enchanting the chain requires 5 minutes, and you must be touching the chain for the duration. It remains enchanted for 1 hour. During that time, it will touch ghosts. They still cannot be harmed by it, but they can be restrained, and even moved around.

The force that a ghost can exert back upon the chain is very limited. It can't lift the chain, but it might be able to wriggle out of it if bound improperly.

Bound by Death [10 XP]

Prerequisites: Ghost Sight

After a person dies, it takes a moment for their soul to cross the veil. If you catch it in that moment, you can bind it to this world as a ghost.

Materials: A cold iron nail, the corpse of a strong-souled creature that died since the start of your previous turn.

This requires an action, driving the nail into the corpse. The creature's ghost emerges from the corpse and remains in the mortal realm until the

next sunrise, then its crosses over to the afterlife. Note that this occurs regardless of whether it can see the sunrise.

Piercing the Veil [15 XP]

Prerequisites: Necromancy 2, Bound by Death, Touching the Veil

The opposite of Exorcism, you can reach through the veil and pluck a soul back from the afterlife. You must do this where the veil has already been weakened: where the creature you want to make a ghost of died. And you must do it before the veil heals: while you can still sense it with Touching the Veil. Lastly, it only works for strong-souled creatures.

Materials: A small ritual circle, a cold iron nail, three pinches of sugar, three drops of water.

The ritual takes 5 minutes. At its completion, the soul of the creature who died at the ritual's location is pulled back to this realm from the afterlife. It remains, as a ghost, until the next sunrise, then fades back to the afterlife. Note that Touching the Veil doesn't give you any information as to *who* died, so you may be in for a surprise when the ghost arrives.

Pulling a ghost back through this weak point in the veil disrupts it badly, twisting it out of usefulness. It can still be sensed with Touching the Veil—even slightly more strongly—but it cannot be used for this ritual again.

Animal Ghosts [10 XP]

Prerequisites: Necromancy 1, Bound by Death

A weak soul is harder to bind to this realm; it hardly has enough substance to form a ghost. But you've learned to reinforce it with a little of your own will, to keep it around. You can create ghosts of weak-souled creatures using Bound by Death—or using Piercing the Veil, if you have it.

"WHODUNNIT, huh? We're good at these, eh Faith?" Old Granny Ada grinned at the corpse, while Faith held her nose against the stench.

"I would have thought they'd have learned by now," replied Faith, words slightly distorted by her pinched nose. "You were banging on young Gregory's door within an hour of him pinching that candlestick, and when Percy killed that cow..."

"Aye, aye, but this fella's bin clever, see? Carter here's bin dead three, four days, by the smell." Granny tapped her nose and gestured at Faith, who rolled her eyes. "Well, I certainly ain't gonna sit here three days, looking that far back. Can't stay awake that long at my age, lemme tell you! How about you?"

Faith looked pensive for a moment, then sighed. "Well what are we going to do, then?"

"A bit of good old-fashioned sleuthing, that's what. We don't have to use magic for everything, you know! You and Scarlett go have a look-see round the village; I'll poke about here."

"Alright, I'll see what I can find." Faith strode outside the woodsman's cottage and cast her gaze around. Scarlett, her falcon, was preening on top of the thatch. She put two fingers in her mouth, and whistled sharply. Scarlett swooped down to alight on her glove, and the two strode down towards the village.

It was mid-afternoon, several hours later, before Faith finally caught up with the murderer. Turned out Carter had been involved in a bit of smuggling, riding weapons over the border to Houghton under the dead of night. John, the miller, and Abel, the smith, had been in on it too. But when Carter wanted out, he'd taken all the gold off the last run and threatened to rat. Abel had been happy enough to turn King's evidence when he found out Carter was dead. So now she was hot on John's tail.

He wasn't coming quietly, though. He was doing a runner for the stables; if he got a horse, he'd be in Houghton before Faith could make it back to the cottage for her broom. Scarlett was high overhead, keeping an eye on him, while Faith sprinted after. He was faster, though, and fitter. He pulled ahead.

Scarlett screeched and dived as John reached the stables. Faith burst through the doors behind him, scanning the building. No sign of him. He must have gone into one of the stalls, but which one? He'd be bridling the horse right now...

Faith stopped, blinked hard, took one step backwards, and opened her eyes. Her Hindsight came on. Time began playing out, backwards, before her eyes. The door behind her slammed closed again, as she saw a version of herself run backwards through it. A few seconds later—or rather, earlier—John ran, backwards, out of the third stall on the left.

Faith smiled, and blinked again. Time jumped back to normal; she'd only lost a few short seconds, and it had given her a moment to catch her breath besides. She ran left, turning into the stall. John stood there, nearly as out of breath as she was, bridle halfway onto the horse.

In his other hand was a knife.

Faith stopped in horror. She stepped back, snatching a riding crop off the wall to defend herself. John lunged. Pain blossomed in Faith's chest. She coughed, spitting blood. Then his elbow caught her in the face, and everything went black.

"Alright, I'll see what I can find." Faith strode outside the woodsman's cottage and cast her gaze around. Scarlett, her falcon, was preening on top of the thatch. She put two fingers in her mouth, and—

A sharp whistle cut through the air, from the cottage. Faith, confused, turned and headed back inside. She reeled backwards as the door swung open; the smell had somehow got immeasurably worse. The rank stench of faeces and the sharp tang of blood had joined the putrid odour of decay. Fearing the worst, Faith steeled herself and burst inside.

Carter's corpse was split right open, a clean slice from crotch to chest. His entrails spilled across the ground. Granny Ada stood over him, a knife dripping blood in one hand and a solemn look on her face. Faith's mouth opened and shut like a goldfish. "Wha—?"

"John done it. I wasn't gonna interfere; figured you'd learn a lot, sleuthing. But turns out he kills

you after you catch him." Granny jerked a thumb at the mirror, standing against the wall.

Faith looked in the mirror. She saw herself reflected there, but not her as she was right now. Her reflection was soaked with sweat and smeared with grime, and she was obviously knackered from running. More importantly, she had a knife sticking out of her chest. She was lying on the floor, her blood pooling in the straw on the floor. "But—"

"You found the axe he done it with, buried shallow in his garden. We can dig that up; ought to be evidence enough."

"But. . . How did you know?"

"Ohh, all credit to you, lass! You caught him, or you was gonna. I just watched you do it." Granny chuckled. "Fine bit of sleuthing, really. Just a shame about the stabbing. I'll show you how you done it, later."

"And. . . And the. . . " Faith gestured incoherently at the entrails on the floor.

"Ohh, them was just to find the moment to watch. I'll pop them back in, sew him up." She looked at Faith's very pale face. "You don't have to help, don't worry."

"I think I need to go and lie down. . . " Faith finally summoned a complete sentence. "Outside. . . "

"Alright," replied Granny. "You got five minutes, then we're gonna go have a chat with John."

Chapter 17: Divination

D IVINATION is the art of seeing, hearing, and otherwise sensing in ways that are not normally possible. Many witches consider it to be a very narrow and limited discipline. In many ways, they are right. It certainly lacks the versatility of Willing. In fact, it lacks Willing's ability to affect the world at all.

Rather, seers—as the practitioners of Divination are called—tend to rely on enhanced knowledge and awareness. It's all very well, they say, having the power to crush a man beneath a ton of rock, but which man to crush? Was he the one who did the crime? And where's he run off to now? With foretelling, it may be possible to stop him before he even commits the crime. After all, an ounce of prevention is worth a pound of cure, and a single arrow can change the world if you know just where to put it.

Despite its seemingly narrow focus, Divination still covers a fairly wide gamut of abilities. The simplest just enhance an existing sense, allowing a witch to see in the dark, for example. Some, such as Perfect Positioning, grant an entirely new sense. Perhaps the most interesting, however, are Scrying, Hindsight, and Foresight. These allow the witch to see distant locations, the past, and even the future.

In terms of the necessary equipment, Divination sits between the extremes of Willing and Ritual Magic. Much of it, particularly simple enhancements to a witch's senses, requires nothing beyond a witch's eyes or ears, and sometimes not even those. In fact, many of these abilities require essentially no ongoing effort from the witch; once she knows the trick of it, it's as easy as opening her eyes. Some Divination, however—particularly sensing distant locations—requires a lot more concentration and equipment. Scrying requires a surface to look through, and several abilities require an object to focus upon, to find the right time or location to sense.

Heed is the most important attribute in Divination. The discipline is entirely about extending one's awareness, and a witch who is blind to her own surroundings in the first place is going to have a hard time looking any further afield.

Foretelling

For many witches, telling the future is the most enticing part of Divination. It is, however, the trickiest.

In truth, nobody has ever managed to see their own future. To know one's own fate, but to do *nothing* to avoid it, is a level of self-discipline beyond any seer the world has yet seen. And without that self-discipline, the future is simply inscrutable—it seems almost to be defending itself against change.

But witches wouldn't be witches if they hadn't found a way to cheat. You can't see your own future, but you can see the next closest thing. So foretelling, such as it is practised, is a matter of forking the stream of time, of tossing a rock into the flow and sending it thundering down two different channels. There is a moment in every foretelling ritual, or spell, where the seer goes two ways. On one branch, she completes the ritual. On the other, she stops abruptly halfway through, stands up, and goes about her life none the wiser. It is the world of the second seer that the first seer sees.

Most seers treat this as a metaphor, of course. They've never *actually* abandoned the ritual halfway through, no matter how many times they've seen themselves do it. But some do wonder if those copies of themselves exist out there somewhere, even the ones they've seen die.

The World Foretold

All in all, a seer performing foretelling sees visions of the world as it would turn out if she did not perform this foretelling. So long as she does not interfere, she may assume that things will proceed, for the most part, the same. But, as she changes more things, the worlds will diverge further, until her predictions become useless.

Furthermore, it is worth noting that sitting still in a dark room, doing nothing, doesn't mean a seer is not interfering. In the world where she performed no divination, the one she has peered in on, she likely acted, going out and doing whatever she normally did. By sitting still in this world, she leaves out the results of those actions, probably rendering her predictions inaccurate quite quickly.

As such, the best way to keep predictions accurate for as long as possible is to act as though she never made them in the first place, going about as though she were blind to the future. It will never work indefinitely, but she might be able to keep it up for a while.

Foretelling & the Metagame

Telling the future is tricky not only for a witch, in character, but also for the GM running the game. Giving good visions requires the GM to predict how events would play out, assuming the seer had no foreknowledge. This requires more planning than some GMs might want to do.

Furthermore, it often requires predicting how the player's characters would act, which can cause problems. The GM is free to ask the players themselves, if that won't give away any plot details that the vision itself won't. It can even be fun to play out the world where the seer did not perform her foretelling, before jumping back to the point of the foretelling with the seer's new knowledge and playing again from there. That can grow tedious, of course—it should be used sparingly, and with the agreement of everyone at the table.

Most importantly, both the players and the GM should be understanding that telling the future is tricky business. Everyone should be willing to forgive mistakes, and to try and resolve everything coherently. And if everything is just too much, the GM can request that players simply avoid the more troublesome feats. Even then, feats such as Dan-

ger Sense and Predictive Evasion allow for witches who can see the future without requiring the GM to invent visions.

Foretelling as a Plot Device

Prophecies and visions are an ancient staple of myths and legends, as well as contemporary literature. GMs should feel free to use foretelling as a device in creating plots for the game. This may use the visions provided by a player character's feats, other omens, or visions imparted upon a seer, or a non-player seer.

One aspect to play with as part of a plot is the assumption that no seer can see their own future. Just because no seer has had the self-discipline to manage it yet, doesn't mean that it is impossible. Any plot violating this assumption must be very carefully executed, to avoid taking agency away from the players, but can be very effective if it is done well. Just remember that witches are notorious cheats—even predestined events are only fixed to the extent that they've been seen, and can always be staged.

Visions of the Past and Future

The counterpart to seeing the future, foretelling, is seeing the past; often called hindsight. This carries some important difference to foretelling. For one thing; it's easier. The past has already happened; it's right there for looking at. Secondly, it's always accurate. Looking at the future inevitably changes it, so that what you see isn't quite what will wind up happening. Looking at the past, however, does nothing to change it. The other side of this, of course, is that it's too late to change it, even if you want to.

Despite the differences, however, visions of the past and the future have a lot in common. This section lays out the mechanics of such visions, as used by the Hindsight and Foresight feats.

Firstly, the feat that grants you the vision defines the period of time that the vision covers. For Hindsight, this period of time is always the entire past, from the present moment, as far back as you can reach. Foresight, however, is less stable. Its visions begin at a particular time—some time in the future—and run for a fixed length of time after

that. You can end them early, but you can never run them beyond that time.

For a novice witch, time within a vision simply plays from one end to the other, at normal speed. With Foresight, time plays forward, from the beginning of the vision to the end. With Hindsight, time plays backwards, from the present moment until the witch stops maintaining the vision. More experienced witches will learn to break these rules, of course.

While in a vision, you see, hear, and otherwise sense around the current location of your body. However, your senses detect what was, or will be, happening at the time you are looking in on. For example, with Hindsight, you could enter a room, then look backwards to see what happened in a room before you entered it.

Visions affect all senses except touch. You see, hear, smell, and taste the time you are looking in on. You benefit from any enhancements to these senses, such as Dimvision, and even from entirely new senses, such as those granted by Perfect Positioning, Taglock Tracing, or Touching the Veil. You cannot use visions within the mental realm—or even sense the mental realm at all—without the feat Temporal-Mentality.

Your sense of touch, however, remains in the present time. You cannot touch anything from the past or future, and people in these times can even walk straight through you—quite a disturbing experience. A vision renders you blind, deaf, and otherwise insensate to your current surroundings; only touch keeps you connected to the present. Someone trying to bring you out of a vision is advised to tap you on the shoulder; you won't sense anything but a touch.

You may end a vision at any time you choose, at which point your senses immediately snap back to the present. The vision also ends if you fall asleep, fall unconscious, or, in the case of Foresight, you reach the end of its allotted period of time.

You may act normally during a vision; knitting, talking, even pacing. You cannot sense what you're doing except through touch, which can make things quite difficult. Walls don't tend to move too much, however—as long as you are looking at the immediate past or future—so you can hopefully avoid walking into those.

Although you can move about during a vision, a novice cannot hold a vision together if they move too far from where they began it. The vision breaks down and ends if you move too far from where you began it; you can manage a couple of metres without trouble, or more with a test. Roaming Visions lifts this limitation.

The limitation of only being able to see the area around where you are currently standing is quite a major one, but there are a couple of things you can do to lift it, making use of Scrying. While in a vision, you can see any scrying images that existed in the time and place you are looking at. With Foresight in particular, you might be able to look at yourself scrying in the future. This is far harder to arrange with Hindsight, however, and does not work at all with Eyeball Scrying. The more reliable solution is to use the feat Time Scrying.

Portents

A witch who first learns to foretell the future, with Foresight, must explicitly choose the time she wants to see in her visions. For example, she might choose to have a vision of what will happen in 8 hours' time. Having a vision of a specific or useful event in this way may be quite difficult: if she doesn't know when the event is scheduled to occur, she'll need to estimate it by some sort of dead reckoning. To make foretelling easier and more useful, many seers learn to interpret and use portents: signs and techniques that they can use to aim their foretelling visions. Portents can be learned through the relevant feats, each of which teaches how to use a different type of portent, such as spilled entrails or tarot cards.

Using a portent requires you to study the portent while beginning your vision. The portent must be present for you to study for the whole time it takes to begin a vision. Each type of portent searches the time Foresight would normally allow you to view for a particular event, and shows you a vision of that event. The event it shows must be one that occurs in the location of the vision: in your immediate surroundings by default, or at the current location of the scrying sensor when used in combination with Time Scrying.

Normally, a portent searches for the event within the entire time period that you could see a vision of with Foresight. However, you may also choose to search a shorter or more specific time if you wish.

For example, you could search only within the next hour, or search within the afternoon while ignoring any occurrences in the morning.

Some portents search for the event that most fulfils some criterion, and thus will always show a valid vision. For example, Haruspex shows the most violent event, and will still show a vision of someone stubbing their toe if that's the most applicable event available. Other portents, such as Tarot search for a specific event. If that event does not occur in the location and time period being searched, Foresight will simply fail, and the seer will see no vision.

Portent's Muse

Some portents use a muse: a creature or person used to inspire and guide the portent. If a portent requires a muse, you must watch the muse's behaviour while you study the portent. They must remain in sight for as long as it takes you to begin a vision, but you may watch them via Scrying if it helps. Some portents allow you to use yourself as a muse, in which case no observation is necessary.

How the muse of a portent is used will depend upon the portent, and will be specified in the relevant feat. Note that this is not necessarily the person upon whom the resulting vision will focus: see Portents of Another for that. For some types of portent, the muse may not even appear in the vision.

Feats

Dimvision [15 XP]

Prerequisites: None

Your eyes, magically assisted, can pick up the barest traces of light. You suffer no penalties in low-light conditions, though you are as blind as anyone in complete darkness. This works even if you are standing in light and looking into darkness.

Darkvision [10 XP]

Prerequisites: Divination 1, Dimvision

You no longer need light, so fickle and often absent, to see. This works as Dimvision, except it also works in complete darkness.

Unclouded Vision [10 XP]

Prerequisites: Divination 1, Dimvision

Translucent substances, such as fog, murky water, or dust storms, do not obscure or distort your vision. Intermediate cases, such as a leafy canopy or dense cobwebs, can be seen through with a Divination + Heed test.

Blindsight [15 XP]

Prerequisites: Divination 2, Darkvision

You no longer need to use your eyes to see. You cannot be blinded, or have your vision impaired.

This covers mundane afflictions, such as grit in your eyes, or having your eyes gouged out, as well as effects such as a Molenose Powder, or being transformed into a blind animal. Other divination feats, however, such as Eyeball Scrying, blind you at deeper level. This offers you no protection against them. Furthermore, this feat offers no immunity to the Senseless Fool feat, although knowing that you cannot be blinded makes it much harder to convince you that you have been.

Likewise, this doesn't make you immune to a blindfold, or a bag over your head. You're still seeing out from your eyes, or your eye sockets if those are gone.

Eyes in the Back of Your Head [15 XP]

Prerequisites: Divination 1

You can see behind you. In fact you can see all around yourself; 360 degrees, plus up and down. This makes you far harder to sneak up on, and lets you observe someone without looking in their direction. The GM may give a bonus to Perception tests relying on spotting something that you might not be looking at.

This feat does not literally give you any extra eyes, and only works as long as you can see normally. However, it also works when looking through a Scrying surface, allowing you to see out in all directions from the sensor.

Perfect Positioning [10 XP]

Prerequisites: None

While much of Divination deals in sensing the future, the past, or distant locations, there is one

very useful trick that simply allows you to sense, precisely, the *here* and *now*.

You always know where and when you are, and which way you are facing. You can't get lost; you always know the distance and direction to any place you've been before, although not necessarily the best way to get there. You know what time it is, and how long you've been unconscious whenever you wake up. You even know where and when you were, or will be, at the time you are looking into with a Hindsight or Foresight vision.

Note that, like most magic outside Projection, this does not work while you are in the mental realm.

Taglock Identification [10 XP]

Prerequisites: None

You can touch a taglock and detect who it originates from. If you have met the target, you can identify them infallibly.

If you have never met the target, you must make a Divination + Heed test, with higher results giving more information about the target. You can only get general information about the target this way, such as height, build, sex, appearance, and occupation. You can't get any information about their location, or even whether they are still alive.

Taglock Tracing [15 XP]

Prerequisites: Taglock Identification, Perfect Positioning

When you touch a taglock, you can find the person or creature it originates from. You know their location. This comes in the form of distance and direction, allowing you to easily navigate towards them. If they are moving, you can feel their position changing as they do.

However, matching where they are to a place that you know requires you to also know the location of that place. For example, knowing that they are in the castle requires you to know the location of the castle, and match the two up to realise that's the location they're in.

Seen in the Dregs [10 XP]

Prerequisites: Taglock Identification

To a seer, the dregs in the bottom of a cup can reveal much about those who drank from it. By inspecting the arrangement of the leaves in the bottom of a cup of tea or the sediments in the bottom of a cup of wine, you may use it the cup as a taglock for the purposes of Divination magic. The taglock connects to everyone who drank the tea or wine since the cup was last filled.

By itself, this is of limited use—it's often easier to find a normal taglock than a cup a person drank from. This is most useful in that it allows a single taglock to connect to multiple people: everyone who drank from the cup as long as it was not refilled between each sip.

If it is relevant, you may choose whether magic using the taglock targets any one of the people who drank from it, or all of them simultaneously. For example, if you use Portents of Intersection with Muse Tracing, you may choose to see a vision of the next time any one the drinkers visits your location, or the next time all the drinkers visit simultaneously.

Scrying [10 XP]

Prerequisites: None

You can use a crystal ball to scry. You can scry on any location within 1 kilometre, but must be able to estimate distance and direction the place you are scrying. This is easy enough for any place you've taken a simple route to or from, but it might be hard to scry on the middle of a maze using this. Perfect Positioning allows you to perfectly place any location you have been, and Taglock Tracing lets you place a person.

Scrying essentially forms a sensor, hanging in the air at the target location—although the "sensor" is invisible, intangible, and doesn't actually exist in any real sense. While scrying, you can move the sensor at a strolling pace, in all three dimensions and unimpeded by walls. It must stay within your 1 kilometre scrying radius.

It takes about a minute of concentration on the crystal ball for the image to form. Anyone looking into the ball sees out from the sensor, and can look around by looking into the ball at different angles. However, you cannot see anything more than a dozen metres from the sensor; the image becomes too distorted. You only get vision; no other senses.

However, you still benefit from anything that enhances your vision, such as Dimvision.

Scrying requires continuous concentration—you must remain within a metre of the crystal ball, and can't manage any more significant actions than talking or idly knitting. You may only maintain one scrying sensor at a time.

Mirror Scrying [15 XP]

Prerequisites: Divination 1, Scrying

You may use a mirror instead of a crystal ball for Scrying. Being non-spherical, the angle of view is restricted. You have to turn the mirror you are scrying through around in order to see the other way.

Eyeball Scrying [15 XP]

Prerequisites: Divination 2, Mirror Scrying

By a sufficient stretch of the imagination, an eyeball is nearly a crystal ball. It takes a little trick to look out from the inside of them, rather than in from the outside, but you've made it work.

You can use Scrying without a crystal ball or mirror, by using your eyeballs. You can, and should, leave them in your head for this. This works only for you; other people cannot see in on your scrying.

You are blinded to your own surroundings while using your eyes in this way. Additionally, unless you also have Unattended Scrying, you must keep most of your concentration on the scrying, and cannot do much more than stroll around a bit.

Bird's-Eye Scrying [15 XP]

Prerequisites: Divination 1, Scrying

You've learned to counteract the distortion caused by your scrying apparatus. When you are Scrying, your vision is no longer restricted to within a dozen metres of the sensor. You may see just as well as if you were at the location of the sensor yourself.

With a sufficiently aerial view, you might even see for several kilometres, while keeping the sensor within 1 kilometre. However, you have no more than your usual ability to resolve detail at that range.

Far Scrying [20 XP]

Prerequisites: Divination 2, Scrying

When you are Scrying, your range is no longer limited to 1 kilometre—it is now unlimited. Placing a location at long distances becomes increasingly inaccurate, making Perfect Positioning or Taglock Tracing even more useful.

Roaming Scrying [10 XP]

Prerequisites: Divination 1, Scrying

You've become adept at refocusing your scrying sensor, letting you move it far faster than the slow walk you could manage before. While Scrying, you can move the sensor fast—fast enough to keep up with someone running, or even, with a test, someone on a broomstick. You can also use an action to refocus the sensor to a different location entirely, following the usual rules for positioning a scrying sensor in the first place.

Fast Scrying [20 XP]

Prerequisites: Divination 2, Roaming Scrying

You can focus a scrying sensor in an instant. You may begin Scrying as an action, instead of requiring a minute.

Effortless Scrying [20 XP]

Prerequisites: Divination 3, Fast Scrying

Scrying has become as natural to you as blinking. You may begin Scrying—or refocus the sensor as per Roaming Scrying—at any time, without using an action.

Unattended Scrying [10 XP]

Prerequisites: Scrying

Once you've fired up a crystal ball, you can leave it running while you go and do something else. You no longer need continuous concentration to maintain Scrying, and can even leave the image unattended, possibly watched by someone else. However, you still need to be near the crystal ball to form the image in the first place, or to move the sensor. Forming the image requires concentration, but moving it is as easy as glancing around. If you have Roaming Scrying, refocusing entirely is still an action.

You can still only maintain one instance of scrying at a time. The image dissolves if you begin a new instance of scrying, and you can also dispel it at any time you choose. The image also dissolves if you die.

You can use this with a mirror as well as a crystal ball if you have Mirror Scrying, and with your own eyes if you have Eyeball Scrying. In this latter case, other people still cannot look in on your scrying, but it allows you to act normally while scrying.

Multiple Scrying [10 XP]

Prerequisites: Divination 1, Unattended Scrying, Mirror Scrying

The is no longer any limit to the number of Scrying images you can maintain at a time. However, you still need one crystal ball or mirror per image. If you use Eyeball Scrying, one instance of scrying still requires both your eyeballs, and renders you blind to your surroundings.

One-Eyed Scrying [15 XP]

Prerequisites: Divination 2, Multiple Scrying, Eyeball Scrying

Scrying with your eyeballs no longer requires both of them, but only one. As such, you are no longer blinded to your own surroundings while scrying with your eyes. Alternatively, you may scry on two different places at the same time, one with each eye, becoming blinded to your own surroundings as normal.

Eavesdropper's Scry [20 XP]

Prerequisites: Scrying

You may hear sounds from a Scrying sensor. These sounds emanate from the crystal ball or mirror used for scrying, to be heard by everyone around. However, if you are using Eyeball Scrying, only you can hear them. You may disable and resume the transmission of sound at will, while you are near the scrying surface.

You can only hear sounds originating in the same dozen-metre radius as you can see, unless you also have Bird's-Eye Scrying.

Someone Watching [10 XP]

Prerequisites: None

People have a fine sense of when they're being stared at, but you've honed yours to an art. You always know when you're being watched. You can get a sense of how much attention is being paid to you—whether it's just someone watching out of the corner of their eye, someone staring right at you, or the rapt attention of dozens—but you don't know *who* is watching.

Eyes on You [10 XP]

Prerequisites: Divination 1, Someone Watching

Feeling everybody's eyes on you all the time can be quite unnerving, but you've deemed it to be a price worth paying. You can always tell how many people (or animals) are watching you, how much attention each is paying, and where each is watching from. If someone is watching by Scrying, you can tell they are scrying, but you detect the location of the sensor rather than the person themself.

Hindsight [10 XP]

Prerequisites: None

Seeing the past is far easier than seeing the future, although you don't have any chance of changing it.

You may enter hindsight at any time, without an action. This gives you a vision of the past, running backwards in time from the point you begin hindsight.

You sense everything in reverse, but at normal speed. For example, if you want to see what happened ten minutes before you began the vision, you must wait ten minutes to rewind to that point. Speech is hard to interpret in reverse, requiring a Wit test for anything but the simplest phrases.

Foresight [20 XP]

Prerequisites: None

Seeing the future is more difficult than seeing the past, but you've got it figured out. The ritual to begin a vision of the future requires 15 minutes of concentration, while remaining in one place. The vision follows the normal rules for foretelling; the world you see is the world as it would have been if you did not have this vision.

You select a time in the future—no more than a day ahead—to view. You must specify a time, for example, 30 minutes or 8 hours ahead; finding a specific event requires dead reckoning. The vision is unstable and brief, it covers the period of time only 1 minute forward from time you specified, and ends when you reach the end of this time.

Rapid Rewind [15 XP]

Prerequisites: Divination 1, Hindsight or Foresight

Sometimes, you just can't arrive at the scene of the crime for quite a while after it happened, and don't have the time to waste sending your eyes that far back. Thankfully, you've learned to pick up the pace.

You may accelerate your visions, up to 20 times the speed. This lets you view an hour in just three minutes, or most of a day in an hour. You can switch between rapid speed and normal speed at will, to watch the interesting bits and skip the useless parts.

This goes in the normal direction for the vision: forward for Foresight and backwards for Hindsight. It is more useful for Hindsight, of course, as it allows you to go further back. If you also have Fore-Hindsight, you can go up to this speed forwards or backwards, though never outside of the vision's allotted time.

Lightning Rewind [15 XP]

Prerequisites: Divination 2, Rapid Rewind

You may accelerate your visions to ludicrous speed. This follows the same rules as Rapid Rewind, except that you may perceive time at up to a million times the normal speed; more than ten days per second, or a century in less than an hour.

Roaming Visions [15 XP]

Prerequisites: Hindsight or Foresight

Moving around—any distance—no longer disrupts your visions.

Freeze Frame [10 XP]

Prerequisites: Hindsight or Foresight

You may pause your visions, freezing everything in place so that you can look around leisurely. You may change at will between watching the vision normally and paused, but ending the vision still jumps you back the present. You may also just slow it down, watching things in slow-motion, although still in the same direction.

If you have Hindsight, you may initiate and immediately pause it to freeze-frame the present moment. Note that time will still continue around you; only your perception is frozen.

The duration of Foresight visions is limited by the time you *see*, rather than time that passes for you. So you may spend several hours examining a paused vision, even if you cannot see anything that occurs more than 1 minute after the vision starts. You have a moment's warning when the vision is about to expire, allowing you to pause to examine the very end of the vision, before it fades.

Fore-Hindsight [10 XP]

Prerequisites: Divination 1, Freeze Frame

Much as you may pause your visions, you can play them the other way. This makes interpreting speech from Hindsight much easier, among other things.

You may change at will between watching your visions forwards, backwards, or pausing them, going forwards or backwards at any speed up to normal speed. You must always stay within the vision's allotted time, however. The same as with Freeze Frame, you have a moment's warning when the allotted time is about to expire, allowing you to turn and watch back the other way.

Time Scrying [25 XP]

Prerequisites: Divination 1, Roaming Visions, Scrying

You may use Hindsight or Foresight—assuming you have them—on your Scrying images, making them watch backwards in time, or watch some time in the future. Starting Foresight on a scrying surface requires you to concentrate on the scrying surface for as long as it would normally take you to begin Foresight.

If you also have Unattended Scrying, you can even leave the image running using either of them. However, changing the speed or pausing it (if you

have feats to do so), requires you to be near the scrying surface, just like moving the sensor. Foresight will still expire at the usual time.

Haruspex [10 XP]

Prerequisites: Foresight

You may inspect spilled entrails as a portent to foretell great violence. The entrails must come from a creature at least the size of a cat, and you must spill them fresh from the creature's body as part of beginning Foresight. If you use this portent, then instead of specifying a time for the resulting vision, you see a moment of violence.

This shows the most violent moment within the time and location searched, as determined by the GM. The vision begins around the start of the violence, but is always positioned such that it encompasses the most violent part.

One for Sorrow [15 XP]

Prerequisites: Divination 1, Haruspex

You may watch the behaviour of a bird as a portent to foretell sorrow. The bird must be wild, and behaving naturally, not a familiar or captured bird. If you use this portent, then you see a vision of the event which would most upset you—typically the event you most want to avert.

Seven for a Secret [15 XP]

Prerequisites: Divination 1, One for Sorrow

One for sorrow, two for joy, three for a girl, four for a boy. Five for silver, six for gold, seven for a secret never to be told. While one bird foretells sorrow for you, you may use many birds to bring sorrow upon another.

This requires you to watch the behaviour of many birds—at least seven—as a portent. Just like One for Sorrow, these must be wild birds. Additionally, you must watch the behaviour of a muse.

This works just like One for Sorrow, except that instead of seeing an event that would upset you, you see the event that the muse would least like you to see—an event they would want to hide from you. This gives the muse no awareness of the event to come, or even that you have used this on them at all.

You can still use One for Sorrow instead of this, even if multiple birds are present; it is simple to focus on just one of them.

Portents of Intersection [15 XP]

Prerequisites: Foresight

By casting sticks and studying their intersections, you may predict future visits and meetings. To do so, you must cast at least a dozen straight sticks on the ground as you begin Foresight, and study them as a portent. Additionally, you must watch the behaviour of a muse. You may use yourself as the muse.

If you use this portent, you see a vision of the next time the muse will visit the location of your vision. Used in combination with Portents of Self or Portents of Another, this sees not the next time they visit a location, but the next time they meet the person in question.

In most cases—unless you're using Scrying to watch someone in a different location or Time Scrying to see a vision of a different location—the muse will already be in the location of the vision. In this case, the vision will not just be of the present time: it will wait until the muse has left and returned.

Tarot [25 XP]

Prerequisites: Divination 2, Foresight

Simply guessing at the time you want to foresee is rather inaccurate, and likely to leave you with a vision of a whole lot of nothing. By laying out tarot cards as a portent, you may try to aim your vision at a specific event. You must specify the event you are looking for, in as much detail as you can. For example, you might look for "when our coven comes back out of this cave", "the next time someone enters this pub", or "the next time I snap my fingers".

Tarot cards are an instrument of chance, and using this feat *always* requires a test. The GM sets the TN, based on the specificity of the event you are looking for. The more you can specify about it—the more accurately you can visualise it—the easier the test is. For example, "the next time I snap my fingers" specifies very little about most of the scene, while "when our coven comes back out of this cave" specifies several people, and what they are doing. The test's difficulty, as usual, is raised

further by rushing your magic, or using substandard materials.

If you fail the test, then you receive a false result. The GM may show you an entirely false vision of the specified event occurring, or may falsely inform you that the event won't happen and show you no vision at all. The GM should not inform you of whether you succeeded or failed the test.

Muse Tracing [15 XP]

Prerequisites: Taglock Tracing, Portents of Intersection or Seven for a Secret

When you use a portent which requires you to watch a muse, you may use a taglock from the muse rather than watching their behaviour directly. You must keep hold of the taglock for the entire time it takes you to begin Foresight.

Portents of Self [10 XP]

Prerequisites: Divination 1, Time Scrying, Perfect Positioning, Roaming Scrying, Haruspex or Portents of Intersection or Tarot

Rather than using portents to search the future of the place you currently stand, you can use them to search your own future. To do this, you must be using Time Scrying to begin Foresight through a scrying surface, and you must be using a portent to select a time for your vision.

Instead of searching for an event in the place your scrying sensor is currently positioned, the portent searches for an event that occurs wherever *you* are in the future. For example, if you used this with Haruspex, it would focus on the most violent event that occurs to you within the time period you search. When your vision starts, the scrying sensor is automatically refocused to the location of the event; that is, your location at the time of the event. This will never focus upon an event that happens outside your scrying range.

Portents of Another [15 XP]

Prerequisites: Divination 2, Portents of Self, Taglock Tracing

Using a taglock, you may seek visions of what is to befall another person. When you use Portents of Self, you may select a person or creature for whom you have a taglock, rather than yourself. The portent searches for events in their vicinity, wherever they are in the future, and focuses the scrying sensor upon them. It will still never focus on an event that happens outside your scrying range.

Fast Foresight [10 XP]

Prerequisites: Divination 1, Foresight

As you practice splitting the stream of time, it becomes easier for you. Beginning Foresight only requires 1 minute.

Instant Foresight [20 XP]

Prerequisites: Divination 2, Fast Foresight

Splitting the timestream is second nature to you now, as easy as blinking. You can begin Foresight at any time, without even an action.

If you are using a portent which requires physical action, such as Haruspex or Tarot, you must take the time required to use this—normally at least an action. You might be able to do this as part of another action, however; for example, you can spill someone's entrails in the same action you use to kill them.

Further Foresight [10 XP]

Prerequisites: Divination 1, Foresight

You can look further into the future with Foresight—up to a week.

Many Moons Hence [15 XP]

Prerequisites: Divination 2, Further Foresight

You can look up to a year into the future with Foresight.

Sight of World's End [15 XP]

Prerequisites: Divination 3, Many Moons Hence

You can push your Foresight beyond all limits, looking as far into the future as you like.

Danger Sense [20 XP]

Prerequisites: Divination 1, Foresight

Sensing the future is easier if you don't seek the clear visions of Foresight, but settle for a vague premonition that *something* is about to happen. You might not know what it is, but it won't catch you entirely unawares. You may use your Divination skill in place of any other skill when rolling initiative, and may even use it when the initiative test would otherwise use no skill at all.

Predictive Evasion [20 XP]

Prerequisites: Divination 1, Danger Sense

With all your concentration turned to it, you can enhance your premonitions of danger with perfect clarity. Activating this effect requires an action, and lasts until the beginning of your next turn. For the duration, you automatically evade any attack or other harmful effect that could reasonably be evaded, unless it hits you with a critical success.

Maintaining this for long periods is tiring. The GM may call for tests to avoid exhaustion after a minute or more of use.

Perfect Premonition [10 XP]

Prerequisites: Divination 3, Predictive Evasion

Foreseeing danger from even further ahead, you *never* fail to evade it. Even critical successes do not hit you while you use Predictive Evasion.

Pre-Emptive Assault [20 XP]

Prerequisites: Divination 2, Predictive Evasion

Just as you can use premonitions to avoid attacks, you can use your sense of the future to aim your own attacks. You may use your Divination skill in place of your Weaponry skill when making an attack.

Seer Slayer [10 XP]

Prerequisites: Divination 1, Predictive Evasion

A fight between two seers is an intricate dance. Each seer must strive to use her Divination later than her opponent, for only then will her predictions account for the predictions her opponent has already made. You have practised in slicing your powers as close to the critical moment as possible, to ensure you come out on top.

An opponent gains no benefit from Predictive Evasion when you attack them. Furthermore, an opponent cannot use Pre-Emptive Assault when attacking you.

Scrying the Minds [10 XP]

Prerequisites: Divination 1, Projection 1, Unattended Scrying, Step Outside

While in the mental realm, you can extend your sense through Scrying surfaces; yours or other people's. If you have One Eye Outside, you can do so even while inhabiting a body. You can only sense minds within a dozen metres of the scrying sensor, regardless of how far you could normally sense in the mental realm, unless you have Bird's-Eye Scrying.

While in the mental realm, it is trivial to jump from the scrying surface to the place it is looking at. You have no help in going the other way, however; you can't even detect the scrying sensor at the other end. So it pays to ensure you have some other way back.

You cannot use this through any scrying surface that is seeing the past or future, by Time Scrying, unless you also have Temporal-Mentality.

Mind-Controlled Scrying [10 XP]

Prerequisites: Divination 1, Projection 1, Scrying the Minds

You can move your own Scrying sensors from within the mental realm, as long as you are near enough to the scrying surface. This affords you all the same control you would have if you were near the scrying surface physically—you can move the sensor at strolling speed, move it faster or refocus it if you have Roaming Scrying, and so on. If you also have Temporal-Mentality and Time Scrying, you can also move the sensor through time from within the mental realm, following the usual rules.

Temporal-Mentality [10 XP]

Prerequisites: Divination 1, Projection 1, Hindsight or Foresight, Step Outside

You can use Hindsight or Foresight—assuming you have them—from within the mental realm, sensing minds in the past or future. If you also have One Eye Outside, you can sense the mental

realm in the past or future even while using Hindsight or Foresight from within a body. However, you cannot form interfaces with minds in any time but the present. Furthermore, you cannot enter or leave the mental realm during the vision without disrupting it, causing it to end.

Temporal-Mental Leap [5 XP]

Prerequisites: Divination 1, Projection 2, Temporal-Mentality, Roaming Visions, Mental Leap

You may enter or leave the mental realm while using Hindsight or Foresight, without disrupting the vision.

Temporal-Mental Reading [15 XP]

Prerequisites: Divination 2, Projection 1, Temporal-Mentality

While you are using Temporal-Mentality, you may form subtle interfaces with minds in the past or future. You can use these interfaces along with feats such as Shape of a Mind and Subtle Borrowing, to gain information. Obviously, you cannot use them with feats such as Speak to the Mind or Mind Meld that would affect their minds; you cannot change the past, or visions of the future—only observe.

You can use this to bypass a target's Sense Interface. If they have Block Interface, however, you cannot establish an interface with them, unless they were intentionally leaving their mind open at the time.

Golem Positioning System [10 XP]

Prerequisites: Divination 1, Perfect Positioning, any Golemancy feat

You can use Perfect Positioning to track your own animating force, as it wanders the world in your golems. You always know where all your golems are, in terms of distance and direction from you, and are immediately aware if one is destroyed or deanimated. As with Perfect Positioning, this doesn't work in the mental realm.

BONNIE ran her finger over the book, straining to read her mentor's scratchy handwriting. She muttered the words to herself. "...and bring to boil. Soak jasmine flower to count of ten, then remove." She cast a glance at the cauldron, where bubbles were just beginning to run up the sides of the vessel. The flower lay dried on the bench already—she'd prepared the ingredients earlier—and she grabbed it in the large tongs. Into the cauldron, and start the count.

"One potato, two potato, three potato, four pota—"

SLAM

Something smashed into her mind. Her vision blurred. The tongs tumbled forward into the boiling water as her hands went to her head.

Quickly, *think*. Mistress Evenny had taught her how to resist this. Imagine a fortress, walls of unyielding stone. Build it around your mind, but don't hide within. Stand prou—

THUNK

Everything was... Not grey, because grey meant sight, and there was no sight here. But it was dull. Filled with fog, but not the fog of a winter morning. It was the fog of a clouded mind, and it stretched away in all directions. There was no ground, no sky. Just the fog.

The Mindplace. That was what Mistress Evenny called it. Bonnie hated it here.

She tried to recall her training. *This* was her. That was the first thing to remember. There was nothing here that she could sense, but that didn't matter. *She* was here. Always was, and always would be. And she ought never to forget that, or she'd have lost herself.

Next... That thing—that light—beside her. That was her body, left behind. It'd be dim; there was nobody in there now, after all. Except... It wasn't. Why not?

Oh! There was someone *else* in there, of course. She nearly slapped herself on the forehead, except she didn't have hands right now, or a forehead. Someone, or some*thing*, had possessed her. It'd be running around in her body right now, doing goodness knows what with it.

Well, she couldn't be having with that! She grabbed ahold of the mind that now resided where her own should be, and *pushed*, trying to force her way back in. It didn't yield an inch. Until, with a sudden release of pressure, it did.

POP

She was back in her own body. *Take stock*. She was back by the bench with the herbs. Whoever'd been in her body had made a mess of it. Everything she'd been using had been swept aside, but someone had started another pile of herbs in its place. It looked... Nefarious. Hemlock, bloodwort, wolfsbane. Something else she didn't recognise. Someone must be trying to poison her!

She went to sweep them off the bench, but stopped when she saw the writing on the wall. Just behind the bench, beside the shelves of herbs, someone had scorched words onto the wood of the cottage's wall.

"FETCH SILVER"

It was signed, in the same smouldering charcoal: "EVENNY".

Oh! Oh. Bonnie sighed. Right. Of course. Dutifully, she turned and ran for her bedroom.

She grabbed the jewellery box from beneath the bed, and dumped it out on the floor, then snatched her necklace from the pitiful pile. It was a shell, yellow and red in a beautiful spiral shape, from all the way out near the sea. But the chain was silver. Mostly. She was going to be *so annoyed* if Mistress Evenny broke it.

She felt a pressure against her mind as she ran back to the kitchen. It wasn't anything close to the terrible blows of last time, thankfully. Mistress Evenny was being polite, this time. She sighed, and let go.

SHOVE

The Mindplace again. She was patient now, waiting until Mistress Evenny was done with... Whatever she was doing. It only seemed a few seconds, in the end, before the bright thing—Mistress Evenny's mind, she knew—suddenly shot off and streaked away into the distance. She plunged herself back into the dull glow left behind.

PLOP

Argh! *Bitter.* She nearly spat the wad of herbs out of her mouth, but she caught sight of more writing burned into the wall. "CHEW". Screwing up her face against the taste, she obeyed.

Her mind raced as her teeth pulped the plants, squeezing their juices into her mouth. Wolfsbane? Hemlock? *Bloodwort?* She really hoped Mistress Evenny knew what she was doing, or Bonnie wasn't going to live to see the sunrise. . .

She'd only been chewing about ten seconds when that mental pressure returned, and she ceded control of her body again. . .

SHUNT

Another minute in the Mindplace and. . .

WHOA

Bonnie stumbled backwards, away from the edge. She was on the *roof?* And a bottle in her hand, which she'd been holding out precariously over the edge. No instructions—Mistress Evenny probably hadn't wanted to burn something into the thatch. So she probably ought to get back to how she'd been left. . .

She shuffled back towards the edge, and stretched her arm out into the air, dangling the bottle. Just in time, too, as a black speck appeared in the sky over the horizon, growing quickly larger as it skimmed over the forest canopy. Bonnie stretched, holding the bottle as far away from herself as possible. . .

Whoosh. A gust of air knocked her flat on her back—and nearly off the roof—as the bottle was snatched from her hand. Mistress Evenny barely lost any speed as she banked sharply in the air above the cottage and shot back the way she'd come. Bonnie heaved a sigh of relief. She'd have to ask what *that* had all been about later.

But for now, she had to get this bitter taste out of her mouth. Come to think of it, she probably ought to take an emetic. *Ergh.* First, though, she had to get down. . .

Chapter 18: Projection

PROJECTION is, broadly, a witch's ability to have her mind leave her own body. Once freed from its earthly shackles, her mind can wander freely, unimpeded by walls, oceans, or even vast distances. She can sense the minds of others, finding them, following them, listening to them, and reading them. She can even displace them from their bodies, taking them over.

Some witches, always eager to put a mystical spin on everything, refer to the process as Astral Projection. Most just stick to Projection. The experts, however, often forgo even this phrase. Many forget what it was ever like to be trapped within their own body, and treat Projection as a natural and integral part of their lives. It isn't uncommon to hear a witch say "I'm just popping out," a moment before her body slumps, catatonic, to the floor.

Expert projectors often treat their body like a favoured pair of shoes, to be worn and discarded as needed. Many even prefer to go barefoot, and won't think twice about borrowing someone else's shoes in an emergency. They make a complete separation between a person's mind and body, treating the natural coupling of the two as a mere convenience. This lends such a witch a great flexibility, but can be terrifying to those less accustomed to the practice.

Projection is a strictly mental discipline. It features none of the circles and gestures of Ritual Magic, nor even the physical cues that often accompany Willing. In fact, with her mind gone, an unskilled witch leaves her body totally catatonic.

But as much as it fails to engage the body, Projection engages almost every part of the mind. A witch uses her Heed to sense the minds of others; her Wit to reach them, to probe them, to find the cracks and leverage them; and her Will to ram another mind, to shunt it from its body and replace it with her own. Lastly, her Wit is once again impor-tant if she grows lost, and needs to navigate back to her own body.

The Mental Realm

The mental realm is not truly a different realm, so much as it is a different way of experiencing our own one. Projection is the ability to cast one's mind out into this realm, and to operate within it.

The mental realm is not experienced with any of the normal senses, tied as these senses are to organs such as the eyes, ears and skin. But if one had to describe it, it might go something like this:

Imagine a vast, grey plain. It stretches away for-ever in all directions. *All* directions, for there is no ground, no sky. You do not fall, just float. There is no up, no down, no north, south, east or west. Not unless you brought them with you.

And you had better hope you did, because there are no landmarks. Everything is pervaded by a cold, grey fog. It is thick. So thick that you would be wading through it, if you still had legs. You'd hardly see your own hand in front of your face, if you had a hand, or a face.

Only one thing shines through the fog. It is dim, so dim, but it is close. In fact, it seems to be in-side of you. It *is* you—part of you. The 'you' that you left behind. There isn't much there now. Your body, catatonic, rigid. The barest traces of thought, keeping you breathing, keeping your heart beating.

As you adjust to the gloom, you strain the eyes you do not have and peer deep into the fog. The faintest hints of light shine through. They move, dance, and play in the distance. Some shine brighter, some softer. They are the minds of others, still living in the realm you have left behind.

You could reach out and touch them, if you wanted. Just one quick step over there, pushing

your way into the fog. But you can still feel the light beside, inside of you. It is so dim. If you stepped away, would you be able to find it again? Or would you be lost in the fog forever?

Using the Mental Realm

A witch may enter the mental realm by taking a Step Outside. Her body is left catatonic and helpless, although still alive and breathing, while her mind departs. She enters the mental realm with her mind safely beside her body, able to return to it at any point she chooses.

Even a novice entering the mental realm can sense nearby minds. The fog that fills the realm prevents this sense from reaching far. Minds in the same room can be sensed automatically, while a Projection + Heed might extend the sense to fill a house or more. Interaction or communication with another mind, beyond simply observing it, is incredibly limited for a novice—see the section Mental Interfaces.

You can gather some information about a creature by observing its mind in the mental realm. Most obvious is the intelligence of the creature. The mind of a human or familiar shines brightly, while animals are dimmer. Particularly simple animals—worms, insects, and the like—are barely noticeable at all. It is also fairly easy to tell what type of creature it is—the shapes of two creature's minds are normally as distinct as the shapes of their bodies. If you know an individual, you can even recognise them in the mental realm as easily as you would by seeing their face. Additionally, it is easy to tell when a mind is sleeping, or otherwise unconscious.

By careful inspection of a mind, it is often possible to glean even more information. This typically requires a Projection + Heed test. Firstly, you can get some idea of the power of a mind, telling a canny human from a dullard. A witch, in particular, tends to have a noticeably brighter mind than most folk. Secondly, it is occasionally possible to tell when someone's mind does not match who you have physically seen them to be. It is far harder to disguise the mind than the body, so this can be used to catch someone who is disguised as someone, or something, else. Any instances of possession are also fairly obvious from within the mental realm.

Moving within the mental realm is easy. Navigating is not. Time and space work strangely, allowing a mind to shift itself miles in a mere moment. However, the same effect allows an untrained or careless mind to shift itself a long way out of place just as quickly. Furthermore, there is no sense of location or direction, and no landmarks besides the minds themselves. A mind can shift itself to any other mind that it can sense, and follow it around as it moves, but anything else is pure guesswork. Such guesswork uses Projection + Wit tests.

While in the mental realm, a mind is freed from all the trappings of a body. It has no Might or Grace scores, though no tests using Might or Grace are ever necessary in the mental realm. It is also unaffected by any diseases, poisons, or potions that affected its body. Even non-physical attributes are returned to their normal scores, unaffected by any potions. It is still affected by exhaustion of non-physical attributes, however.

Furthermore, without access to the physical world, a witch cannot use magic from other disciplines while in the mental realm. Feats from outside the Projection discipline cannot be used in the mental realm, unless specified. In most cases, the requirement for physical components makes this obvious, but even feats such as Hindsight and Foresight, from Divination, cannot naturally be used there.

Denizens of the Mental Realm

The most obvious denizens of the mental realm are other humans: their busy, intelligent minds shine brightly there. Familiars, too, are intelligent and obvious there. Other animals, however, have smaller and duller minds. Most are not hidden, by any means, but are not so bright and obvious. The minds of earthworms, fleas and such are so small and simple as to be almost imperceptible.

Most undead also have simpler, duller minds, much like animals. Mindless creatures, such as golems, have no presence in the mental realm at all. The strangest creatures, however, are those with a single mind composed of many smaller pieces, such as a hive of bees. It is always obvious that there is *something* there, but it is so diffuse that a novice might not recognise it as a mind. Interacting with such a mind is certainly impossible for all but the most experienced witches.

Occasionally, spirits are also detectable in the mental realm. In fact, several kinds of spirit exist solely there. But beware: not all are benevolent.

Lastly, the minds of other witches performing Projection are present and easily noticeable. As usual, they cannot communicate there, but they can still identify and follow one another. It is common practice for an apprentice to follow her mentor into the mental realm, to receive a tour and be led safely back to her body afterwards.

Lifelines

A mind is always connected to its own body by a lifeline. This lifeline serves two purposes.

Firstly, the mind, departed as it may be, still depends on the brain for survival. If a witch's body is killed, her lifeline is severed, and her mind dies too. This occurs regardless of where her mind is, even if she is possessing someone else. As such, she must return to her body periodically to eat and drink, just as usual. Furthermore, Projection is not a restful exercise. A witch still suffers sleep deprivation if she does not return to her body and enjoy natural sleep at the usual rate.

The second use of a lifeline is equally essential to a witch who wishes to make use of Projection. While lifelines are imperceptible to the untrained, a skilled witch comes to detect her lifeline and follow it back to her body. The distance at which she can do this is limited—the lifeline stretches thinner and grows harder to detect as she moves from her body—but inside that distance she is in no danger of getting lost, and may return to her own body in an instant (not even requiring an action).

A witch who has not yet learned to sense her lifeline ought to remain where she can still sense her the sliver of mind remaining in her body. As a novice, this range is only a handful of metres, severely limiting activities.

A witch can only sense lifelines—her own, or any others she has learned to sense—while she is within the mental realm.

Possession

Besides getting lost, another major risk of Projection is possession. The body a witch leaves behind when she enters the mental realm is not just physically helpless, but vulnerable to mental intrusion.

Thankfully, most spirits don't have the skill or the power to invade even an undefended mind. But every so often, a witch might return to her body to find it occupied by something else.

However, possession is also a power that a witch skilled in Projection can use to her own advantage. Such a witch learns to take up residence in an unoccupied body, or even to invade and displace an existing occupant.

A displaced occupant always finds themselves in the mental realm, even if they haven't the skill to enter it willingly. This comes as a frightful shock to the uninitiated, but most have the basic instinct to remain close to the nearest light—the mind now possessing their own body—until such a time as they might return to it.

Possessed Creatures

A possessed creature uses the body's Might and Grace, but the possessing mind's other attributes, skills, and feats. The possessing mind has full control of the body, and may retain it indefinitely.

However, the body's owner always has the strongest claim to it, and may attempt to displace a possessing mind. To do so, it must be adjacent in the mental realm, and trying to force its way back in. Whenever the possessing creature is shocked in some fashion, such as by damage, a slap to the face, a dunk in icy water, or the revelation of a terrible secret, the body's original owner gets an attempt to reassert control. She makes a Projection+Will test, opposed by the possessing mind's Projection+Will test. If she succeeds, she displaces the possessing mind back into the mental realm, and regains control of her body. If the possessing mind leaves at any point, the original owner can immediately regain control.

One risk for a possessing creature to bear in mind is that of unconsciousness, and death. If a body would be knocked unconscious, the possessing mind blacks out with them. Worst of all, if the body dies, the shock always kills the occupying mind. With the mind's death, the lifeline collapses, and the possessing creature's body dies soon after.

If possession becomes particularly prevalent in a game, it may become possible for a body to contain multiple minds over the course of a round. Even if this occurs, the body is limited to one action and its usual quantity of movement per round. Similarly,

a mind that occupies multiple bodies is limited to one action and one allotment of movement on its turn.

Note that a possessing mind which wants to leave the body must do so by the usual means. For example, if it only has the feat Step Outside, it still requires a minute to leave the body. It may willingly cede the body to its original owner as an action, but only if the original owner is trying to force its way back in.

Mental Interfaces

From the mental realm, there are many ways to interact with other minds, besides shunting them aside and possessing their bodies. You can read minds, see through other people's eyes, and talk straight into their heads. But first, you must establish an interface.

To establish an interface with another mind, you must be in the mental realm, and touching the other mind. That mind can be inside a body or loose in the mental realm beside you, and it can be a human mind, or the mind of some other creature. Establishing an interface does not require an action, but it must be done on your turn.

Interfaces come in two kinds: overt interfaces and subtle interfaces. The interfaces are not mutually exclusive—you may establish both at the same time.

Subtle interfaces are simpler, but weaker. You may establish a subtle interface with any mind you touch, with no restrictions, and the affected mind remains unaware of it.

Overt interfaces are stronger, but require the active participation of both recipients. You can only try to establish an overt interface with a mind that is awake. The intended recipient feels the attempt, and it feels your presence. It gets as much information as it would get from observing your mind within the mental realm—enough to identify you if it knows you. To establish the interface, it must actively accept it. Doing so is easy—anyone can manage it. The target continues to feel your presence as long as the overt interface lasts, and thereby can also feel when it ends.

An interface only lasts while your minds remain touching in the mental realm, though one mind can easily follow another around. You can break it off at any time. In the case of an overt interface, the target can also break it off at any time, and it automatically breaks if the target falls unconscious. Furthermore, the target can allow only certain aspects of an overt interface, allowing you to use the abilities of one feat, but not another, on it.

An interface does nothing for a novice witch—she needs feats to be able to make use of it. Note, however, that the attempt to establish an overt interface can be used to inform someone that she is there, in the mental realm, beside it.

Feats

Step Outside [10 XP]

Prerequisites: None

You may enter the mental realm by closing your eyes and meditating for a minute.

Mindlift [15 XP]

Prerequisites: Step Outside

You may lift others out of their own bodies and into the mental realm, if they come willingly. You may, as an action, attempt to mindlift a creature with which you have an overt interface. If the creature co-operates, its mind enters the mental realm beside yours, leaving its body open to possession.

Mindjack [20 XP]

Prerequisites: Projection 1, Mindlift

A Mindlift requires that the target *co-operates*, but with a little skill you can find success as long as they *are unable to resist*. If you have a subtle interface with an *unconscious* creature's mind, you may attempt to mindjack it as an action. You and the creature make opposed Projection + Will tests. On a success, its mind enters the mental realm beside yours, leaving its body open to possession.

Whether you succeed or fail, the creature is awakened, unless it is unable to be roused in any fashion due to poisoning or the like. It is aware of the attempt to invade its mind. To save repeated rolling, the GM might allow automatic success against a target that would not be roused by an unsuccessful attempt. In this case, however, a mind that subsequently possesses the body might

find itself affected by whatever poison rendered the creature unconscious in the first place.

Mindram [25 XP]

Prerequisites: Projection 2, Mindlift

With the application of sufficient force, you can dislodge even a resilient mind from its roost. If you have a subtle interface with a creature's mind, you may attempt to ram it out of its body as an action. You and the creature make opposed Projection + Will tests. On a success, its mind enters the mental realm beside yours, leaving its body open to possession.

It is very much aware of the attempt to displace its mind. Furthermore, ramming a fortified position with your bare mind is a good recipe for hurting yourself. If you fail the opposed test, you suffer one level of exhaustion affecting Wit and Will.

Possess [10 XP]

Prerequisites: Step Outside

An unoccupied body is an enticing prospect for a roaming mind, and it's not particularly hard to slide one's own mind into it. When you find an unoccupied body in the mental realm—a tiny sliver of mind left behind makes it detectable—you may slip into the body and possess it. This does not even require an action, and hence may be done in the same turn as you perform a Mindlift, Mindjack, or Mindram. However, an adjacent and prepared mind might just have time to sneak into the unoccupied body before you do.

Assisted Possession [15 XP]

Prerequisites: Projection 1, Possess

You can help another mind slip into an unoccupied body. While you have an overt interface with another mind which is loose in the mental realm, and are adjacent to an unoccupied body, you can allow the other mind to possess the body. This does not require an action.

Mental Bootstrapping [25 XP]

Prerequisites: Projection 1, Mindlift

You've perfected the neat trick of performing a Mindlift upon yourself from inside your own body.

Pulling yourself up by your bootstraps, as it were. You may enter the mental realm as an action.

Sense Interface [10 XP]

Prerequisites: None

A careful awareness of your own mind makes you aware of when someone establishes a subtle interface to your mind. Of course, there isn't necessarily anything you can *do* about it. As well as just sensing when it has happened, you get all the information you would get if it was an overt interface—the other mind's identity, which powers they are using through the interface, and so on.

This sense also wakes you up if the interface is established while you are sleeping, just as if someone had touched your face. You may, however, turn the sense off if you are sick of people waking you up with it. You are still aware if there is an interface in place when you awake.

Block Interface [15 XP]

Prerequisites: Projection 1, Sense Interface

Intense mental rigour allows you to block someone establishing a subtle interface to your mind; it now follows the same rules as establishing an overt interface. The person establishing the interface gets no sense of this, however, and is not aware that you *could* have blocked them if you decide to let them through.

When you sleep, you may choose to block all interfaces without being awoken, allow them through without being awoken, or be awoken by each attempt in order to choose.

One Eye Outside [15 XP]

Prerequisites: Projection 2, Sense Interface, Mental Bootstrapping

You always keep a tiny sliver of your mind in the mental realm; just enough to see it. Even while inhabiting a body, you may sense the mental realm as though you were there. This includes surrounding minds, as well as lifelines you can detect in the mental realm.

This only senses the area around the body you are currently inhabiting, at the present time, unaffected by Divination. If you wish to use this in

concert with Divination, see Scrying the Minds and Temporal-Mentality.

Mental Leap [20 XP]

Prerequisites: Projection 2, One Eye Outside

You are nearly more at home in the mental realm than in your own body now. You may enter the mental realm at any point on your turn, without using an action.

Flit Away [15 XP]

Prerequisites: Projection 3, Mental Leap

You can't even be said to inhabit your own body at this point; you simply puppet it from the mental realm. You may leave your body into the mental realm at any point, even outside your own turn. Even in the brief instant between a sword hitting your skull and it cleaving the brain inside, should it come to that. Similarly, you may always avoid unconsciousness by cutting loose into the mental realm, if you wish.

Stand in Absentia [10 XP]

Prerequisites: Step Outside

When you willingly enter the mental realm (or, incidentally, when you fall asleep), you may leave your body standing or sitting upright, and your eyes open. It won't fool anyone who tries to interact with you—you're completely unresponsive, and you'll fall over if someone shoves you—but they might not notice if nobody tries to talk to you.

When you use this feat, or any of its derivative ones, you cannot remember anything that happened to your body while you were away. Take Absent Memory to remedy this.

Stroll in Absentia [10 XP]

Prerequisites: Projection 1, Stand in Absentia, Mental Bootstrapping

When you willingly enter the mental realm (or fall asleep), you may leave your body walking. It walks up to your Speed each turn, in a fixed direction. It walks blindly, banging into or tripping over any major obstacles.

Survive in Absentia [25 XP]

Prerequisites: Projection 1, Stand in Absentia, Mental Bootstrapping

When you willingly enter the mental realm (or fall asleep), you may leave your body aware, and evading danger. Your body is not considered helpless, and maintains your full Dodge Rating. It still remains standing in roughly one spot, unless you also have Stroll in Absentia.

If you do use Stroll in Absentia, however, your body can avoid minor obstacles. It is unlikely to trip, and can navigate around narrow obstructions such as trees, in order to keep going in the same direction. If it comes to an obstruction it can't navigate around, it stops before crashing into it.

Seek in Absentia [20 XP]

Prerequisites: Projection 2, Stroll in Absentia, Survive in Absentia

When you willingly enter the mental realm (or fall asleep), you may leave your body walking to someplace else. It navigates along some route you know, to some place you know. For example, you could make it walk up to the castle, or walk home, as long as you know the way.

Your body can turn corners, open doors (and close them behind it), cross bridges, and the like, although it cannot do anything that would require a test. It will stop if it gets lost, or the way is blocked, or the like.

Sprint in Absentia [10 XP]

Prerequisites: Projection 1, Stroll in Absentia, Survive in Absentia

When you use Stroll in Absentia or Seek in Absentia, you can make your body sprint. It takes the Dash action each turn, moving twice your Speed each turn.

This is no less tiring than running normally, and your body suffers exhaustion of Might and Grace if it keeps it up for very long. However, it won't stop running until the exhaustion causes it to pass out.

Speak in Absentia [20 XP]

Prerequisites: Projection 2, Survive in Absentia

When you willingly enter the mental realm (or fall asleep), you can leave yourself speaking, singing, making small talk, or otherwise on a sort of social autopilot. You can even keep up one-on-one conversation well enough to fool someone, as long as the topic remains entirely small talk. Fooling someone always requires a Socialising + Charm or Deception + Charm test, however. Note that you won't remember the conversation unless you also have Absent Memory.

Absent Memory [15 XP]

Prerequisites: Stand in Absentia

When you use Stand in Absentia, or any of its derivative feats, your body still stores the memories of everything it sees, hears, senses, or does. You can recall these memories when your mind returns to your body.

Sleep in Absentia [10 XP]

Prerequisites: Step Outside

You have trained your body to rest in your mind's absence. While your mind is in the mental realm (or possessing a creature), and your body is unoccupied and resting, it may sleep. Such sleep can heal damage as usual, and remove exhaustion that affects Might or Grace. However, while your mind does not rest, you cannot recover from exhaustion affecting your other attributes, and you still suffer sleep deprivation as usual.

Hide Mind [10 XP]

Prerequisites: None

With a strict form of meditation, you can dull your own mind, hiding it from prying projectors. You can do so while within your body or in the mental realm, but you cannot move, take actions, use interfaces, or the like while you do so. Your mind becomes harder to detect from the mental realm. Your senses still work fine, whether those are your bodily senses, or your senses within the mental realm.

Hiding like this is not a guaranteed success, much like hiding in the real world. Any tests you make to hide use Wit and your choice of Stealth or Projection. Tests made to detect you use Heed and either Perception or Projection. However, if your

mind is still in your body, and someone can find your body from *outside* the mental realm, it subsequently becomes very easy to find your mind *inside* the mental realm.

Mindless [20 XP]

Prerequisites: Projection 1, Hide Mind

You have trained yourself to keep all your thoughts subtle, making hiding your mind even easier. You can move, take actions, use interfaces, and the like while using Hide Mind. You must still be conscious, but you can use it all through your waking hours, if you wish.

Hide and Sleep [10 XP]

Prerequisites: Projection 1, Mindless

You have become so adept at hiding your mind that you can do it unconsciously. You can use Hide Mind even while asleep.

Hide in Absentia [10 XP]

Prerequisites: Projection 1, Hide and Sleep, Sleep in Absentia

Possession of the body left behind is a risk all projectors take. But a malicious mind cannot possess your body if it can't *find* it.

You can use Hide Mind to hide the tiny sliver of mind you leave behind in your body, making it harder to detect from the mental realm. Remember, however, that if someone can find your body in the physical realm, it becomes far easier to find it in the mental realm.

Piercing the Fog [15 XP]

Prerequisites: Projection 1, Step Outside

You are becoming accustomed to the fog of the mental realm, and can sense things deeper within it. You can detect minds out to about 100 metres.

Banishing the Fog [20 XP]

Prerequisites: Projection 2, Piercing the Fog

The fog of the mental realm does not truly exist; it is a defence the mind automatically casts against the stark, unending void suddenly thrown before it. Few have realised this, but with the realisation you have succeeded in banishing it entirely.

Inside the mental realm, your senses are unimpeded. You can sense a human mind from as far away as you could see a human, about 3 kilometres. Smaller minds might not be detectable from quite such a distance. But with no horizon to impede the view, you can sense a larger mind, or a crowd, from much further off.

Sense Lifeline [10 XP]

Prerequisites: Step Outside

You may detect your lifeline when within the mental realm, and use it return to your own body, as long as you remain within about 100 metres.

Long Lifeline [20 XP]

Prerequisites: Projection 1, Sense Lifeline

You may detect your lifeline at any range. This lets you return to your body at any time, no matter how far you stray from it.

Borrow Sight [10 XP]

Prerequisites: Step Outside

They say that the eyes are the windows to the soul. That you can read a person's thoughts by staring into their eyes. What most people forget is that windows work both ways. By peering into someone's mind, you can see out of their eyes.

While you have an overt interface with a creature's mind, you can see what it sees. You don't have any control over where it points it eyes, of course. As such, anything it hasn't noticed or isn't paying attention to is somewhat indistinct. Conversely, this does make it rather easy to tell what the creature is paying attention to.

Borrow Hearing [10 XP]

Prerequisites: Step Outside

The sounds a mind hears echo within it, and a witch listening closely can hear them. While you have an overt interface with a creature's mind, you can hear what it hears.

Borrow Senses [5 XP]

Prerequisites: Borrow Sight, Borrow Hearing

You've seen the sights, you've heard the sounds, and now you can take it one step further: borrowing a creature's whole sensorium. While you have an overt interface with a creature's mind, you gain input from all its senses: sight, hearing, smell, taste and touch, as well as the senses of temperature, balance, pain, and so on. You can also feel senses foreign to humans, such a pigeon's sense of north, and a python's heat vision. However, you don't gain supernatural senses, such as that granted by Touching the Veil.

Subtle Borrowing [15 XP]

Prerequisites: Borrow Sight or Borrow Hearing

You can borrow a creature's senses without its permission, and without it even noticing. You can use Borrow Sight, Borrow Hearing, or Borrow Senses, if you have them, through a subtle interface.

Think Tank [10 XP]

Prerequisites: Step Outside

You can speak directly into people's heads from within the mental realm, and they can speak back to you. For now, this requires their co-operation.

While you have an overt interface with another mind, you and it can communicate. This communication happens using words, at about the same speed as speech; perhaps slightly faster. This typically limits it to humans and other intelligent creatures, though you can still say "stop" or "sit" to a dog. Familiars understand language—it is normally only anatomy that prevents them speaking, and they can communicate just fine this way.

Speak to the Mind [15 XP]

Prerequisites: Projection 1, Think Tank

You can use Think Tank over a subtle interface—the words arrive in the target's head unbidden. This can be quite disconcerting for common folk, and can also be used to wake sleeping people by shouting into their head.

Because this is not an overt interface, the target does not know your identity. However, because of the one-way nature of the interface, you also cannot hear any reply it gives. You may want Mental Eavesdropping for that; or Borrow Hearing and Subtle Borrowing.

Mental Images [10 XP]

Prerequisites: Projection 1, Think Tank

When you use Think Tank, or Speak to the Mind, you may establish a slightly deeper connection. Instead of communicating using words, you can send raw thoughts—mental images, and even more abstract ideas.

Firstly, this lets you communicate with creatures that don't understand a language, such as animals. Secondly, it can often prove faster than speech. Instead of describing a person's face, you can visualise it directly for someone.

Dream Shaping [10 XP]

Prerequisites: Projection 1, Mental Images, Speak to the Mind

You can already send images flashing, unbidden, into people's heads. But this always comes across as obviously supernatural. If you're a little subtler about it, and do it while they're asleep, you can make them seem like natural dreams.

While you have a subtle interface with a sleeping creature's mind, you can shape its dreams. You choose what it sees, hears, smells, and so on, and even whether it dreams in the first place. You can even take control of how it acts within its dreams, or allow it of act of its own volition. In the latter case, however, you cannot sense how it chooses to act without an effect like Mental Eavesdropping.

The creature is not normally aware that it is dreaming, even in the most outlandish situations. The GM may, however, allow the creature to make a test—a difficult one—in order to notice.

You may force the creature to remember the dream, if you wish. Otherwise, it must make a Ken test to remember it. If it does remember the dream, it normally realises that it was a dream after it awakes.

If you spend most of the night causing the creature to have nightmares, its sleep is fitful and restless. Such sleep does not help it recover from damage or exhaustion, although they may still recover 1 point of damage and 1 level of exhaustion from a day of rest. If this goes on for several nights, it may begin suffering exhaustion due to sleep deprivation. Of course, if you spend all night doing this, you are not sleeping yourself.

This only works on a *sleeping* creature—sleeping naturally, or due to something like Sleeping Solution. It does not work on a creature knocked unconscious by shock, or the like.

Shape of a Mind [10 XP]

Prerequisites: Step Outside

Emotions are a powerful force, gripping a creature's mind, and altering its entire nature. Though subtle, this change is noticeable in the mental realm.

While you have a subtle interface with another mind, you can feel its emotions. This is not simply a vague impression, but a very particular sense which you can feel varying moment-to-moment. However, the GM might call for a test to detect better-hidden emotions, such as a twinge of guilt overwhelmed by a great sense of triumph.

It is true that emotions can often just be read on a person's face, without risking a trip to the mental realm, however it is far harder for a liar to control their mind than their face. Animal's faces, too, can prove harder to interpret than their minds. This technique can be used very effectively in concert with an accomplice to direct questions at the target.

Mental Eavesdropping [20 XP]

Prerequisites: Shape of a Mind

While the shape of a creature's mind betrays its emotions, listening to its *thoughts* requires a slightly deeper probing. While you have a subtle interface with another mind, you can listen to its thoughts. This isn't an active mind reading so much as a passive mind eavesdropping. You can only hear its active train of thought, the words running through its head whenever you happen to be listening. If it is speaking, these are normally the words it is saying.

You can only understand these thoughts if the creature is thinking in a language you understand, which tends to limit the ability to humans, familiars, and other intelligent creatures. Furthermore, a rigidly controlled and disciplined mind can prevent certain thoughts from slipping into this internally vocalised stream, if it has reason to suspect it is being eavesdropped upon. There are even rumours of witches who have fooled mental

eavesdroppers by intentionally lying in their own thoughts.

Mind Meld [15 XP]

Prerequisites: Projection 1, Mental Images, Borrow Senses, Possess

When you establish an overt interface, you can strengthen it, merging both minds together. You can think as one, and even move as one if the target is currently inhabiting a body.

While your minds are merged, you may make any tests using the attributes or skills from either participant in the mind meld. You may even use the attribute score from one participant and the skill rank from the other. Note that a mind in the mental realm does not have a Might or Grace score, so tests using these scores must always use the body's score.

Ultimately, the mind you have merged with remains in control. It always retains the final say in any movements and actions. Furthermore, you cannot work magic through a body using a mind meld: you cannot use any feats other than those that you can normally use within in the mental realm.

Magic Meld [15 XP]

Prerequisites: Projection 1, Mind Meld, Mindlift

When you use Mind Meld, you may work your magic through someone else. The melded mind can use the feats of both participants.

For feats which require sustained magic—those that would end if you died—maintenance is tracked separately for each mind in the meld. This primarily affects the number of sympathetic links, scrying sensors, golems, or controlled undead that can be maintained. When a new one is established or animated, it must be assigned to one mind or the other. Note that a witch with no relevant feats cannot maintain even one of these things. For example, if only one of you has any Sympathetic Magic feats, the melded mind can only maintain one sympathetic link. But, if you both have a Sympathetic Magic feat, you can maintain one or more sympathetic links each. One of you can even maintain sympathetic links created using the other's feats.

Shaping a Mind [15 XP]

Prerequisites: Shape of a Mind

By feeling the shape of a mind, you can read its emotions. And by shaping the mind, you can affect those emotions.

This requires a subtle interface with the target's mind. For now, you can only affect the foremost emotion in the creature's mind, as you sense it with Shape of a Mind. Amplifying or suppressing the emotion is easy, though particularly extreme cases might require a test.

With a test, you might even be able to redirect the emotion. For example, you could make someone angry at themselves, instead of at their child. You must still redirect it to a reasonable target; you can't make them angry at themselves unless they carry at least a portion of the blame for what they're angry about.

Tests are opposed, using Projection + Will from both you and the target. The GM should apply modifiers as appropriate.

Shape Senses [20 XP]

Prerequisites: Projection 2, Dream Shaping, Subtle Borrowing, Borrow Sight or Borrow Hearing

It is one thing to change what a person senses in their dreams, when everything they see is a fiction of their mind. But to change what they senses while they are awake—to fool their eyes and ears, as well as their mind—requires another trick entirely. Thankfully, it's a trick you know.

While you have a subtle interface with a mind that currently resides within a body, you can alter what it senses. The senses you can affect are the same senses you can borrow, as determined by which of the feats Borrow Sight, Borrow Hearing, and Borrow Senses you have.

For now, your influence is subtle; you cannot fabricate *everything* they sense, like you can while they are asleep. If you affect vision, you can make them see flashes of movement, change the colour of something, hide a small object from their view, alter someone enough such that they don't recognise them, or the like. You cannot form an entirely new object, unless it is very simple, and you cannot make someone look like someone else entirely. If you affect hearing, you can make noises, even

loud ones, coming from a particular direction, but not with enough precision to synthesise speech. Or you could silence a noise that they would otherwise hear. Affecting other senses, you could make a single, possibly pungent smell, remove the taste from something, or give them a tap on the shoulder.

Minding the Hive [15 XP]

Prerequisites: Projection 1, Step Outside

Creatures such as bees and ants don't have any real individual presence in the mental realm, for they have no individual minds. Rather, they are ruled by a hive mind. They appear as a diffuse glow within the mental realm, which some people might not even register as a mind at all. A novice cannot interact with such a mind, but you can.

You may form interfaces to hive minds, and use them in the normal ways. However, a hive mind is far harder to separate from its physical form—you cannot Mindlift, Mindjack, Mindram, or possess it.

Mob Rule [25 XP]

Prerequisites: Projection 3, Minding the Hive

It is said that the intelligence of a crowd is inversely proportional to its number of members. In truth, it's not quite that bad, but that's beside the point. The point is that a crowd has its own mind, separate to, but formed from, the minds of its members.

You may treat a group of minds that would normally be considered distinct minds as a hive mind, and interface with it using Minding the Hive. However, it is not enough that they are all gathered in one place; there must be some sort of mob or herd mentality going on.

Familiar Lifeline [15 XP]

Prerequisites: Sense Lifeline

Your familiar shares a shard of your own soul, leaving you just as tethered to it as you are to your own body. You can sense a lifeline leading to your familiar, at the same range you can sense you own. Likewise, you can follow it to appear alongside your familiar's mind in an instant. However, this lifeline does nothing to keep you alive, and you will still die if your body does.

Living Vicariously [10 XP]

Prerequisites: Projection 1, Familiar Lifeline

By strengthening your lifeline to your familiar, you can keep your soul shackled to this realm in the event of your death. If you are outside your own body when your body dies, but your familiar still lives, your mind survives. Your soul moves entirely into your familiar. Of course, if your familiar dies at any point after this, so do you.

You should discuss matters with your GM before taking this feat. You should have a plan for keeping your character in play in the event of their body's death, and the GM is free to preclude you from taking the feat if they disagree with these plans. On the other hand, the GM may also help you to hatch a plan—perhaps a quest—for resurrecting your character's body, or finding them a new one.

Lifeline Hunting [10 XP]

Prerequisites: Sense Lifeline

While you have a subtle interface with another mind, you can sense its lifeline, at the same range you can sense your own. You may follow this lifeline straight to its body in one leap. If the mind is loose in the mental realm, its body is likely unoccupied and open to possession.

This only allows you to feel the primary lifeline, to its body. This may not exist for some non-humans, or for humans whose body has died, that are using an alternative lifeline.

Another Lifeline [10 XP]

Prerequisites: Projection 1, Lifeline Hunting, Familiar Lifeline

While you have a subtle interface with another mind, you can sense any lifelines other than its primary, at the same range you can sense your own. First and foremost, you can sense a lifeline from a witch to her familiar, or from a familiar to its witch. You gain this sense regardless of whether the witch herself can sense her lifeline to her familiar.

Some creatures may have other non-primary lifelines, at the GM's discretion. You can also sense these, whether or not the creature itself can.

Phylactery Projection [20 XP]

Prerequisites: Projection 1, Necromancy 1, Self-Sacrifice

Being trapped in a phylactery is normally rather crippling, much akin to being dead. With discipline, however, you may separate the death of your mind from the death of your body, and remain active in the mental realm even while your soul resides in a phylactery.

While your soul is in a phylactery, you may enter the mental realm from your phylactery as through it were your body. You may also use feats such as One Eye Outside.

While in this state, your primary lifeline connects to your phylactery. This is the one you can sense and follow with Sense Lifeline, and the ones others sense with Lifeline Hunting.

Shards of My Mind [10 XP]

Prerequisites: Step Outside, any Golemancy feat

Although a golem is a mindless creature, you have imbued it with a shard of your own mind and will. Just enough to sense, if you know what you're looking for.

You can sense your own golems within the mental realm, just as would sense any other mind. You still can't sense other people's golems. You can also establish interfaces with your golems, and use all the associated feats. Your golems always accept your overt interfaces.

Note that if you Mind Meld with a golem, you still cannot control its actions directly. You can help it with any tests, but its instructions still determine everything that it does.

Shards of Another Mind [10 XP]

Prerequisites: Projection 1, Shards of My Mind

It's harder to find parts of another mind than it is to find parts of your own, because you're never quite as familiar with them. But all golemancers have a few techniques in common, and you've learned to search for these signatures.

You gain all the benefits of Shards of My Mind with other people's golems. Other people's golems will never accept your overt interfaces, unless they have been specifically instructed to.

Golem Lifelines [10 XP]

Prerequisites: Projection 1, Divination 1, Familiar Lifeline, Shards of My Mind, Golem Positioning System

Your golems have their own lifelines, leading from them back to you. You have learned to sense these lifelines, finding your golems within the mental realm.

You can sense your golems' lifelines at the same range you can sense your own, and can follow it to appear alongside a golem in the mental realm in an instant. However, these lifelines do nothing to keep you alive, and you will still die if your body does.

Remote Access [15 XP]

Prerequisites: Golemancy 1, Shards of My Mind, Golem Programming

You can do more than just find your golems in the mental realm: you can alter them. You can reprogram your own golems while you have an overt interface with them from the mental realm. This still takes however long it would take you if you were physically touching the golem.

Vessel of Clay [25 XP]

Prerequisites: Projection 2, Golemancy 2, Possess, Remote Access

Golems have no minds. This made them difficult to even *find* within the mental realm, so most are quick to dismiss them as worthless in the art of Projection. You, however, have come to the realisation that a vessel without a mind is a great boon.

You may possess a golem that you can sense within the mental realm, following the normal rules for possessing an unoccupied body.

Mental Circle Bypass [10 XP]

Prerequisites: Projection 1, Ritual Magic 1, Step Outside, Circle Bypass

Using your Circle Bypass, your mind, while in the mental realm, can pass through your *own* Circle of Containment, Circle of Exclusion, or Circle of Severance in either direction. Passing through in a direction that would normally be blocked requires an action, but, unlike in the physical realm, you don't need any equipment to do it.

Mental Circle Intrusion [15 XP]

Prerequisites: Projection 2, Ritual Magic 2, Mental Circle Bypass, Circle Intrusion

Having slipped your mind through your own barrier circles, you've figured out how to push through other people's. This works like Mental Circle Bypass, requiring an action. However, unlike Circle Intrusion, it does not require a test.

Chapter 19: Druidcraft

The Wild and the Tame

There is something of a divide in the practice of Druidcraft, a difference in philosophy that reflects itself in a druid's magic.

Some druids seek to harness the power of nature. They tame animals, and cultivate herbs. Their abilities are often entirely non-magical, springing entirely from a deep understanding of the plants and animals they tend.

But some believe that *harnessing* nature is anathema to the very soul of Druidcraft. They prefer to *unleash* nature's power; its wrath. Some of them even would see civilisation fall; see the forests reclaim the world. For these druids, the hand of civilisation—taming, or cultivation—inhibits their magic. They can only work with wild plants and animals.

Of course, there are also those druids who seek a balance. They will tame and cultivate as necessary, but neither are they afraid to unleash the power of the wild. They might learn magic that works against both wild and non-wild plants and animals.

As with so many things, whether or a plant or animal counts as wild is not strictly defined. Guidelines are presented below, but the GM is the final arbiter. And, if the druid in question can make a good enough case, the GM might allow a test to make her magic work.

It is of note that wild magic can prove a little self-defeating, with both animals and plants. The more that a druid uses her magic on a wild animal or plant, the more accustomed to humans it becomes. If she keeps tending to the same animal or plant, it might no longer be wild. She should be careful not to let this happen.

Wild Plants

For a plant, wildness begins when its seed is planted. If it was planted by *intention*, typically by a human or another intelligent creature, then it's non-wild. But this can change. A plant that is tended regularly, even if its seed originally fell naturally, loses its wildness. Conversely, a seed that was planted intentionally, but now hasn't been tended for years, might become wild.

As an exception, an extraordinary herb that is conscious or intelligent—one with a score in any non-physical attribute—is never considered wild *or* non-wild. It is its own creature: not free from intelligence, but not under the hand of humans either.

Wild Animals

Whether or not an animal is wild is determined more by its upbringing and experiences than by the circumstances of its birth. Mostly, it is determined by its reactions to humans—or other intelligent creatures. An animal that retains its natural reaction to people—be that fear or predatory instinct—is still wild. But if it is accustomed to people, seeing them as masters, suppliers of food, or is even something to ignore, that animal is non-wild.

An Animal Companion—even a Feral Companion—is always a non-wild animal. A familiar is neither wild or non-wild—it is it's own, just like an intelligent extraordinary herb. An undead creature is no longer an animal at all.

Transformation

Many abilities of Druidcraft allow a druid to transform herself, or others, into other forms. Typically, these are the forms of animals, but some

druids have learned to take the shapes of plants, or even stranger things. These transformations adjust some of the target's attributes, abilities, and other statistics to match those of the form they transform into, as described below. The statistics of the form they are transforming into can often be found in Part IV, or can otherwise be invented by the GM.

The target takes the Might, Grace, Resilience, and Speed of the new form. It keeps its other six attributes, all its own skills, and all its own feats, as well as its own memories and personality. Calculate its Shock Threshold and Dodge Rating using its adjusted attributes.

It also gains most abilities of the new form, such a dog's bite, or a raptor's keen eyes. However, it may not gain abilities that are clearly mental, rather than physical—this is left to the discretion of the GM. Nor does it gain the skills of the new form.

A transformed creature loses most of its ability to communicate. It typically doesn't have the anatomy to communicate in its original fashion—a bear's mouth cannot form human speech, for example. However, it doesn't gain any understanding of how to communicate with creatures of its new form, either. That said, a witch and her familiar can communicate regardless of which forms they are in. Furthermore, feats which allow communication in new ways work even while transformed. For example, a druid with Beast Tongue who transforms into a bear can still communicate with other animals, just not with humans.

Transformation does not affect a target's clothing or other equipment. As such, druids often strip down before transforming, or wear clothing loose enough to climb out of after they transform. They might then abandon their clothes, to return to later, or bundle them up and carry them in their jaws. Transforming into a larger form can tear clothing, or even harm the target if their clothes will not give way easily.

Transformation does not remove any conditions, such as the effects of potions, upon the target. The target is still affected by any damage, and if this reduces its new Shock Threshold to 0 or below, it dies. Any wounds remain, staying in an appropriate location on the new form. For example, a human with a wounded arm would have a wounded wing if it transformed into a bird.

If a transformed creature dies, the corpse reverts to its original form.

There are two kinds of transformations: those that take a generic form, and those that imitate a specific creature. If they take a generic form, for example, a person who transforms into a bear would appear as a generic bear, not necessarily looking like the bear whose form they were taking. However, they would take the same form each time that they transform into a generic bear. Furthermore, their bear form would have some characteristics that make it recognisable as them—the set of the face and colour of the eyes, for example—although these features might require very careful study to spot.

If a transformation imitates a specific creature, they take on the appearance of that creature entirely. Wounds and other conditions are not imitated, although old scars might be.

Feats

Animal Companion [25 XP]

Prerequisites: Animal Handling 1

You have a highly-trained a loyal companion that will follow you anywhere. This might be a dog, raptor, horse, or any other easily trainable animal the GM approves. If it is killed or otherwise lost, it takes several weeks to train another creature to the same level.

You don't share any magical bond with this animal like you do with your familiar, only a bond established through training and friendship. You've trained it with enough commands to get it to do what you want under normal circumstances, as long as you continue to treat it well.

Note that you do not need this feat to have a pet, or even a riding horse. This feat is only necessary to have an animal that will follow you unquestioningly into life-threatening scenarios.

Twin Companions [25 XP]

Prerequisites: Animal Handling 2, Animal Companion

You have trained an additional Animal Companion, allowing you to have two at once. They may be the same kind of animal, or different kinds.

Beastmaster [25 XP]

Prerequisites: Animal Handling 3, Twin Companions

A third Animal Companion rounds out your pack.

Feral Companion [15 XP]

Prerequisites: Animal Handling 2, Animal Companion

Anyone can train a hound, a hawk, or a horse. But a bear? A goat? A *cat*? It takes quite someone to tame such a beast.

You may make an Animal Companion from even animals that cannot easily trained; any animal the GM approves. You may only have one such Animal Companion; keeping several playing nicely together and under control is still beyond you.

Feral Beastmaster [15 XP]

Prerequisites: Animal Handling 3, Feral Companion, Twin Companions

A sloth of bears? An army of frogs? A herd of cats? No menagerie is beyond your ability to tame.

You may make *every* Animal Companion a Feral Companion, if you wish.

Beast Whisperer [15 XP]

Prerequisites: Animal Handling 1

Through observations of you own interactions with your familiar, you've learned to establish a similar, albeit lesser, form of communication with other animals. However, this only works with animals that already have some familiarity with humans: non-wild animals.

The "language" this establishes is rather rudimentary. It's a mixture of gestures, sounds, and body language, and it takes quite some time to convey any complexity. A short, shouted command still works as normal, but anything longer takes at least twice as long to convey as it would through speech—possibly more than ten times as long for something rather complicated. It works both ways, allowing you to communicate to the animal, and also allowing the animal to convey information to you.

This communication does nothing to improve the animal's intelligence. Many animals can follow a multi-stage series of instructions, and even relay information such as what they saw and where they've been, but abstract reasoning is beyond them. This feature also gives an animal no particular inclination to follow instructions from you, if it did not already have it.

Beast Tongue [15 XP]

Prerequisites: Animal Handling 2, Beast Whisperer

As you learn to think like an animal, you're becoming better at talking like one too. You may communicate with even wild animals through the same "language" provided by Beast Whisperer.

Critter-Chatter [15 XP]

Prerequisites: Animal Handling 2, Beast Whisperer

With more expressive body language and better impressions of animal noises, you can speed up your communications. You can use the "language" provided by Beast Whisperer—or Beast Tongue, if you have it—to convey information at about the same speed as speech.

Beast Call [10 XP]

Prerequisites: Animal Handling 1
Materials: A whistle, a taglock from the animal you wish to call.

You may call an animal from any distance, as an action. As you blow the whistle, only the target animal hears your call, and it hears it regardless of distance—even from hundreds of miles away. It knows your location, and that you want it to come to you. However, this call gives an animal no particular inclination to obey you—an Animal Companion will probably come, but most wild animals are just as likely to avoid you.

Calling Order [10 XP]

Prerequisites: Animal Handling 2, Beast Call, Beast Whisperer

When you use Beast Call, you may issue any order, or other short communication—not just a call. This must be a single, brief phrase, the sort you could sum up in a few words. For example

"bring the pack", "fetch my broom", or "come; I have meat". The animal still learns your location, regardless of what you tell it.

Just as with Beast Call, this gives the animal no particular inclination to obey you, although "I have meat" may tempt it. Furthermore, you can only use this on animals that you can communicate with using Beast Whisperer—you need Beast Tongue to use this on wild animals.

Irresistible Call [15 XP]

Prerequisites: Animal Handling 3, Beast Call
Materials: A small ritual circle, a whistle, a taglock from the animal you wish to call, appropriate food for the animal you wish to call.

Weaving compulsion in with your call, you can force an animal to come. This works like Beast Call, except that the animal feels compelled to come. This is not an all-overriding compulsion; its survival instinct still takes priority. But it will always come, as soon as it can. This cannot be used in conjunction with Calling Order—it is always, and only, a call.

This only works as long as you remain in the ritual circle, with the food. If you or the food leave, the compulsion vanishes.

Clever Boy [20 XP]

Prerequisites: Animal Handling 2, Animal Companion, Beast Whisperer

A witch who treats her animals like people might come to find her animals behaving a little like people. An animal that you have trained—besides a familiar, which is already far smarter than any mere beast—seems more intelligent. It gains a +1 bonus to its Ken and Wit scores. It becomes able to understand more complicated concepts, perhaps even rudimentary abstract reasoning, and its memory improves. This benefit applies automatically to an Animal Companion, but also applies to other animals that the witch has played a major part in training.

Walkies [10 XP]

Prerequisites: Animal Handling 1, Animal Companion

Regular walks and runs with your animals keeps the muscles trained. An animal you have trained—except your familiar—increases its Speed by a quarter, rounded down. This applies to walking, swimming, flying, or any other method the animal possesses. This benefit applies automatically to an Animal Companion, but also applies to other animals that the witch has played a major part in training.

Run Like the Wind [10 XP]

Prerequisites: Animal Handling 2, Walkies

Your beasts are champion runners, flyers, or swimmers, capable of incredible turns of speed. When you apply the bonus of Walkies, the animal's Speed increases by half its original speed, rounded down, instead of a quarter.

Beast Shape [15 XP]

Prerequisites: Animal Handling 1

You can transform into the shape of an animal you touch. This requires 5 minutes, and you must remain in contact with the animal for the duration. You take on a generic form corresponding to that animal—for example, if you touch a bear, you take on a generic bear form. The transformation lasts up to an hour, then reverts over the course of 5 minutes. You can revert to your original form earlier, also requiring 5 minutes. You cannot take the shape of a familiar using this feat, although you can use an Animal Companion.

Beast Study [10 XP]

Prerequisites: Animal Handling 1, Beast Shape

You no longer need to be able to touch an animal to take its shape with Beast Shape—you only need to be able to see it. You still cannot use a familiar.

Extended Transformation [10 XP]

Prerequisites: Animal Handling 1, Beast Shape

When you use Beast Shape, the transformation lasts up to 24 hours.

Indefinite Transformation [10 XP]

Prerequisites: Animal Handling 3, Extended Transformation

When you use Beast Shape, the transformation lasts indefinitely.

Taglock Transformation [25 XP]

Prerequisites: Animal Handling 3, Beast Study, Indefinite Transformation

Taking a small piece of an animal, you can use it to inform your transformations. When you use Beast Shape, you can use a taglock from an animal, instead of the animal itself. It is not enough to see the taglock—you must touch it.

Rapid Transformation [15 XP]

Prerequisites: Animal Handling 2, Beast Shape

You can use Beast Shape—and revert from it—in just one action.

Imitative Transformation [15 XP]

Prerequisites: Animal Handling 2, Beast Shape

You can take not only a beast's shape, but its whole appearance. When you use Beast Shape, you may imitate the specific beast you are transforming into, rather than taking a generic form.

Transformed Tongue [20 XP]

Prerequisites: Animal Handling 3, Beast Shape, Beast Whisperer

Even while transformed—by Beast Shape or some other effect—you may speak like a human, regardless of your anatomy. You still need to move your mouth, or something similar, and some of your animal nature is audible in your voice—you will require a test to sound properly human. But you're easily understandable, and just as loud as normal.

Forestwalker [10 XP]

Prerequisites: Botany 1

You have an agreement of sorts with the wild plants of the world. They won't hurt you if you don't hurt them.

You are unaffected by difficult terrain or other impediment of movement caused by wild plants. This doesn't go quite so far as to let you walk through solid trees, but you can run through a bramble bush just fine. Furthermore, their natural defences, such as a bramble's thorns or a nettle's sting, don't affect you. Lastly, the fact that you don't disturb the plants can make you far harder to track when travelling in a forest.

This only works as long as you refrain from damaging the plants—start hacking at a bramble patch and it will tear at you just as much as anyone else. The effects of plants you ingest, or use in Brewing, are similarly unchanged.

Treespeaker [10 XP]

Prerequisites: Botany 1

Speaking with plants isn't like speaking with animals. Plants have no minds; there's nothing to speak to. But with many plants, trees, bushes, and grasses bound by their roots, whispering together as the wind blows through their canopy—a forest as a whole forms a creature, of sorts. It feels things moving through it—rustling its leaves, snapping its twigs—and the disturbances ripple through the plants. And when a tree burns, the whole forest cries out in anguish.

You may listen to wild plants around you, reading the visible and audible signs they give. This allows you to make a Botany + Heed test to pick up on disturbances that have affected the plants: animals passing through, people camping, crash-landings, fires, and so on. A thorough search takes a couple of minutes, but obvious signs might be detected in an action.

The talk of the plants is affected by time and distance, making anything more than a kilometre away or more than an hour ago quite difficult to detect. It is also far easier to pick up on these signs where the vegetation is denser; a forest is easy, but grassland is incredibly difficult. Lastly, any significant damage to plants is far easier to pick up on. Someone who takes branches to make a shelter leaves clear evidence, and logging echoes far and wide. Fire is by far the easiest to detect; signs of a large conflagration might echo to the next forest over, and be seen even by a witch who isn't paying attention.

Wild Growth [15 XP]

Prerequisites: Botany 1

Touching a wild plant, you can accelerate its growth. You can cause a day's worth of growth

169

in an action, accumulating a year's growth for each hour. It grows exactly as it normally would, and you have no control over this. Furthermore, the entire plant grows; you cannot grow just a part of it. This growth can accelerate a plant outside of its typical season, so you can grow leaves on a tree in winter, or blackberries on a bramble bush in spring.

Rampant Growth [15 XP]

Prerequisites: Botany 2, Wild Growth

When you use Wild Growth, you can push more life into the plant, causing it to grow faster. You can cause a month's growth in an action—a year's growth every two minutes.

Sudden Growth [15 XP]

Prerequisites: Botany 3, Rampant Growth

Pushing any more life into a plant requires you to sacrifice a little of your own. If you do so, however, you can cause an incredible burst of growth.

When you use Wild Growth, you can cause up to 20 years of growth in one action. This growth can even occur fast enough to harm people who are standing in the way. Taking this action, however, causes a level of exhaustion affecting Might and Grace.

Partial Growth [10 XP]

Prerequisites: Botany 2, Wild Growth

You can funnel life into a particular part of a plant, growing it faster than the rest. When you use Wild Growth, you can cause only parts of the plant to grow. For example, you might cause one branch to grow, or cause only the flowers and fruits to grow, without developing the branches. You still can't control *how* it grows; if you grow a particular branch, that branch still grows in its normal direction. Nor does this affect the rate of growth; a branch grows at the same speed whether you grow just that branch, or the whole plant.

Directed Growth [20 XP]

Prerequisites: Botany 3, Partial Growth

You can control a plant as you fuel its growth. When you use Wild Growth, you can control the nature and direction of the plant's growth. For example, you could cause a branch to grow upwards, downwards, or sideways, or even cause it to fork at the tip and grow in two directions. You cannot use this to increase the rate of growth; you need Rampant Growth or Sudden Growth for that.

Druidic Grove [15 XP]

Prerequisites: Botany 1
Materials: A stone circle with plants growing within.

You can pour your power into the soil, creating a grove where plants flourish. The ritual to do so takes an hour, and the effect lasts for one lunar month.

For the duration, plants within the stone circle grow and thrive without any tending. The area can be used as a garden, without requiring any time tending the herbs that grow within. Only herbs that you could normally grow using your Botany skill are affected. If you have Botany 3, however, even the needs of extraordinary herbs are fulfilled by the grove.

Grove Tender [15 XP]

Prerequisites: Botany 3, Sudden Growth, Druidic Grove

Inside a Druidic Grove, you can draw power from the soil instead of yourself. You can use Sudden Growth upon plants within a Druidic Grove without suffering exhaustion. Note that Sudden Growth still requires wild plants, so this is not particularly sustainable.

A Stand of Trees [15 XP]

Prerequisites: Botany 2, Ritual Magic 1, Forestwalker

The trees will be stone for you, if you ask them nicely enough. You may treat any wild tree taller than a man as a standing stone, without a test. Similarly, a ring of trees, or a clearing ringed by trees, acts as a stone circle. Treating a forest without a clearing as a stone circle still requires a test—it's not obviously a circle, as such.

Part IV

Flora and Fauna

Chapter 20: Bestiary

Creature Statistics

Missing Attributes

Some creatures, by their nature, lack some attributes altogether. They automatically fail any test that would require this attribute. If a creature lacks a Grace or Heed score, it has no Dodge Rating; any attack aimed at it automatically hits. If it lacks a Will score, calculate its Shock Threshold as though its Will were 0. However, in this case, it is immune to shock; it is only destroyed when its Shock Threshold is reduced to 0. If it lacks a Might score, it is very fragile, and destroying it is trivial.

As always, the GM should also employ some common sense in dealing with what may or may not affect a creature. A creature lacking Ken, Wit, and Will scores has no mind; it won't be affected by talking to it, or by most Projection. Most potions will have no affect on non-living creatures, and may not function properly against plants. And so on—exceptions to the usual rules abound among the more mythical creatures of the world.

Tame Animals

Mankind has tamed a number of creatures, and even trained them to obey commands. The following animals are suitable choices for an Animal Companion.

Some of these animals can certainly been found in the wild as well; these are simply those that are most commonly trained.

Dog

Might	Ken	Will	Charm
1	-3	3	1
Grace	Wit	Heed	Presence
1	-2	2	2

Speed: 12

Skills: Intimidation 2, Perception 2, Weaponry 1

Dogs have been changed extensively by their domestication, diversified into many breeds. They can be trained quite heavily, and even the average man's working dog will respond to a few commands. Certain breeds might have abilities beyond those listed here.

Bite: The dog rolls 5 dice for unarmed damage tests.

Horse

Might	Ken	Will	Charm
5	-3	3	-3
Grace	Wit	Heed	Presence
0	-3	1	2

Speed: 25

Skills: Athletics 1

Horses possess great strength and speed, ensuring their widespread use—as mounts, pack animals, plough-pullers, and even meat. Most villages have at least a few trained horses around.

Hooves: The horse rolls 3 dice for unarmed damage tests.

Raptor (Eagle/Falcon/Hawk)

Might	Ken	Will	Charm
-1	-3	2	-3

Grace	Wit	Heed	Presence
3	-2	3	2

Speed: 2, 20 flying

Skills: Flying 2, Perception 2, Weaponry 1

A raptor is a buzzard, eagle, falcon, harrier, hawk, kite or osprey; a bird of prey. They are often trained as sport hunters among the nobility, but can actually catch useful food for a skilled falconer.

Eagle Eyes: The raptor rolls an extra die on Perception tests to see things at a long distance.

Beak & Talons: The raptor rolls 3 dice for unarmed damage tests, or 4 dice when striking from a dive.

Wild Animals

In the untamed wilderness, a witch might come across many mundane creatures, and even these can pose a major threat. To a well-prepared witch, however, they might be food, or even friends. The following animals are suitable choices for a Feral Companion.

If a GM wants to use an animal that is not listed here, it can be very easy to adapt the statistics of a familiar. Simply reduce its Ken, Wit, and possibly Charm, and remove any inappropriate skills.

Bear

Might	Ken	Will	Charm
5	-3	4	-3

Grace	Wit	Heed	Presence
0	-3	2	3

Speed: 12

Skills: Athletics 1, Intimidation 2, Perception 1, Weaponry 1

There is very little more terrifying than a fast-oncoming bear. Thankfully, they tend to be non-violent creatures unless provoked. But never threaten a mother bear's cubs.

Bite & Claws: The bear rolls 5 dice for unarmed damage tests.

Wolf

Might	Ken	Will	Charm
2	-3	3	-1

Grace	Wit	Heed	Presence
2	-2	3	2

Speed: 15

Skills: Athletics 2, Intimidation 2, Perception 3, Stealth 1, Weaponry 3

A wolf might not be as threatening as a bear. But a pack of wolves is a well-oiled killing machine, and very hard to escape from once they catch your scent.

Bite: The wolf rolls 5 dice for unarmed damage tests.

Chapter 21: Herbiary

M ANY extraordinary herbs possess some level of mobility or the ability to defend themselves; enough to qualify them as a creature. A witch with Botany 3 is assumed to have enough tricks and experience to keep these herbs under control, but someone else wandering into her garden might be less lucky. The GM can also use these as inspiration for an adventure, or perhaps a short scene when a witch leaves her garden untended for too long, and has to bring it back into shape.

Arbor Vitae

Might	Ken	Will	Charm
6	2	3	4

Grace	Wit	Heed	Presence
-4	1	0	4

Speed: 1
Skills: Animal Handling 2, Botany 3, Healing 2, Insight 1, Persuasion 1, Socialising 2

The arbor vitae, the Tree of Life, is perhaps the most astounding of the extraordinary herbs. Fully grown, it stands two to three times the height of a man. Its bark is vibrant brown, flecked with silver; its leaves are a brilliant green. Its canopy is decorated year-round by coruscating catkins in a kaleidoscope of colours.

Most astonishing than its appearance, however, is its *life*. It trundles slowly across the ground, roots caressing the plants around it. In truth, it is quite intelligent, more so than some humans. It understands any spoken language, and, although it cannot speak, the gestures of its branches are quite expressive.

For the most part, it's a pretty jolly plant. It wants nothing more than to tend a perfect garden, grooming the location to raise its seedlings. A witch must have an excellent garden to attract an arbor vitae in the first place, but once there, it will lend her considerable aid. It can be quite judgemental, however. While it doesn't mind a witch taking the odd clipping for her brews, she may have to convince it of her need before it approves taking any more. If too dissatisfied, it may move on—and it's all but impossible to restrain.

Vital Wood: The arbor vitae has 4 Resilience. It heals 4 damage to itself on each of its turns.

Natural Linguist: Although it cannot speak, the arbor vitae can understand any spoken language it hears.

Caregiver: The arbor vitae imbues life in the plants it tends. Surrounding plants grow faster, larger, and more vibrant. Some plants that grow from seed or sapling in the presence of the arbor vitae—about a quarter—develop even more life. They develop a hint of intelligence, about as much as some animals, and the ability to move slowly. They typically have a -2 in all attributes, and a Speed of 1.

Blazing Ash

Might	Ken	Will	Charm
—	1	4	1

Grace	Wit	Heed	Presence
3	2	2	4

Speed: 20
Skills: Athletics 1, Intimidation 1, Willing 2

In truth, blazing ash is not an extraordinary herb at all. It is an intangible spirit that lives within fire. It is typically categorised with the extraordinary herbs, as it it haunts an ash tree for most of its life cycle.

Most people would never notice a blazing ash residing in a fire. But those who look closely can see the faint shape of a face in the fire. And those who listen might hear the the shapes of words, in the crackles and pops of burning wood.

The effects of a blazing ash are obvious, however, at least for most of its life. While it inhabits an ash tree, the fire in the tree's branches never burns out. The tree is blackened and burned, devoid of leaves. But somehow, it still lives; still grows. And fire burns eternally where its leaves once were.

A blazing ash lives in the canopy fire of its ash tree for many years at a time, slowly growing in power. It waits there for a wildfire—or the opportunity to begin one—and then it buds. A portion of its power, a new blazing ash, goes out into the wildfire. It encourages the conflagration, helping it along, and seeks a new ash tree to inhabit. There, it begins its own life. Or, if it finds no ash, it dies along with the wildfire.

A brew or spell that requires blazing ash doesn't actually need a piece of the intangible spirit that forms the true blazing ash. Rather, it requires a twig from the spirit's ash tree—burned through, but still magically living.

Within the Blaze: The blazing ash has no physical form; it cannot be touched or harmed in any way. However it can only live and move within a fire, and if dies if the fire it is in is extinguished.

Spreading Flame: The blazing ash can encourage fire around it—an ability it uses to spread within a wildfire, or to defend itself against those who would extinguish it. It has the feat Fan the Flames (though not that feat's prerequisites). Additionally, it automatically opposes any attempt— by any means—to extinguish the fire it is within, using Willing + Will.

Ashes Burn: A fire on an ash tree, while inhabited by a blazing ash, will not kill or consume the tree's trunk and branches, though it will char them. Nonetheless, the fire always burns as though it had fuel. The tree can even continue to grow, charred and without leaves.

Grand Wormwood

Might	Ken	Will	Charm
4	0	4	2
Grace	Wit	Heed	Presence
—	0	-2	6

Speed: 0
Skills: Botany 1, Intimidation 2, Persuasion 3

Regular wormwood is a mere uncommon herb. However, in the right conditions it can be encouraged to grow stronger, fuller, and smarter, becoming the lordly and demanding grand wormwood.

To cultivate grand wormwood, one must plant a ring of small wormwood plants around a previously established wormwood bush. These are to become its subjects. Then, one must honour the central bush, treating it like a king, ensuring it knows it is the grandest wormwood of all. It must receive the finest fertiliser, and regular watering. Bowing to the bush on every interaction with it certainly helps, and some gardeners even go so far as to sacrifice other plants or small animals to it, and lay them upon its roots. The wormwood's subject bushes suffer stunted growth as their energy goes to feed their king, and they need occasional replacement as they wither and die.

A grand wormwood bush is distinguishable by the fact that it grows far taller, just over the height of a man, and develops a clear crown of leaves at its peak. Such distinguishing features are not particularly necessary, however, due to the sheer Presence of the plant—anyone who passes near it can simply feel that it is nearby, and can't help but find their eye drawn to admiring it. The weak-willed feel themselves compelled to serve the bush, humbled by its magnificence. A gardener must be very careful when cultivating the grand wormwood. Give it too little attention, and it shall wither away, regressing to regular wormwood. But a gardener who gives it too much soon finds herself a willing slave to the bush, spending every day bringing it more fertiliser, more sacrifices, and grovelling before it.

The greatest threat of all comes from the interaction of two grand wormwood bushes. Each has been raised to know that it is the king of the wormwoods, the grandest in all the lands. Sensing another grand wormwood—and it might sense one from several gardens away—crushes this notion. In

a lucky case, the weaker-willed bush simply dies of shame. Normally, however, everything ends in blood, sap, and tears. Great swathes of countryside have been known to burn in the ensuing battles.

Wooden: The grand wormwood has 4 Resilience. It cannot move—not even a limb—or speak.

Lord's Servants: A creature encountering the grand wormwood for the first time, or serving it in some fashion, must succeed on a TN 12 Botany + Will test or become the bush's servant. The creature serves the bush willingly and utterly, even to the complete neglect of its own well-being. It may repeat the test when it first grows thirsty, when it first grows hungry, and when it first suffers sleep deprivation, breaking free on a success. It it fails each of these, it serves the bush until the neglect of its own health kills it. Others may attempt to talk or smack it out of its servitude, and isolation from the bush can help.

One Lord: The grand wormwood bush can sense the existence of other grand wormwood bushes within about a kilometre. If it detects one, and both survive the initial shame, it enters a homicidal rage. The TN to resist its Lord's Servants ability increases to 18, and it turns all its servants to eliminating the opposing grand wormwood. It cannot survive in this state for more than a few days. If both opposing bushes still stand at this time, they spontaneously combust.

Ironwood

Might	Ken	Will	Charm
8	—	—	—
Grace	Wit	Heed	Presence
—	—	—	—

Speed: 0
Skills: None

The ironwood is a mighty tree. A fully grown specimen is over 100 metres tall, with a crown just as far across. It grows only in soils rich in iron ores, absorbing the metal to strengthen its wood and support its tremendous bulk. The wood is as hard as iron; it must be forged, not carved.

Many doubt that the ironwood is any more than a mindless plant, but such people have never tried to fell one. Anyone who takes an axe to its trunk suffers immediate retaliation. A single acorn—the size and weight of an anvil—falls from the canopy to land unerringly where they were standing. A fully grown tree has hundreds of these acorns, enough to crush even a large crew of loggers.

Iron: The ironwood is immune to mundane weapons, and to fire. Extraordinary methods are required to fell it. It cannot move—not even a limb—or speak.

Acorns Like Anvils: Any attack against the ironwood made by a creature under its broad canopy provokes an automatic and immediate response; an acorn dropped from its high branches. The ironwood rolls 3d to hit, and 6d+8 for the damage test.

Moly

Might	Ken	Will	Charm
—	3	5	3
Grace	Wit	Heed	Presence
—	5	3	3

Speed: 0
Skills: Botany 3, Projection 3

The moly (rhymes with holy, not holly) is a fairly small herb, much like a daffodil in size and appearance. Each plant grows a single stalk, with a few leaves and a single flower on top. Its flowers are purest white; its roots are deepest black. For most of its life, the moly is a mundane plant. In dispersing its seeds, however, it shows great and terrifying magic.

A moly has a mind. This mind doesn't get up to much; the plant cannot move or see, so it has very little to think about. The mind is only detectable by Projection, a subtle presence in the mental realm. It is not until the plant dies that the mind comes into its own.

The moly is naturally skilled in Projection. At the moment of the plant's death—when it is eaten, uprooted, or cut—the mind cuts free into the mental realm. There, it possesses the body of the creature that killed it. Using the possessed creature, the moly eats its old body, if it hasn't already. It then seeks out a suitably fertile location, and kills itself. The seeds within its belly soon germinate, and the next generation of molies flourish, using the creature's rotting corpse as compost.

With the moly's overwhelming ability in Projection, the only reliable way to harvest the plant and survive is to use another creature. Most witches will use a rat, or some sort of insect. The creature kills the plant and becomes possessed, and the witch must snatch away the moly before it is eaten. With no seeds to disperse, the possessed creature is aimless, and soon dies.

Plant: The moly's plant body cannot move—not even a limb—or speak. While possessing another creature, it can move, and even speak, just as normal.

Projection: The moly's mind automatically enters the mental realm when its plant body dies. It cannot otherwise enter the mental realm in any way. It needs no lifeline, but can only survive a few minutes in the mental realm. The moly can, and will, Mindram and possess the creature that killed its plant body.

Stygian Nightshade

Might	Ken	Will	Charm
2	0	3	0

Grace	Wit	Heed	Presence
5	2	5	3

Speed: 0

Skills: Deception 1, Intimidation 3, Stealth 1, Weaponry 3

Nobody has ever seen a stygian nightshade. It dwells only in dark places; deep caves, and gloomy forests. But what's more, it generates its own darkness. A total and utter darkness: inscrutable even to the greatest seer; unpierceable even by the brightest rays of sunlight. While the plant lives, the bubble of darkness stretches a dozen metres in diameter. Should it be cut, or killed, the darkness shrinks. It still covers every stalk, leaf, and petal, hiding it from view, but only extends a few centimetres from the surface of the plant.

In death, the plant feels quite ordinary. The leaves, stalks, flowers, and even berries feel much like those of its lesser cousin, deadly nightshade. In life, however, it feels much different.

For the stygian nightshade is fiercely territorial. Any creature that enters its darkness immediately comes under assault from all sides. Some say it feels like rending claws, some like writhing tentacles, some like the lash of a scourge. Some feel it shifting, changing as it whips and tears. Some say that the darkness itself must be attacking, for it can assault dozens of people at once; surely impossible for the barely man-sized bush that remains when the plant is killed.

Only fire seems to scare the plant. It casts no light within the darkness, but it keeps burning. Someone who carries a torch can still feel its heat when inside. The stygian nightshade will try to extinguish the flame; trapping the torch-bearer, and the like. But it won't go near the fire itself. Using this, an experienced botanist can reach the heart of the darkness and take a cutting from the bush. Or perhaps, at great risk, uproot it.

A botanist seeking such a cutting is probably up to no good. Ingested, stygian nightshade is even more poisonous than deadly nightshade. One leaf could be cut into a hundred pieces, and each one would still be enough to kill a grown man in mere seconds. Fortunately—or perhaps unfortunately—the bubble of blackness that would surround even such a tiny shred of leaf makes it all but impossible to conceal in a drink or meal. Necromancers, however, are said to have found an even more nefarious use...

Stygian Darkness: The stygian nightshade dwells within a region of impenetrable darkness, about a dozen metres in diameter. No light can pierce this darkness, and no Divination can see within it. The stygian nightshade never leaves this region of darkness.

Writhing & Rending: When the stygian nightshade takes the Attack action, it attacks *every* creature within its darkness. Unarmed, it has +4 accuracy and rolls 5 dice for damage tests, adding its Might as usual.

Chapter 22: Mortuary

Effects of Undeath

The statistics and capabilities of an undead creature are based upon those of the creature whose corpse it is raised from. However, each variety of undead comes with its own associated changes to these statistics, listed in the following sections. Nonetheless, many changes are shared between all reanimated creatures, and are listed here.

Most reanimations do nothing to heal damage to the corpse: both damage suffered before and during death, and any further damage done to the corpse since then. If this reduces its Shock Threshold to 0 or below, the corpse is too mangled to successfully reanimate. Some reanimations also require an unrotted corpse. It usually takes a little over a week before a corpse becomes too rotted for such a reanimation, although temperature and moisture can alter this. Corpses can be preserved by embalming.

A reanimated creature loses its memory and identity. It retains general knowledge such as how to hunt, but forgets such information as the location of its den, and loses any mannerisms that distinguished it in life. It retains general skills, but loses speciality skills, discipline skills, and feats.

Most reanimated creatures also lack many biological processes that they had in life. They do not need to breathe, eat, drink, or sleep. They are immune to poisons, diseases, and the like. Additionally, they cannot heal themselves or be healed, and are unaffected by potions and such. They do not suffer from shock, and are simply deanimated if they suffer a damage test equalling or exceeding their Shock Threshold. They still suffer from exhaustion, although they don't need sleep to recover from it; just rest. Lastly, they cannot produce any venom or other such substances, so any benefit of a venomous bite, sting, or the like is lost.

Types of Undead

Zombie

A zombie is the simplest reanimation possible; the corpse, fully clothed in its own flesh, is simply stood up and walked around as it is. Is it a clumsy creature, with most of the mind rotted away as well, and it only grows worse as the corpse rots further.

A corpse reanimated as a zombie loses 2 points from all attributes except Might and Will. Its Speed is halved. Its Shock Threshold increases by 2, however. If it could fly, it is now too clumsy to do so.

A corpse reanimated as a zombie is not healed of any damage. The reanimation also requires that the corpse is unrotted. Furthermore, it does nothing to slow the rot. A zombie that rots too far loses animation.

Ghoul

A ghoul retains greater mental and physical faculties than a zombie, but this comes at a dangerous price. A ghoul is sustained only by consuming the flesh of its own kind. For example, a rabbit ghoul must consume rabbit flesh, and a human ghoul must consume human flesh.

A corpse reanimated as a ghoul loses 2 points from its Ken, Wit, and Charm scores. It retains the ability to fly, if it could in life.

A corpse reanimated as a ghoul is not healed of any damage. However, an animated ghoul may heal damage by consuming the flesh of its own kind. An entire corpse is sufficient to restore damage equal to its maximum Shock Threshold, with smaller portions restoring proportionally smaller amounts. A ghoul can consume an entire corpse in less than a minute, and there is no end to its hunger: it could consume corpses for hours on end without being

sated. Ghouls created from partial corpses, such as with Undead Head, need only eat their own mass to count it as a full corpse.

Reanimating a corpse as a ghoul requires that it is unrotted. While animated and fed at least one full corpse each week, however, a ghoul does not continue to rot.

Lastly, a ghoul's unnatural hunger makes it harder to control than most undead. It must be fed a full corpse at least once a week, or it always breaks free of the necromancer's control. An uncontrolled ghoul seeks out the flesh of its own kind to eat, instead of the food it would normally, and will kill to acquire it. Even a ghoul reanimated as a haunt is not immune to this: it goes insane with hunger after a week, and does not return to sanity until it has fed again.

Draugr

With all the moisture drawn out of a corpse, it is not only prevented from rotting, but can also be freed from the bloated clumsiness that afflicts zombies. The result is a draugr (plural draugar). The better preservation also grants it a better memory and senses.

A corpse reanimated as a draugr loses 2 points from its Wit, Charm, and Presence scores. It retains the ability to fly, if it could in life.

A corpse reanimated as a draugr is not healed of any damage. The reanimation requires that the corpse is unrotted, and it also must be embalmed by desiccation (drying out). This usually is usually done using salt, but can happen naturally to creatures that die in deserts.

To remain animated, the draugr must be kept dry; water bloats the corpse, starts it rotting again, and immediately ends its animation. It might manage a 30 second sprint through light rain, but heavier rain is too much. Given a heavy leather coat, it might just about be able to travel through rain, but the moisture will still get to it in a couple of hours. The draugr is aware of this limitation, and will avoid moisture when not under a necromancer's direct control.

Draugar are often used to guard ancient tombs, sealed inside where water cannot intrude.

Sea-Draugr

The sea-draugar are, in many ways, the complete opposite of the regular draugar. Creatures of seas and lakes, they can only be animated from the corpses of those who died by drowning. They revel in their water-bloated flesh, lurking beneath the surface and dragging their prey to join them in their watery grave.

A sea-draugr is subject to the same rules as a regular draugr. It also gains a swimming speed equal to its land speed, or half its flying speed, whichever is greater.

However, instead of remaining dry, an sea-draugr must remain soaked. It functions best when immersed in water, and begins to weaken about five minutes after it emerges. After about ten minutes, it dries out too much and completely loses animation.

Regular wetting can extend this time; it might get half an hour in rain, or even an indefinite time if the rain is sufficiently torrential. *Continuous* attention using Condensation, or a couple of uses of Flash Condensation every 5 minutes, also suffices. However, it must be completely immersed for at least 8 hours each day. Just like a draugr, a sea-draugr is aware of this limitation, and will seek out water.

As long as the corpse remains animated as a sea-draugr, and sufficiently wetted, it will not continue to rot.

Skeleton

A skeleton is the result of reanimating only the bones of a creature, the flesh rotted or carved away. The bones arrange themselves in the air, supported by nothing but the will of the animating witch, and the creature's conviction in its own shape. The result is a creature far less clumsy than a zombie, but not so resilient.

A corpse reanimated as a skeleton loses 2 points from all attributes except Grace and Will. Its Shock Threshold is also reduced by 2, in addition to the loss from the reduced Might. The mere bones of wings are not sufficient to allow it to fly, if it previously could. It also sinks in water, but may move along the bottom.

Requiring only the bones, a skeleton is not affected by most damage sustained by the corpse.

Only a critical success on a damage test, or an intentional effort after death, will typically have broken any bones. Likewise, it is not affected by damage in the course of its undeath; any blow insufficient to scatter it across the floor is insufficient to scratch its bones.

A skeleton lasts a long time without decomposing; at least a decade, and even longer if kept dry.

Living Fossil

A living fossil is much like a skeleton, except that the bones have been mineralised, impregnated with stone. The essence of earth permeates the creature, strengthening it.

A living fossil uses the same rules as a skeleton, except that its Might is not reduced. Additionally, fossilised bones do not decay, lasting millennia and more.

Blazing Skeleton

A blazing skeleton can only be made from the charred bones of a creature that died burning. Flames race across its bones as it walks, and its eye sockets blaze like the sun. It spreads destruction wherever it steps, leaving fire and ash in its wake.

A blazing skeleton mostly uses the same rules as a skeleton, with a handful of differences. Firstly, the bones used to create it must be charred by fire. This should not be enough to totally destroy the bones, but even badly fire-damaged bones have no ill effects on the resulting blazing skeleton.

Secondly, the blazing skeleton always burns, as long as it is animated. It burns without fuel, and without damaging itself—in fact, it is immune to all harm from fire and heat. The fire goes out if the blazing skeleton loses animation. Conversely, the blazing skeleton loses animation if the fire is extinguished, such as by being immersed in water. The fire is somewhat robust, however; it can survive moderate rain, simply causing the droplets to boil away.

The blazing skeleton's flames produce heat, and can combust things, just like normal flame. They will ignite most combustible materials they touch. A blazing skeleton's unarmed attacks also ignite the target, at 2d, or add 1 die of fire to a target who is already burning.

Shade

While it is truly an undead, a reanimated corpse, a shades bears some resemblance to ghosts. It shares some of their insubstantial nature, being a part of this realm, but not truly a creature of it. It always appears to be wreathed in shadow, and every part of it is dark: black or grey. Its facial features are indistinct, or even absent.

Although it is formed from a creature's body, a shade is insubstantial. It often finds its fingers passing straight through objects, like shadows flitting over them. Although this makes it harder for it to affect the world, it also affords the shade a degree of protection. Swords can pass right through it, without even disturbing it.

Light, however, brings the shade form, clarity. This makes it vulnerable. Worse still, sunlight can burn it away entirely, destroying it.

A shade loses 2 points from its Ken, Charm, and Presence scores. Furthermore, its insubstantial nature causes it to lose 5 points from its Might score. However, it suffers no penalties to vision in low-light conditions, or even complete darkness. And, in complete darkness, it is immune to all physical harm.

Light, even dim light, makes the shade vulnerable again. If the light falls only on part of its body, only that part is vulnerable. Sunlight, however, is worse. The shade suffers a 5d damage test every round that it is exposed to direct sunlight. Reducing exposure can reduce the number of dice rolled for the damage test, but even if it wrapped entirely in thick black cloth, leaving just its eyes exposed so that it might see causes it to suffer a 1d damage test every round.

Reanimating a corpse as a shade requires that it is unrotted, but it does not continue to rot while it is animated. When the shade is deanimated, it leaves the corpse fully corporeal again, albeit with a slightly dark pallor, and still affected by any damage the shade suffered. If the shade is deanimated in sunlight, however, it burns away entirely, leaving no corpse—not even ash.

Wraith

A wraith is the invention of a foul necromancer from a bygone era. She sacrificed dozens of people to the darkness of a stygian nightshade, then

recovered their flayed corpses for reanimation. The result was a variety of shade that carried the stygian nightshade's wicked claws, able to rend flesh despite their intangibility. The process has been refined since, and needs nothing more than a sprig of stygian nightshade. However, it still only works on the corpses of creatures that died violent deaths.

A wraith appears just like a shade, and uses all the same rules, except for two differences. Firstly, the wraith can affect the physical world with full force; it loses no Might.

Secondly, it sprouts wicked claws of stygian darkness, increasing the number of dice it rolls for unarmed damage tests. A creature with an effective unarmed attack rolls 1 additional die, to a maximum of 5. A human, or other creature with proper hands, always rolls 5 dice. A creature without effective unarmed attacks gains no benefit.

Haunt

A haunt is the result of necromancy that is beginning to lift itself from mere reanimation towards the ideal of resurrection. It is the result of imbuing a soul into a more conventionally reanimated undead such as a zombie or skeleton. It is subject to the usual modifications to its statistics, as appropriate to the kind of reanimation.

However, a haunt retains its memories, identity, and free will, and is not subject to the usual hunger. It is not controlled by the necromancer who reanimated it. Furthermore, its Might and Grace are the only attributes subject to change; the other six are always unchanged. It retains all its skills and feats. It is still subject to all the benefits and detriments of its loss of biological processes, such as immunity to suffocation, disease, and potions. Lastly, it is still subject to usual rules for damage and rotting, so may require Stitches.

A creature can only be reanimated as a single haunt at a time, even when using feats such as Partial Undead.

Names for haunts vary considerably, with many haunts themselves finding the term unpleasant. They may refer to themselves as the Souled, or using some other name.

Part V

The Big Book of Familiars

Chapter 23: Familiars

Familiar Animals

Badger [15 XP]

Might	Ken	Will	Charm
0	1	3	-1
Grace	Wit	Heed	Presence
1	1	1	1

Speed: 8

Skills: Crafting (Earthworking) 2, Intimidation 1

Badgers are striped, stocky, burrowing omnivores. They are normally docile, but have large claws, a strong bite, and a vicious streak when cornered. A badger's network of underground tunnels, called a sett, can stretch for a mile or more. Witches who take badgers for familiars are often reluctant to leave their territory, but will defend it to the death.

Bite & Claws: The badger rolls 4 dice for unarmed damage tests.

Snuffling & Rooting: The badger rolls an extra die on Perception tests relying on smell. It rolls a second extra die if the test is to detect something buried or underground.

Burrowing: The badger can burrow through about a metre of loose earth in 2 minutes, or a metre of packed earth in 5 minutes. It leaves a tunnel behind it.

Honey Badger [10 XP]: The badger rolls 5 dice for unarmed damage tests. It increases its Shock Threshold by 2.

Beehive [40 XP]

Might	Ken	Will	Charm
-5	3	3	-1
Grace	Wit	Heed	Presence
1	-1	1	2

Speed: 6 flying

Skills: Botany 1, Flying 1, Performance (Dancing) 1, Weaponry 1

Bees are more than just social creatures. A bee, such as it is, barely has a mind at all. Only the beehive, as a whole, can be considered to have a real mind. As such, a witch does not take a bee as a familiar, but a beehive.

Taming a beehive is no easy task, and the ritual to bind one as a familiar is further complicated by the distributed mind. Such a binding is an impressive feat, and a witch who has managed it can command a lot of respect from those who recognise this.

Hive: While the hive stands and bees reside within, the swarm is not dead. Swarms of bees can leave the hive, though they cannot be away from the hive for more than a day. The loss of the swarm does not kill the beehive, although a beehive that loses many swarms in quick succession will not be able to provide more.

Swarm: Being composed of many individuals, a swarm does not suffer injury in the same way most creatures. It is not subject to shock, and is destroyed only when it has taken 15 damage. However, the swarm grows depleted as it loses bees, and suffers a -1 penalty to all tests (including damage tests) for every 3 damage it has taken. A swarm can be healed only by being replenished from the hive.

Sting: A swarm rolls 4 dice for unarmed damage tests, which are not affected by the swarm's Might. This damage is dealt by injected venom. A successful attack by the swarm also deals 3 damage to the swarm itself, as bees are killed by stinging.

Dragonfly/Damselfly [10 XP]

Might	Ken	Will	Charm
-5	0	1	0

Grace	Wit	Heed	Presence
3	0	1	-1

Speed: 15 flying
Skills: Flying 2, Stealth 1, Weaponry 2

Dragonflies—and their cousins the damselflies—live for several years under the water, before they grow their wings and emerge. This adult stage only lasts a few months, and it is in this time that a witch must capture it and bind it as a familiar. It is a quick and nimble flyer, and a voracious predator. Albeit only of other insects.

Tiny Predator: The dragonfly cannot effectively attack anything much larger than itself, but rolls 4 dice for unarmed damage tests when picking on something its own size.

Dartwing: The dragonfly's Dodge Rating is increased by 2.

Duck [5 XP]

Might	Ken	Will	Charm
-2	1	2	1

Grace	Wit	Heed	Presence
1	2	1	0

Speed: 4, 4 swimming, 15 flying
Skills: Flying 1

Due to a duckling's tendency to imprint on humans, it is really quite easy for a witch to tame one and bind it as a familiar. Some ducks find themselves as familiars within a day of hatching.

Waterfowl: The duck can not only swim, but can take off from the water's surface.

Fox [15 XP]

Might	Ken	Will	Charm
-1	2	2	2

Grace	Wit	Heed	Presence
2	3	2	1

Speed: 12
Skills: Deception 2, Insight 1, Perception 1, Stealth 1

Cunning, sly, and quick-witted, foxes are much like many witches. Combined with their nimbleness, light feet, and a surprisingly strong bite, they can make invaluable familiars.

Bite & Claws: The fox rolls 3 dice for unarmed damage tests.

Hamster/Gerbil/Guinea Pig [0 XP]

Might	Ken	Will	Charm
-3	1	2	2

Grace	Wit	Heed	Presence
1	1	1	0

Speed: 6
Skills: Socialising 1

Hamsters and their ilk make popular pocket pets, and hence prime candidates for familiars. Certainly less repulsive than a rat, a hamster can even be disarmingly cute.

Keen Smell: The hamster rolls an extra die on Perception tests relying on smell.

Hedgehog/Porcupine [0 XP]

Might	Ken	Will	Charm
-3	1	3	1

Grace	Wit	Heed	Presence
0	1	1	1

Speed: 6
Skills: None

Hedgehogs have prickly exteriors, but they're softies on the inside. Witches who take hedgehog familiars are often much the same. A hedgehog can

curl into a ball for defence, stabbing an attacker with its spines.

Keen Smell: The hedgehog rolls an extra die on Perception tests relying on smell.

Spiny: Any creature which hits the hedgehog with an unarmed attack suffers a 2d damage test.

Curl: The hedgehog may curl into a ball on its turn. It cannot move or take an action that turn, but gains +1 Resilience until the start of its next turn.

Scorpion [5 XP]

Might	Ken	Will	Charm
-4	1	2	-2

Grace	Wit	Heed	Presence
1	1	2	0

Speed: 6

Skills: Intimidation 1, Weaponry 1

Scorpions are best known for the venomous stingers on their tails, curled above their bodies and held ready to strike. However, they often overpower their prey—mostly insects and spiders—using their pincers. Slipped into a sleeping victim's room, they can even make potent assassins.

Pincers: The scorpion rolls 2 dice for unarmed damage tests using its pincers.

Tail Sting: The scorpion can make attacks with its tail stinger, injecting a deadly venom. Unlike its pincers, this does not cause an immediate damage test. Symptoms begin after about 5 minutes. Muscle twitches, stiffness, and even paralysis ensue over the next few hours. Victims must make a Might test to determine the severity and duration of symptoms. Critical failure on this test leads to death.

Serpent [15 XP]

Might	Ken	Will	Charm
-1	1	2	2

Grace	Wit	Heed	Presence
1	2	2	1

Speed: 6

Skills: Deception 2, Intimidation 1, Perception 1, Weaponry 1

Silver-tongued, slithering, and sly, a serpent is a favourite among some of the nastier witches.

Forked Tongue: The serpent rolls an extra die on Perception tests relying on smell or taste.

Bite: The serpent rolls 3 dice for unarmed damage tests.

Viper [10 XP]: The serpent can inject venom with its bite. If it does so, it rolls 5 dice for the damage test. The target must succeed on a TN 15 Might test or suffer paralysis over the next 5 minutes. Death often ensues, without medical attention.

Constrictor [10 XP]: The serpent gains a Might score of 1 (instead of -1), Athletics 1, and rolls an extra die on tests to entangle or restrain creatures. It rolls 4 dice for unarmed damage tests, and may roll such a damage test without first making a test to hit when it takes the Attack action targeting a target it has entangled.

Sloth [10 XP]

Might	Ken	Will	Charm
2	1	3	1

Grace	Wit	Heed	Presence
-3	1	1	1

Speed: 1

Skills: Athletics 1, Stealth 1

Sloths are best known for their speed—precisely, their utter lack of it. Although slow, they are strong and dependable. They pair well with very deliberate witches.

Arboreal: The sloth can climb at its full Speed, and hang upside down indefinitely without tiring.

Claws: The sloth rolls 3 dice for unarmed damage tests.

Slow Breather: The sloth can hold its breath for up to 30 minutes.

Squirrel [0 XP]

Might	Ken	Will	Charm
-3	2	2	1

Grace	Wit	Heed	Presence
1	1	2	0

Speed: 12

Skills: Athletics 1

Squirrels are best known for their nut-hoarding, and often attract witches with similar tendencies. They have an excellent spatial memory, as well as being very fast climbers.

Climber: The squirrel can climb vertical surfaces at its full Speed. It does not require a test unless the surface is smooth and hard, such as metal.

Scatter-Hoarder: The squirrel rolls 2 extra dice on tests to recall locations.

Flying Squirrel [5 XP]: The squirrel gains Flying 1, and can glide when it leaps from high places. It can travel a horizontal distance equal to twice the height it falls from. It suffers no damage from a fall as long as it is conscious and unrestrained.

Chapter 24: Familiar Feats

Familiar Feats

Crowing Portent [5 XP, Divination]

Prerequisites: Divination 1, One for Sorrow, crow familiar

A crow is a powerful portent, even if it's your familiar. You may use your familiar as the required bird for One for Sorrow. If you do so, you may use your familiar's Divination skill in place of your own for any tests as part of that Foresight, even if you cannot consult properly with it.

If you also have Seven for a Secret, you can use your familiar as one of the seven required birds, and gain the same benefit from doing so.

Part VI

Creatures of the Night

Chapter 25: The Night Curses

MIDNIGHT. The witching hour, many say. But when the sun goes down, and the moon rises, there are far more terrible things abroad than witches.

Rabid beasts with wicked claws, howling their anger at the full moon. Dead men walking, stalking their prey by night, drinking the blood of the innocent. Victims of the Night Curses. Werewolves and vampires.

The two curses—lycanthropy and vampirism—are, truthfully, unrelated. In fact, while lycanthropy only afflicts the living, vampires are a variety of undead. But the two are often treated together, as a result of their similarities. Both creatures emerge at night: vampires to avoid the sun, and werewolves as they are changed by the moon. Both can turn innocent, friendly people into bloodthirsty monsters. And both curses are spread, more or less, by a bite.

A Mixed Curse

Some people might find the idea of lycanthropy or vampirism to be appealing. A transformed werewolf is a mighty beast, capable of taking on several armed men. And a vampire is immortal, without any of the drawbacks of being a skeleton.

But it is important to remember that they are still curses. The drawbacks almost *always* outweigh the benefits. A transformed werewolf loses its mind—it becomes worse than a mere animal; bloodthirsty, almost rabid. A vampire arguably has it worse. At least a werewolf's curse only afflicts it once a month; a vampire can never venture outside during the daytime. And sunlight is far from their only weakness: garlic, running water, wooden stakes, even the inability to enter a place uninvited.

Those who rail against the curses tend to find that they grow quickly worse. A werewolf can't resist the urge to transform under a full moon for any longer than it can resist the need to breathe. Those who try often find themselves transforming unprepared, and might slaughter their whole family, or village, before the sun rises again. A vampire who tries to resist the bloodthirst will inevitably find itself driven insane, to similarly murderous effect. There are tales of a few who tamed the beast inside for long enough to find a cure, but they are far outnumbered by the tales of those who failed.

Those who embrace the curse, however, often find that they can make it work *for* them. They can derive strength from it, ameliorate its weakness, and even derive entirely new abilities from its power. They will always suffer the worst of its drawbacks—these are unavoidable—but they can soon come to live with it. They may even, eventually, come to count it as a blessing.

Using the Night Curses

Frankly, this would be a rather boring expansion book if it added nothing but two new kinds of monster for the player characters to run up against. You can certainly use vampires and werewolves this way; either as antagonists, or as tragic victims in need of the protagonists' help. However, becoming a vampire or werewolf is also designed to be a valid option for a player character.

Lycanthropy and vampirism are primarily curses, so they will, on the whole, hinder a character. As such, there is no XP cost for becoming a werewolf or vampire. Players may choose, with GM permission, for their witches to already be cursed at character creation as part of their backstory. They may also be cursed during play, willingly or unwillingly, by another vampire or werewolf. The means by which the curses are transmitted are detailed in Chapter 26 and Chapter 27.

Note that this willingness or unwillingness refers to the *character*. Inflicting lycanthropy or vampirism on a character against the player's will can lead to discontent. Lycanthropy is not so bad—the curse only comes around once a month, and can be handled with the help of the coven—but vampirism is more potent, and can ruin a character. With an enthusiastic player, however, a character contracting one of the Night Curses can make for a potent piece of plot.

A character afflicted with a Night Curse has a few options. They may simply try to live with it, perhaps employing the help of the coven in avoiding its most terrible consequences. They may seek a cure, and advice to those doing so is presented in the following section. Or they may embrace the curse, working to tame and enhance its powers, while ameliorating its greatest weakness. To this end, Chapter 26 and Chapter 27 present a variety of feats, available to werewolves and vampires respectively. These feats may be taken as normal by a character with the appropriate curse, and do not count as part of any discipline of magic.

These feats are the main reason, besides providing drama and plot hooks, why a character would choose for their witch to be afflicted with a Night Curse at character creation. Being cursed in such a way always requires express permission from the GM, however. The GM should always consider such requests carefully, and shouldn't feel guilty about declining them.

Player characters with a Night Curse certainly do not fit the tone of every game. In fact, such a character could very easily come to define the tone of the game, as it revolves around their struggles to live with the curse, or to cure it. There's nothing wrong with such a tone, as long as it doesn't steal the spotlight from the other characters. In the extreme, a game where every member of the coven is subject to one Night Curse or the other could certainly prove fun. But a game without any Night-Cursed characters at all should probably still be the norm.

In general, a vampire character will have a more profound effect upon the game than a werewolf character. A vampire's weakness are far more numerous, and far more prevalent, than silver and full moons. Similarly, the vampire feats provide far more widespread benefits; a werewolf will be almost entirely normal as long as they remain in human form.

Curing the Curses

Chapter 26: Werewolves

THE barest sliver of moon utterly failed to light the village beneath. This did not trouble the man who strolled down its streets, heels clicking on the cobblestones. The blackness rather matched his cloak as it rustled in the breeze behind him. And his boots, trousers, and cloak. Only his shirt—white, crisp, recently starched— stood out. There was blood on it. It wasn't his.

The streets ran red, too. It was something of a waste, he mused. But he didn't mind. He'd had his fill already, had it hours ago. And there would be other villages, for next time.

He passed the inn. No laughter echoed from within, like it had when he'd arrived. One of the shutters hung wide open, but no light spilled out. The barkeep hung over the windowsill. His face was deathly pale, his eyes blankly staring. The man strolled on.

Ahead, a young girl rounded the corner, walking into his path. She wore a grey nightgown and a pointy nightcap, and pushed a broom in front of her. The man smiled. Perhaps the night's fun was not yet over.

"Shouldn't you be in bed, little miss?"

The girl looked up. Her face was untroubled, seemingly oblivious to what had been going on in her village. "Shouldn't you, too?"

"Ohh, I'm sure my parents won't be missing me. But—"

The girl looked him up and down before cutting him off. "No, I don't imagine they would be."

The smile dropped from the man's face, replaced with a look of annoyance. "Why don't you run home to your mummy and daddy?" he snipped.

"They're dead," replied the girl. Her face remained a mask of utter unconcern. "But I imagine you knew that."

"Who are you?"

"I could ask you the same question."

"Who am I?" The man drew himself up to his full height. "I am—"

"Kurt." The girl cut him off again. "Spawn of Skew, spawn of Varian."

The man smiled again. "Ahh, I see. You've done your research. A Hunter, at your age? I'm impressed."

"Spawn of *me*." The girl smiled at last, showing her teeth. Her long, pointed teeth.

The man's smile fled, and he died with horror plain upon his face.

197

Chapter 27: Vampires

Bloodsuckers. Night-stalkers. Burning in daylight; casting no shadow. Unholy fiends, preying upon the innocent. Vampires are all this, and worse. But not all of them.

Some skulk in darkness like rats, feeding while their prey sleep. Some are refined gentlemen, living in towering castles, and inviting young maidens to dinner. Some are savage beasts, leaving whole villages awash in blood. Some even try to maintain the life they once had, hiding their curse from friends and family, or seeking help to deal with it.

Although vampirism is a curse of undeath—Necromancy without any necromancer—it falls halfway between mere reanimation and true resurrection. In truth, vampires are a kind of haunt. They are dead, but they retain their memories and personalities from life. Even their souls are returned to their bodies.

Befitting vampirism's nature as a curse, however, the process is flawed. The lack of a reflection betrays it the most. The vampire's soul is twisted in some indefinable way. It is hollow, lacking substance.

A vampire has a hard time feeling fulfilled. The bloodthirst is the most obvious manifestation, but it subtly penetrates all aspects of the vampire's being. Vampires are often greedy, jealous, or depressed. However much they acquire in their eternal lives, it will never quite feel like enough. They will never feel content. It's a steep price to pay for immortality.

Becoming a Vampire

Vampire Traits

Vampirism is generally the more alluring of the Night Curses. It isn't *all* drawbacks; at the very least, it offers immortality. Those traits that are specifically weaknesses are described in the next section, while this section describes more general traits.

Undeath

A vampire is a walking, talking corpse; one of the undead. She has almost no biological processes. She does not need to eat, breathe, or drink water. She can ingest food and water if she wishes, but gains no benefit from it. She is immune to diseases and poisons, and cannot be affected by potions, or other such mixtures.

She does not heal naturally; she can only heal by drinking blood. Unlike most undead, she must still sleep. She still suffers from exhaustion, and recovers from it in the usual fashion.

A vampire's body does not rot like a zombie's. In fact, she does not age at all. A child who becomes a vampire remains a child indefinitely, although she continues to learn, and her mental development is normal. Vampires do not suffer from senility, although any atrophy or memory loss that they suffered before they died is not repaired. In fact, vampires are immortal as long as they are not killed.

Vampire Weaknesses

Mythology is rife with tales about the weaknesses of vampires. Many of them are false, but, unfortunately for the vampires, most are actually true. The worst of these are burning in sunlight, and the inability to enter a dwelling without an invitation, but there are also several other annoyances that can quickly prove fatal.

Many of the purported weaknesses of vampires—fire, or a stake to the heart—are a little unremarkable in that they will kill non-vampires just

as well. There is still an element of truth in these tales however. Powerful vampires can develop a resistance to more conventional methods of murder, but these methods might still work against them. These weaknesses are not listed here, as they are irrelevant to a newly-cursed vampire, but are detailed in the feats that make them relevant.

Sunlight

Invitation

A vampire cannot enter a dwelling, or other building, without an invitation. A physical barrier seems to exist at the threshold for her; she can even be thrown against it. Furthermore, she is prevented from influencing anything, or anyone, inside in the building through most mundane or magical means. Items she throws, or arrows that she fires will bounce off the same barrier that she would, unable to enter the building or to damage it.

Nor can any magic she works affect anything inside: wind she is Willing stops at the barrier; her sympathetic links transmit nothing while one end is inside; she cannot place a Scrying sensor inside; she cannot even work Headology upon the inhabitants. The barrier even stretches into the mental realm. Her influence is essentially limited to mundane communication; the barrier does not block sound or light, so she can talk to the inhabitants as normal. The vampire's familiar, golems she has animated, and undead under her control suffer from the same limitations that she does. An Animal Companion is its own creature, however, and is unimpeded. A vampire's brew also continues to work if taken inside; she is working no magic upon it after its creation.

For a vampire to enter, the invitation must come from someone who would typically have some right to offer an invitation into the building. The homeowner will certainly suffice—as will other invited guests, in many situations. Someone who has, themselves, entered without an invitation certainly does not count. Interestingly, this leaves some buildings without anyone who could validly invite the vampire in. For example, the owner of a tomb is typically too dead to offer an invitation. Consecrated ground requires the permission of the god to whom it is dedicated, and gods aren't know for being talkative. Consecrated ground is a special case

in that a vampire cannot cross it even if no building stands on it.

The invitation need not be verbally explicit—someone holding the door open, and standing aside to let you in will suffice—but it must be communicated to the vampire in some fashion. The invitation remains valid until it is revoked. It can be revoked by anyone with the power to grant a valid invitation; it need not be the person who granted the invitation in the first place. An invitation is also revoked if the person who granted it would no longer be able to do so; if they no longer own the house, for example, or if their own invitation into the building is revoked.

If the vampire is inside the building when her invitation is revoked, she may remain there as long as she likes, but cannot re-enter once she leaves. As long as she remains in the building, she is not subject to any of the other limitations on affecting the inhabitants. Her familiar, golems, and undead cannot re-enter, however, even if she remains inside.

Despite all the rules, there will still come a time where it is ambiguous whether a vampire can enter a building or not. Is this construction really a building? Is this person allowed to offer invitations? Was that gesture really an invitation? This limitation exists largely in a vampire's mind, so resolving ambiguous cases is largely a matter of convincing herself that her invitation is valid. Treat this similarly to the rules for improvising magical equipment: have the player provide a justification, use it to set a TN, and call for a Will test.

Reflection

A vampire cannot be seen indirectly; she doesn't appear in mirrors, she doesn't cast a shadow, and she can't be seen by Scrying. This may seem like an advantage, but the fact that her clothes still appear means it does little more than give away her vampiric nature.

Garlic

A vampire is dangerously allergic to garlic (common herb). Against the skin, it merely burns a little, dealing a 1d damage test. Biting into a clove, however, deals a 5d damage test. This damage test sends the vampire into shock as normal; it doesn't cause immediate death, like sunlight. If she swal-

lows any garlic, however, it continues to burn inside her. This is typically lethal.

Garlic-based potions, such as Garlic Solution, are also normally lethal. Remember that the vampire is only affected by the garlic, and not by the normal effect of the potion.

Running Water

Chapter 28: Feats of the Night

I N a world where werewolves and vampires run rife, there are many more who suffer than those directly afflicted by the Night Curses. Prey to a rabid werewolf; cattle to a thirsty vampire; the friends, family, and neighbours of the afflicted. There are even those who style themselves as Hunters, dedicating their lives to ridding the world of the Night Curses. Many of these people get by on hopes, prayers, and, if they're very lucky, a silvered sword. Some, however, are witches. And witches are not known to take these matters lying down.

This chapter provides a few feats that may be helpful to werewolves, vampires, and the friends and enemies of these creatures. However, these feats do not rely upon contracting one curse or another; they may be taken by any witch, whether she is a werewolf, vampire, or neither.

Each of these feats counts as part of an existing discipline, listed alongside the feat name. If that discipline has a governing skill, the feat provides, and benefits from, the same skill discounts as any other feat in the discipline.

Part VII

Bloodbound

Chapter 29: Blood Magic

Feats

Blood Binding [15 XP, Sympathetic Magic]

Prerequisites: Sympathetic Magic 1, Taglock Binding

Blood is the most powerful taglock. With enough of it, you can forge an even stronger sympathetic link.

If you use blood as the taglock for Taglock Binding, it establishes a standard sympathetic link, instead of a weak sympathetic link.

Total Bloodbind [10 XP, Sympathetic Magic]

Prerequisites: Sympathetic Magic 1, Blood Binding

A drop of blood is potent. *Soaking* the symbol in blood is simply overwhelming. If you soak the whole symbol in the target's blood while using Blood Binding, it establishes a strong sympathetic link. Soaking a typical hand-sized poppet or effigy requires 1 dose of blood, but larger symbols might require more.

Blood Thicker Than Water [10 XP, Brewing]

Prerequisites: None

Blood runs in the family. You may create a person's blood by combining the blood of their ancestors in appropriate proportions. In the simplest form, you simply mix together the blood of both their parents. However, you may do this recursively: for example, you may form the target's blood from the blood of their mother and both their paternal grandparents in the correct ratio.

The resulting blood is treated as having come from the person for all purposes. It is now a taglock connected to them, and no longer to any of the ancestors. Volume is conserved, and thus this produces a total amount of blood equal to the total amount combined, which may be less than a dose. The blood may be mixed in any vessel, and doesn't require heating.

Bones of the Ancestors [10 XP, Brewing]

Prerequisites: Brewing 1, Blood Thicker Than Water

Using blood from a person's ancestors is all well and good while they're alive, but much trickier once they're dead. You've learned a useful workaround, as long as you can dig up up their bones or ashes. You may use taglocks other than blood when you use Blood Thicker Than Water, ignoring ratios, as long as you still use blood from at least one ancestor.

Doing things this way is more complicated, and thus requires a heated cauldron. The amount of blood produced is equal to the amount of blood used, ignoring all other taglocks.

Chapter 30: Contracts

Contract Law

Contracts are among the most complicated of all magics. In fact, much of the skill in using contracts lies in making them complicated enough to hide loopholes, or catches, to dupe the other party and come out on top. The other side of the coin is understanding them well enough to avoid being caught out by the same tricks.

Some players, and some GMs, will revel in this complication, loving the battle of wits as they open and close loopholes in the contracts they write. Others, however, will think it too much like work, preferring not to bog down play with such details. As such, there are two ways to use contracts in your game. The players and GM should agree on which method is being used before anyone takes feats from this chapter, to avoid confusion and disappointment.

The first way is to write them yourself—word for word. You can even put your character's signature upon them—perhaps in red pen—and use the piece of paper as a prop around the game table. The GM might offer you the chance to make a test to spot a loophole, if they see one that you haven't, but ultimately, the words written upon the paper are the words that form the contract in-game.

The second method is for you just describe the intent of the contract to the GM. The GM can then call for a test—possibly opposed by the other party in the contract—for your character to draft the contract. On a failure, the GM can invent a loophole to catch you out on, while on a success you write a clean contract, or could even catch the other party out.

Tests related to contracts use the Lore (Contracts) skill. Unlike most Lore skills, which are typically paired with Ken, most Lore (Contracts) tests will use Wit. Writing and spotting loopholes and other tricks is less about rote learning, and more about outwitting the other parties to the contract.

Creating Contracts

In-game, a contract is a magical agreement brought into existence using a written document, signed in blood. A contract consists of three parts: stipulations, penalties, and signatories. All three must be present on the written document. The words upon the document form the binding rules of the contract—any spoken agreements do not matter, only what is written.

There are two steps to creating a contract. The first is writing the document, specifying the stipulations, the penalties, and who the signatories are to be. The second is getting each signatory to sign the document. The document must not be modified during the second step. If it is altered at any point after the first signatory signs, but before the last signatory signs, then it becomes void.

Once the last signatory signs it, the contract takes effect. Every signatory is immediately, magically aware of this, regardless of whether they are currently present. From this point onwards, the document used to create the contract is no longer relevant. It can be modified, or destroyed, without affecting the terms of the contract itself.

Not just anyone can write a magically binding contract, although anyone can sign one. The contract must be penned by a person with the Signed in Blood feat in order to make it magically binding. However, the person who pens the contract does not need to be one of the signatories on it.

Several feats allow extra penalties or clauses to be specified upon a contract. The person writing the contract must have all the relevant feats for any additional penalties or clauses they use. However, several people can collaborate to write a contract,

and in doing so can combine their sets of feats to determine the contents of the contract. To do so, they must all have the Signed in Blood feat, and be able to pass the written document around, all taking turns writing upon it before anyone begins to sign it. People without the Signed in Blood feat may be involved in the discussion, providing input or even advice, but cannot help to pen the contract except to sign it.

Signatories

A contract comes into effect when it is signed in blood, by everyone it is to affect directly. A contract must specify all its signatories as part of the main text, before anyone signs it. These specified signatories are the only people who may be directly affected by the penalties of the contract—they are the ones who have agreed to its terms.

A signature does not need to be a name; it is often just an "X", or a paw-print. The important aspects are that it is made by the signatory, in the signatory's blood, with the intent to sign the contract. Note that, although they must intend to sign the contract, they might be doing so reluctantly. A contract signed under duress is still valid. Furthermore, there is no requirement that the signatory has even read the contract.

Stipulations

The first part of a contract, apart from the list of signatories, is the stipulations. These specify a set of things that must (or must not) happen, and which signatory is responsible for ensuring they occur. For example "Agatha must ensure that Brynston Tower falls by midnight," or "Agatha must not tell anyone about the Sword of Queen Grima."

Stipulations may specify a time in which they must happen, but they do not have to. It is not always necessary—"Agatha must not tell anyone about the Sword of Queen Grima" simply applies forever. But for cases where it is necessary, its omission provides a common loophole. For example, "Agatha must ensure that Brynston Tower falls" is a stipulation that Agatha can never be penalised for breaking, as there is always the possibility that it will fall at some later date.

If a stipulation is violated—and any one of the signatories becomes aware of the violation—then the penalties take effect upon the signatory who violated them. If multiple signatories violate their stipulations, they are all penalised.

Note that, unlike most Headology, it is not only belief that matters. A signatory must be aware of the violation, but the violation must also have actually occurred. Also, note that the signatory who learns about the violation may be the same signatory who will be penalised for it—you can never get away with intentionally breaching contract. If there is some ambiguity about whether a stipulation has been violated, then the GM is the final arbiter. However, the GM may call for the signatories to argue their cases, perhaps with associated tests.

Penalties

Accompanying each stipulation in a contract, there should be a penalty. One penalty may cover multiple stipulations, and violation of one stipulation may trigger multiple penalties. However, penalties can only affect the signatories who violated the associated stipulations.

Several varieties of penalty are possible in a contract, but only one is possible for a novice contract-writer: the liar's curse. Others must be learned through feats. Every signatory upon a contract becomes aware when a stipulation is violated and a penalty takes effect.

If a penalty has a duration, such as the liar's curse, then the contract must specify how long it lasts. This might be a set length of time, until a certain condition comes to pass, or even forever. As with violations of a stipulation, any condition that ends a penalty must be detected by one of the signatories on the contract, and all signatories are made aware when a penalty ends.

Contracts can also be written without stipulations, to bring some penalties into effect on some signatories immediately as the contract takes effect. This may be particularly useful when forcing someone to sign a contract under duress. It can also be used with penalties that can have some beneficial effect, such as a contract that provides Liar's Location between all members of a coven. A contract can mix and match between penalties that occur immediately and those that are imposed by breaking stipulations.

The Liar's Curse

The liar's curse is the standard penalty, available to anyone who can write a contract. Anyone who breaks a contract and has the liar's curse imposed upon them is magically marked as untrustworthy, a liar and an oath breaker. This acts as a magical influence on all who interact with the cursed person. The cursed person's words ring false, and people have a hard time believing what they say. This makes social interaction in general quite difficult, and in particular makes it almost impossible to perform Headology or convince people to sign further contracts with the cursed person. Interacting with people while under the liar's curse can also be harmful to one's reputation, as people come to recognise you as a liar.

The curse does not make people disbelieve every statement the cursed person makes. Self evident statements, such as "the sky is blue" are unaffected. But many things can be affected. For example, threats might come across as crass jokes, rather than being genuinely intimidating. Even compliments can ring hollow, sounding snide or sarcastic. Obvious attempts to convince people of something they may or may not believe are most severely affected. The GM is encouraged to impose large penalties on any tests that might be affected by the curse. Being under the effect of more than one liar's curse at a time has no additional effect, though contracts can always be written to add the durations of multiple instances together.

The effect of the liar's curse is not obviously supernatural to anyone interacting with the cursed person. Even people familiar with the existence of the liar's curse can struggle to recognise its effects. Furthermore, recognising that someone is under the liar's curse does not provide immunity to it—they still sound dishonest, and overcoming it requires deciding to trust them anyway. Doing so can be dangerous, for someone who says they're under the liar's curse might be lying, after all.

Voiding a Contract

Various situations can cause a contract to become void. The most common one is when a contract is modified while it is being signed—after the first signatory signs, but before the last one does.

Otherwise, a contract can specify conditions under which it renders itself void. These conditions must be detected be a signatory, just like any violations of stipulations.

If a contract becomes void before it takes effect—if it modified while it is being signed, for instance—then it can never take effect. Anybody who later tries to sign the contract is aware that it is void. An entirely new document must be created in order to bring a contract into effect.

If a contract becomes void some time *after* it takes effect, then all its effects immediately end. No new penalties can take effect from that contract. Furthermore, any ongoing penalties immediately end. Every signatory on the contract becomes aware when an active contract is voided.

Feats

Signed in Blood [20 XP, Headology]

Prerequisites: None

You may create contracts. Your contracts are limited to only two signatories, unless you are collaborating with someone who can create contracts with more.

Multisign [10 XP, Headology]

Prerequisites: Lore (Contracts) 1, Signed in Blood

You may create contracts with more than two signatories—as many as you like.

Null and Void [10 XP, Headology]

Prerequisites: Lore (Contracts) 1, Signed in Blood

It is very difficult to undo a contract once it has come into effect, but with agreement of all the original signatories, it can be done. A contract can normally contain clauses that void it under certain conditions. Now, when you create a contract, you may add clauses that void previous contracts: either immediately, or under certain conditions. These conditions must still be detected by a signatory, as usual.

For this to work, every signatory upon the contract to be voided must be a signatory on the new contract. Exactly which previous contracts are to

be voided must be specified. You may also create a contract without stipulations or penalties, with the sole purpose of voiding earlier contracts.

Dictate Terms [5 XP, Headology]

Prerequisites: Lore (Contracts) 1, Signed in Blood

Collaboratively writing a contract usually requires passing the document around, and all physically writing upon it. This can be inconvenient if, for instance, one of the participants is inside a Circle of Containment. As such, you heave learned to collaborate verbally. By dictating parts of the text of a contract word-for-word, you may allow a contract-writer with whom you are collaborating to use any feats you have to incorporate additional penalties or clauses in the contract.

While all witches must learn to write a contract independently before learning this ability, some creatures may have this ability without being able to write a contract themselves. In this case, note that whoever is actually penning the contract must have the Signed in Blood feat.

Taglock Escrow [15 XP, Headology]

Prerequisites: Signed in Blood

The blood used to sign a contract can always be used as a taglock by someone who holds the physical document. However, the contract can also offer up use of this taglock as a penalty. You may add an additional penalty to contracts you write. This offers the use of the penalised signatory's taglock to one or more of the other signatories for the penalty's duration. This does not provide them with a physical object, but they may perform magic as though they had a taglock from the penalised signatory. This is simply a generic taglock; it does not count as blood for any magic that requires that specifically. This still works even if the physical document and the blood used to sign it have been destroyed.

Blood Escrow [5 XP, Headology]

Prerequisites: Lore (Contracts) 2, Taglock Escrow

It was blood that was used to sign a contract, and with careful wording, you can ensure this is preserved as it is held in escrow. You may add an additional penalty to contracts you write. This functions exactly as Taglock Escrow, except that the taglock offered may be used as though it were specifically blood for any magic that requires such (e.g. Blood Binding). This still does not provide any particular amount of blood for any magic that requires such (e.g. Total Bloodbind).

Liar's Location [5 XP, Headology]

Prerequisites: Taglock Escrow, Taglock Tracing

You may bind some Divination magic into a contract to ensure that anyone who can breaks it can be tracked down. You may add an additional penalty to contracts you write. This makes the location of penalised signatory known to one or more of the other signatories for the penalty's duration. The information is provided as distance and direction to the penalised signatory, as by Taglock Tracing.

False Contract [25 XP, Headology]

Prerequisites: Signed in Blood

You can use traditional belief-based Headology to enforce false contracts. If you can convince someone that they have signed and broken a contract, and are thus subject to a penalty, then you can subject them to the penalty. They must believe in the magic of the contract, and understand what penalty they are supposedly under.

As with genuine contracts, you can initially only impose the liar's curse this way, but you may also impose any penalty you have learned how to write into a contract. If the penalty is ongoing it lasts only as long as they believe they are under it. Thus, it ends if they stop believing your trick, but also if they believe that the agreed-upon duration of the penalty has expired.

This can work with an entirely false contract, even one for which no physical document ever existed, as long as you can convince them that the document did exist and that they signed it. However, this can also be used with a real contract, be it void or still in force. If they believe that they have violated the contract and are under a penalty, then you can enforce the penalty this way. This has no impact on the genuine contract, which might still apply the genuine penalty later.

Part VIII

The Botanist's Field Notebook

Chapter 31: Extraordinary Herbs

Dryad

Might	Ken	Will	Charm
2	1	2	5

Grace	Wit	Heed	Presence
4	1	2	2

Speed: 10

Skills: Animal Handling 2, Deception 2, Persuasion 2, Socialising 3, Stealth 1

Dryads are parasitic plants, drawing their energy from the oak trees they live within. Separate from their host tree, they are humanoid, feminine figures formed from a tangle of woody vines. However, they can step inside an oak tree, physically merging with it, and leaving next to no trace of their presence.

Dryads are shy, but curious. They like to watch people, but don't like to be seen. Humans pose the biggest threat to the oak trees they call home, but most dryads find them strangely alluring, regardless. If they are given enough chance to observe a human, and judge them to be kind-hearted, they might approach them. They gain the person's trust over a number of meetings until, one day, the person is never seen again.

Endophyte: The dryad can move inside an oak tree. While it remains in the tree, a few vines curled around the tree's branches and roots are the only outwardly visible sign of its presence. It must remain inside an oak tree for at least 8 hours a day, or suffer exhaustion.

Oak Stride: The dryad can move from one oak to another, without emerging from the tree. Doing so, the dryad has an effective Speed of 40. This only works as long as the oak trees are in contact through their root or branches.

Tolling Snowbell

Might	Ken	Will	Charm
—	-2	4	—

Grace	Wit	Heed	Presence
—	2	4	—

Speed: 0

Skills: Botany 1, Divination 3, Healing 1

In the deepest of winters, atop the highest of mountains, men and women can lose themselves in the frozen snows. Caught in a blizzard, tumbled from the path, or simply wandered astray, the ice claims many every year. But legend tells of a rare, lucky few who find salvation.

As fingers fall to frostbite, delirium sets in. The dying person hears their own death knell, the toll of a bell echoing through the frozen landscape. Those who seek the source of the sound find a tiny plant, green stems and white flowers poking through the thick snows. Then, on the twelfth toll, they slip into unconsciousness.

When they awake, sometimes many days later, they are warm once more. They may be in a cave, sheltered from the storm, or even beside the embers of a fire. They carry no injuries from their experience; even their frostbitten fingers are restored. The only traces are a fine white powder, scattered around them, and a faint urge to return to cold places, which may stay with them for many years.

Death Knell: A creature dying of cold can hear a series of knells, as if from a church bell, originating from the tolling snowbell. These knells are loud, carrying for a kilometre or more, but are audible only to the dying. The twelfth knell heard by a particular person always coincides with their death.

Frozen Pollen: When a creature dies of cold beside the tolling snowbell, the plant releases its pollen upon the corpse. The corpse is immediately restored to life, before its soul has a chance to depart, and is healed of all injuries caused by the cold. While the creature remains coated in the pollen, it is immune to all ill effects of cold. However, it is under the tolling snowbell's control. When the pollen is removed, or thaws, it awakes, with no memory of the time since its death.

Index of Feats