



GRIMOIRE

TALES OF *W*IZARDRY AND *I*NTRIGUE

A TABLETOP ROLEPLAYING GAME



REDPATHGAMES

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TALES OF WIZARDRY AND INTRIGUE

A TABLETOP ROLEPLAYING GAME

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GRIMOIRE: TALES OF WIZARDRY AND INTRIGUE

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GRIMOIRE

AN INTRODUCTION

This book provides the essentials necessary to play in nearly any setting you could fit a wizard into, and a few they normally would not, using the **GRIMOIRE** roleplaying game rules.

Since you're already reading this book, odds are good that you're at least passingly familiar with the concept of roleplaying games. If either yourself or your players are new to the hobby, then it is best described as a cooperative, improvisational storytelling game where everybody plays a part, with the added challenge of rolling a dice to succeed at whatever your character is attempting.

THE FINER DETAILS OF ROLEPLAYING

If your friends are still interested after the brief explanation you've just given them, then these are the finer details. To lay it out nice and quickly for them...

- ✧ A roleplaying game is a collaborative story-telling effort guided by a set of rules, in a setting described by the Game Master (GM).
- ✧ The Game Master creates the world and decides how it responds to the actions of the Player Characters (PCs), while making sure everything runs according to the rules.
- ✧ The Players create a single character each, and take on the role of their Player Character (PC) as they guide them through the story set forth by the Game Master. Their efforts can often cause the story to differ considerably from the Game Master's original intentions, resulting in good times and good stories told.

ABOUT GRIMOIRE

Many Roleplaying games that involve magic try to limit it, or balance it in some way, to allow all the other types of hero to fight alongside them on equal terms. **GRIMOIRE**, however, is not that kind of game: instead of sharing the limelight with mundane heroes, every Player Character is a Wizard with access to a nearly unlimited supply of magical power.

If you're a Game Master looking to stick your players firmly beneath the pointy hats of a group of wand-waving maniacs, or if you're a Player looking to *be* a wand-waving maniac, then **GRIMOIRE** is the game for you!

Adventures in **GRIMOIRE** are sometimes serious, but more often wacky and hysterical, and told in the *Narrative style*. These adventures are normally challenging to Wizards, who know little other than the magical arts, while the situations can rapidly escalate from the banal to the incredibly lethal as the result of their own bungling incompetence. Not that any Wizard would admit the situation has gone anything less than according to plan.

There wasn't anything wrong with the Prince that couldn't be solved with a few less meals, Gavin concluded as he finished examining the bulk of the monarch-to-be. Not that there was any use in suggesting that to the young royal, the nobility preferred their dinners large and frequent, and their lives sedentary.

"So, Wizard," the Prince finally said, "what do you intend?"

A good question, Gavin conceded uncertainly. Magic couldn't resolve everything, and matters of common sense were one of the many things it failed spectacularly at, although that was kept secret from the common folk.

Clearly the Prince believed that Wizards had some kind of magic spell to keep them fit and trim, whereas in Gavin's experience his slim figure was only the natural outcome of living on the upper floors of the Academy residential towers and running for his life on a regular basis.

Still, the Prince had come seeking magical advice from a professional, and both he and the Academy would be displeased if he was turned away with a non-magical remedy. Neither idea was of comfort to Gavin, and he was beginning to regret accepting the temporary post of Court Surgeon. It almost made him wish he'd bothered to take some kind of medical class.

"Well," he said, stroking his beard thoughtfully, "it seems to me that Your Highness owes his rotundness to a surplus of fat."

Yes, he thought to himself, that sounded reasonable. He knew a bit about fat; it was, after all, used in cooking and other important things.

The Prince was eyeing him dubiously. "I could have told you that much!" he grumbled. "Can't you just get rid of it all?"

"That much is a simple matter," Gavin assured him, fishing out the wand from his right hand pocket. "You'll be fat free in no time at all!"

Gavin pointed the wand at the young royal, and though he lacked any to speak of, he smiled with confidence as he intoned the spell, although he lacked any to speak of. He recalled the office of the Dean and thought it a fit destination for the excess fat. "Traversia Arvina Locatia Memora."

It could have gone better. There was no denying that the effect had been instantaneous, nor that it had been a technical success, widely regarded as the best kind. There was also no denying that the Prince's body had gruesomely transformed in a manner that no longer included either fat or life in its make-up.

"Traversia Vigora Locatia Memora," he quickly incanted, moving the rest of the Prince to the Dean's office. Now it was somebody else's problem, and he just had to work to keep it that way.

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GRIMOIRE also differs from most roleplaying games in that Player skill and involvement is as much a part of the fun and chaos as anything else: a Wizard cannot be more competent than their player.

THE NARRATIVE STYLE

GRIMOIRE uses a heavily Narrative Style, where the Game Master is expected to know the game mechanics while the Players just need to figure out the ins-and-outs of spellcasting. The Players are therefore able to keep focused on whatever terrible activity they're currently taking part in while the Game Master does all that pesky dice-rolling in private where nobody can see and complain that rules aren't being followed.

Ultimately the Narrative Style is about telling a story using where the participants use the in-universe rules more than anything else. Game mechanics are used until they get in the way, and from there it's just whatever makes for the best story. There are no strict rules preventing you from trying to do whatever it is you want, so long as you can figure out how to make it happen. The Narrative Style takes to heart the belief that you should never let the rules get in the way of a good story.

MATERIALS FOR PLAY

GRIMOIRE requires only a few items to play with, and the below materials should satisfy every requirement.

PLAYERS REQUIRE

- Y Access to this Book.
- Y A pencil each to write with and, perhaps, wand with.
- Y A character sheet each, or a bit of paper to serve the purpose.
- Y Badge cut-outs for any Responsibilities they are to hold, if any.
- Y A journal for the Master of Records, if there is one.
- Y An eraser, for erasing.

THE GAME MASTER REQUIRES

- Y This Book.
- Y A Twenty-sided Dice and a method of concealing the rolls.
- Y A place to keep notes, such as a journal or laptop.
- Y A pencil to write with, and wand with where appropriate.
- Y A time-keeping device, such as an egg-timer, clock or smartphone.

LEARNING THE RULES

GRIMOIRE contains two sets of rules, the Narrative rules and the Mechanical rules. As a Game Master you need to have a handle on both, but as a Player you can fumble your way through with just a passing understanding of the former.

NARRATIVE RULES

These are the canon, in-universe rules about how magic works and what you, as a Wizard, need to know in order to make it work for you. The better grasp a Player has of this, the less likely they are to make a hash of it by casting nonsense spells, and the more likely they are to make a hash of it by casting the incorrect spell.

MECHANICAL RULES

These are the game mechanics, the behind-the-scenes rolls of dice and such that no Player has any business being informed of. Only the Game Master needs to know these rules, and any Wizards foolish enough to display an out-of-character knowledge of the mysterious workings of the universe may shortly find themselves confronted by smartly uniformed men asking pointed questions about just how they came by that sort of information and whether demons may have been involved. The sort of men who, you might say, already know the answers they're going to be getting.

MANAGING EXPECTATIONS

GRIMOIRE is not like other roleplaying games. Most roleplaying games have a common reason for the Player Characters (PCs) to act together towards a common interest.

That is not necessarily the case in GRIMOIRE.

A common theme in any **GRIMOIRE** setting is that the Wizards live in a world drowning in bureaucracy, filled with undeserved pride, and stymied by a lack of foresight and disastrous levels of incompetence. This is the Wizardly race, and it is a game of individual success where nobody can be completely trusted. That doesn't mean that a Wizard will simply turn on his colleagues, but if they can get away with it they're generally quite happy to succeed at the expense of everyone else.

A certain level of underhanded betrayal is therefore to be entirely expected and desired. 'Selfless' people are really just waiting for their chance.

A typical Wizardly misadventure normally begins with a simple premise, wherein the Player Characters—the



THE MEETING OF TWELVE

"I think it's about time you told us why we're here," Calvery said, his voice deep and unfractured despite his advancing age. "We can at least presume it's not because you enjoy the outdoors."

Gannon, seated directly across the fire from him, with old hands outstretched for warmth, threw back his head and laughed derisively. "Arch-Chancellor Venders despises the outdoors so much I'm surprised he even knew where to find it!"

There were appreciative chuckles from those seated around, with the exception of the Arch-Chancellor who seemed even surlier than usual. His face, fixed in a permanent frown, remained turned towards the blazing fire he'd set in the centre of their gathered circle, and his eyes watched something that lay beyond mere dancing flames.

He spoke a moment later, though his eyes never shifted from those flames, and while

his voice was as cold and void of emotion as it always was, it seemed to Calvery that it carried some greater gravity than usual. "Those of you who keep track of such things will know of it," the Arch-Chancellor said, "but tonight marks one thousand years since the Sealing of Kaph."

The name silenced any remaining murmuring that ran through the group, and Calvery felt a cold chill run down his spine. None of them were old enough to have taken part in the ritual that had cast the Bleak God from the world and imprisoned him in a dimension beyond the Mortal Realm, but they had all dealt with the consequences in their long-gone youth. For all his evil, Kaph had contained the forces of chaos that had spilled from the heart of the world, and several centuries had been spent putting it to rest. The world hadn't even see two-hundred years of relative peace, and now it would

find itself broken once more?

"But that can't be tonight!" Gannon proclaimed, once he'd recovered from the initial shock. "It's not yet even nine-hundred, and I know for a fact that Kaph was only sealed in autumn!"

"No," Calvery said, dread knotting his belly. "You're wrong. One-thousand years is a simplification... the original figure was twelve-thousand journeys of the moon."

"Which is to say it's tonight," the Arch-Chancellor finished. "We twelve have inherited a weighty burden."

The others nodded sagely; every one of them knew what must happen now.

"My students stand ready, Arch-Chancellor," Calvery offered, certain that they could handle it.

"We should not entrust a mission to four students," Arch-Chancellor Venders cautioned. "We should send them all."

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Wizards—are tasked with resolving some sort of very dangerous or extremely mundane situation. The problem is that it's not normally the sort of thing that you need magic to solve, and that's when things start going wrong and people start assigning blame.

Wizards will quickly discover that magic, their sole tool capable of resolving any situation, is usually the main cause of their problems and produces more problems than it solves. But when all you have is a hammer...

Ultimately the goal of any Wizard is to get ahead of their peers, no matter what it takes. Normally this begins with unrelenting attempts to outshine each other, but it quickly becomes easier to make everyone else look bad in comparison. When it comes to the end of the adventure, and you're left holding the normally metaphoric bag of blame, you better think fast or end up becoming the scapegoat. When deciding on a scapegoat, it is most common to choose someone who is safely dead and therefore cannot defend themselves, and if that's you then chalk it up as a learning experience and start creating your next Wizard!

KEY TERMS

Although they are described in more detail within the book, these definitions set out a general idea of what each term means. Terms *italicised* within a definition refer to another entry under this section.

Adventure: An exciting journey where those involved sometimes survive a lot of things going badly wrong.

Alchemy: The process of putting spells into a normally liquid mixture that can be either imbibed or otherwise applied.

Artifact: An obscenely dangerous magical item that might do anything and rarely does what you want it to do.

Campaign: An series of roleplaying sessions strung together into an extended story over multiple *Adventures*.

Demons: Fiendish beings who tell man things he was not meant to know, such as the details of the mechanical rules.

Enchantments: *Spells* that stick around for a while, sometimes permanently! The length of an Enchantment differs between *Spells* according to the three *Laws of Enchantment*.

Elemental Qualities: Words that define the nature of a thing. There are countless Elemental Qualities, only limited by imagination.

Fizzle: A *Spell* that a *Wizard* fails to cast, but dissipates quietly instead of going terribly wrong as in a *Spell Burst*.

Game Master (GM): The person who presents the story and the setting, and determines what results from the actions of the *Player Characters (PCs)*.

Laws of Enchantment: Three laws that set out how a particular *Enchantment* will behave and how long it will stick around.

Narrative: The story itself, as told by the *Game Master* and with a direction fought over between the *Game Master* and the *Players*.

Phrase: A number of *Words* strung together to create a *Spell*. The more *Words*, the more likely that something goes terribly wrong, and the more likely a *Spell Burst* ruins your day. A *Phrase* must be structured correctly to have any effect whatsoever.

Player Character (PC): A character under the control of one of the players. In **GRIMOIRE** a PC is almost always a *Wizard*.

Quest: An *Adventure* normally characterised by having been foisted on the *Wizards* against their will.

Rank Points: Used to increase your *Word Rank* in any *Word* you like, up to the maximum.

Setting: The worldly background for the *Narrative*.

Spell: A magical effect that successfully matches what a *Wizard* intended to happen. They are the result of *Words*, *Wills*, and *Wands* all doing the right thing.

Spell Burst: The unpredictable and often explosive outcome when a *Wizard* really screws up casting a *Spell*.

Wand: A stick with magic in it. *Wizards* like to wave them around to make the magic come out, but they can cast *Spells* without them, although with an increased margin of error.

Will: The innate understanding of what outcome is desired and the willful direction to make a given *Phrase* do what you wanted it to do.

Wizard: A spell-slinging sociopath, but in the context of the book it frequently refers to those spell-slinging sociopaths that are also *Player Characters (PCs)*.

Wizards Organisation: The organisational entity full of *Wizards* that commands the *Player Characters (PCs)* and makes them do things any sane person would normally prefer to completely avoid.

Wizards Rank: Effectively the base value for all *Word Ranks*. The *Game Master (GM)* sets this for the campaign.

Word: Magic *Words* that when strung together create a *Phrase* that, if everything is done properly, has the intended kind of magical effect.

Word Rank: Each *Word* is rated as having a *Rank*. If you don't add any *Rank Points* to them then the *Word Rank* is the same as the *Wizards Rank*.

Worldgate: Passages between the mortal and magical worlds best known for being in annoying places like important doors.

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CRAFTING THE SETTING

GRIMOIRE and its rules can be applied to a wide variety of settings, with no specific setting that accompanies the rules themselves. Instead the Game Master will have access to a number of setting outlines that suit the style of the game, and may use these to create anything from the standard Fantasy-styled Wizard Academy, to a modern day Circle of Magic with shady business arrangements.

To avoid surprises and misunderstandings, it is important that everyone understands and agrees to the type of game to be played. The Players and the Game Master should discuss the form the setting is to take in a general sense, so that the Game Master can build upon this foundation to create the setting in full.

TECHNOLOGY LEVEL

The technology level of the settings is something that should profoundly affect the way the world is put together. Discuss what level of technology is appropriate, whether advanced technological settings are magic based, or if magic is kept a secret that is concealed from a world embracing science.

SAPIENT RACES

Determine how many intelligent races are to populate the world, and how commonplace they might be. In a setting where magic is a secret, the existence of these other races might be equally secret.

SERIOUS OR STRAIGHTLACED

Discuss how serious the players want to be during the game. Do they want to play the game straight, or do they just want something lighthearted? Making sure everyone has the same expectations here will ensure everyone gets what they want out of the game.

UBIQUITOUS THEMES

Although the details of the settings may vary, there are some common elements that should be expected and included in every **GRIMOIRE** campaign. These are the things that help the game run as it is intended to be run.

BORN TO WIZARD

The deep and mystical energies that surround the world are not something that can simply be controlled through knowledge alone. Magic is something Wizards are born to, something in the bones that is as much a part of them as their own flesh.

There's no way around it; it is impossible to become a real Wizard just by studying; all that achieves is an extremely useless skill set. Those born to be Wizards are sought out by mentors, Wizards knowledgeable in spotting young talent, and are in most cases promptly sent to an institution where they can't do any more damage.

WIZARDS, DEVILS, AND CAVORTING THEREWITH

Wizards are mysterious beings in their own right, being capable of easily accomplishing things that no regular person could achieve.

As a result of this, and a few bad apples, they have come to enjoy a rather colorful reputation amongst the regular folk that is not particularly flattering.

In spite of what the general populace may believe, Wizards do not generally make deals, associate, or cavort with demons or devils of any time, sensibly reasoning that it is a dangerous thing to do, and that a bothersome furore will surround them if they are discovered, but primarily knowing that doing so would be a complete violation of a law harshly enforced by the Wizarding Organisation.

Falling under suspicion of associating with devils or demons is therefore extremely unpleasant, and something a Wizard will strive to avoid. The likelihood of being questioned over these matters will naturally increase significantly if the Wizard begins speaking about the mysterious ways in which the universe works (that is, the rules).

WIZARDS AND THEIR ENEMIES

There are few things that can expect to directly take on a competent Wizard, or group of marginally competent Wizards, and hope to survive. The most threatening enemies, therefore, are those with intelligence, access to various useful resources, and the ability to survive the consequences of attacking the Wizards.

Less threatening are those threats that need to be deterred rather than killed, such as a mob of disgruntled workmen. The seasoned Wizard will often defuse the situation without excessive force being used. The incompetent Wizard will set in motion a series of unfortunate events.

The most dangerous enemy of all is the unnoticed enemy, an enemy that can strike when the time is right, and with enough power to present a credible threat. That is to say that the most dangerous enemy is another Wizard. The wisest Wizards know all too well the lure of power that magic provides, and that such power may corrupt anyone. It goes without saying, then, that other Wizards are not to be trusted.

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WIZARDS AND THE LAW

The Organisation takes great pains to ensure that the law is followed, although the pains are typically endured by those who have failed to do so.

Wizarding Organisations normally leave the investigation of various crimes, including those committed by their members, to the local authorities, and may only take action when presented with a sufficient amount of evidence. When enough evidence is presented against a particular Wizard over a serious crime, that Wizard has his License to Wizard rescinded and is Blacklisted. Such Wizards are not protected by the Organisation and their untimely deaths go uninvestigated and unavenged.

When a Wizard in good standing with the Organisation is found dead, the Organisation will normally launch its own brief investigation to ensure a Wizard was not responsible. If the deceased was murdered by Wizardly means, the Organisation will typically post a significant Death Bounty on the offending Wizard along with the Blacklisting and License cancellation.

WIZARDING ORGANISATIONS

The Wizarding Organisation may be the only one of its kind in the campaign world, or it might be one of many. This Organisation may be an Academy, a Circle, or some other Hierarchy powerful enough to force the Wizards to behave themselves.

The Organisation demands complete loyalty, and is typically not an institution that the Wizards can easily escape. Any Wizards determined to be 'traitors' are dealt with in the harshest way possible.

There are, however, many Wizards who are not directly involved with Organisations, and are free to live their lives so long as they don't become problematic. Members of Wizarding Organisations will often find themselves thrust into bizarre and perilous situations, surrounded by the weird and unusual, and consorting with strange and highly suspicious individuals. All part of a day's work, really.

WIZARD POLITICS

Although it would undoubtedly prefer the case to be otherwise, the Organisation concedes that it is impossible to prevent a Wizard from becoming somewhat involved in the politics of the day. Wizards will often find themselves assisting the regular population in the capacity of arbiters, law enforcement, investigators, or even just artisans supplying a product. The line is drawn, however, at taking sides in a military or political conflict, and will resist being manipulated into doing so if there is any chance of the matter escalating

into a Magical War. The Organisations will do almost anything to avoid becoming embroiled in a war between Wizards, and any Wizard found to be threatening the status quo is swiftly dealt with by others.

WIZARDLY NATURE

Aside from the power to reshape the cosmos, Wizards also possess a magical nature that allows them to see and interact with things like spirits, the fae, and Worldgates, all of which usually go unnoticed by the mundane population.

THE MAGICAL WORLDS

The Mortal Realm is but one of many, and is by far the most mundane of them all. It is also the most stable, and is generally the safest place for humans and other mortal beings. The Magical Worlds are strange and exist in a constant state of flux bound by the will of its inhabitants and the natural state of the world in question. These are the realms of the faery folk, the spirits and those who would call themselves the old gods of mankind.

WORLDGATES

Worldgates connect the Magical Worlds and the Mortal Realm, usually appearing within certain doorways and



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entrances. Wizards and some few magical creatures are capable of seeing through these portals, and of traversing them freely. These portals are known as Worldgates, and their nature and existence appears to be based on their geographical location.

APPEARANCE

Only those capable of passing through a given Worldgate are able to see it, and it is usually extremely obvious, providing a direct view of the other side of the portal and glowing faintly at its boundaries. They have two sides, and allow passage in each direction.

OCCURRENCE

Worldgates are predictable within the Mortal Realm, only ever appearing at intersections in the flow of magical energy, and even then only where a path exists through a complete frame. This can mean a Worldgate might appear in a door or window frame, natural tunnel, or even a hole in the ground. They are far less predictable in the Magical Worlds, where they may exist as free standing portals to other realms.

The location of Worldgates often provides difficult obstructions for Wizards and their ilk, who commonly find themselves inconvenienced by ill-placed Worldgates blocking their preferred routes. Those who are capable of passing through a Worldgate do not have the luxury of choosing not to. It is for this very reason that Wizards are very wary of passing through random doors without checking them first, and avoid accidentally creating them in their own homes.

PASSAGE

Worldgates normally require a sufficient level of magical strength in order to be able to see or pass through them, but Worldgates to the Mortal Realm will also limit the passage of very powerful magical creatures incapable of surviving there. A Worldgate allows free travel for any capable of doing so, along with whatever they are touching, including people unable to do so by themselves. They do not allow the passage of thrown spells nor of physical projectiles or even of light, despite the fact that a Wizard may perceive a sunny day on the other side. A Wizard may smartly overcome this challenge by sticking his Wand and hand through to the other side.

Note that non-magical observers, who cannot see Worldgates, will be able to see the insides of anyone passing through, and will react accordingly.



NATURE OF THE MAGICAL WORLDS

The Magical Worlds are places of exotic, high magic creatures and frequently weird landscapes. They house spirits of all varieties, and terrible beings that masquerade as otherwise innocent creatures. There are also many Magical Worlds that do not differ so much from the Mortal Realm, and could reasonably be mistaken for such. These places may even be home to their own resident human populations, equally as useless in magic as any in the Mortal Realm.

There are, however, some very important differences that apply regardless of what the World is.

MAGICAL BOOST

There is a far higher amount of residual magic in a Magical World, allowing the trivial casting of spells that would otherwise be much more challenging. Any spell that might cause a Wizard moderate effort will instead be a trivial matter to cast. The magic is also more volatile, however, and the chance of a Spellburst is much higher.

SHIFTING LANDSCAPES

The environments in Magical Worlds are frequently psycho-sympathetic, responding to the mental states of sentient beings traversing them, although some Worlds are more aggressive in this than others. In some a state of fear will lead to a darkening of shadows, while in others the environment will grow increasingly hostile and oppressive.

A WIZARD'S GUIDE TO BEST BEHAVIOUR

In civilized circles it is generally accepted that a Wizard must be seen to act with good manners and decorum, and that any Wizard seen to be in wanton violation of these guidelines to common decency are not to be trusted. These guidelines are written in detail in Dalton's A Wizard's Guide to Best Behavior, 4th Edition, of which a copy appears to inexplicably exist in every time and space. Many institutions use this text as a yardstick to measure their members' behavior by, and although it is neither law nor rule, Wizards found to be of poor behavior inevitably find themselves of great interest to the powers that be.

POLITE

The well-behaved Wizard remains polite while conveying his points and making his arguments, which are always conducted in the most civilized manner, and never resorting to common insult in the manner of the common man. Furthermore, the well-behaved Wizard will always seek to address any unfortunate offense caused by his colleagues in their dealings with others, and should helpfully seek to explain away these misunderstandings.

HELPFUL

Always helpful to both his peers and the common man, the well-behaved Wizard will always seek to offer suggestions as to what he believes the best course of action may be, and, in the case where a particular course of action has not had the intended outcome, to helpfully point this out and offer suggestions as to what should have been done instead. This will allow the others to quickly learn from his superior wisdom.



FASTIDIOUS

When one imagines a well-behaved Wizard, one does not include carelessness or dirtiness in the qualities envisioned. The well-behaved Wizard knows that he must maintain a respectable appearance in order to properly represent himself and give the appropriate impression of intelligence and attention to detail. Sadly, the common man was born with neither magic nor a Wizard's naturally observant nature, and so they may find it helpful to have the more objectionable qualities of their appearance pointed out in case they haven't noticed.

LAW-ABIDING

As with anybody, the well-behaved Wizard should never be seen to be breaking the law, as rumors of a criminal Wizard this will undoubtedly reflect badly on both him and the organisation he claims to represent. The well-behaved Wizard must therefore make a priority of clearing up any legal misunderstandings as quickly as possible, before any long-term damage to his

reputation can occur. When dealing with law-enforcement officers, the well-behaved Wizard may find it helpful to point out that as he is surely innocent of any wrongdoing, any attempts to incarcerate him against his will amounts to nothing more than kidnapping, a crime in and of itself.

RESPONSIBLE

If ever entrusted with various duties, the well-behaved Wizard will always understand the great importance of his responsibilities, and undertakes them promptly with enthusiasm tempered by his own good sense. As no trivial concern would ever be placed with a Wizard of substance, the well-behaved Wizard accepts that his task is of paramount importance, and ensures that the requirements of his duties are fulfilled to the letter.

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BOUND BY RULES

The Magical Worlds may appear to be chaotic, but their inhabitants are frequently bound by rules that run deep in their blood and bone. Some may be bound to bring balance by trading gift for gift, kindness for kindness, and insult for insult, while others may play various games to win the right to do as they please, and yet others may not speak a lie, or may only speak in mistruths. Wizards who travel in such places are not bound by these rules unless they were born there, and will usually cause either confusion or great affront by disobeying the rules everything else has to live by. Wise Wizards know when to blend in.

BAD FOOD

Ingesting the food of a Magical World is generally disastrous for non-magical beings such as regular humans, as its nature will inevitably become part of them and increasingly trap them. Wizards would need to eat a great deal in order to be trapped in this way, however, and needn't worry too much about themselves unless they are on an extended stay.

The actual flavours of the food are modified by the psychosympathetic shifts, resulting in anything from the dizzying heights of deliciousness to the depths of bland foulness.

THE MASQUERADE

Very little is what it seems in a Magical World. With transformational magic being a common natural ability amongst animals and sapients alike, there is little that can be trusted with eyes alone. Creatures may appear as one thing to lure their own prey close, only to revert to their true forms when the time comes to pounce!

THE IMPORTANCE OF NAMES

The more magical a creature, the more important its true name, although in the Magical Worlds even the names of regular folk can be dangerous. Anyone with half a wit in a Magical World operates under a false name, hiding their true name in case of malicious magic being turned against them by unseen sources. On this particular point even Wizards are not entirely immune, and will normally refer to each other and themselves by various titles.

It is considered to be very bad manners to reveal a travelling companion's name while in the Magical Worlds, and presents the concerned individual with increasing danger with every passing moment. Even the most pleasant of denizens may find it irresistible to take advantage of this weakness.

COMMON SCENARIOS

The following scenarios are a few possibilities out of those you might find the Campaign taking place with. Each of them utilises the Ubiquitous Themes, but applies them with different twists depending on the particular setting selected.

THE WIZARDING STUDENT

Progressing through years 1-4 at a Wizarding Academy, the Wizarding Student can expect to find themselves involved in problems on and off campus, along with various classes, competitions, sports, Academy events and mysteries.

Wizarding Students are a blank slate, and start with little to no knowledge of Words at all, but will slowly improve through their time at the Academy and hard studying. Being a Wizarding Student has few prospects of being horribly killed unless the Wizarding Student elects to embark on all manner of exciting adventures they may come across from time to time.

From across the square, the clock tower proudly rang out the last chimes of the school year; the last bells that Murray would hear as a mere student of the Academy, the bells that marked him as a graduate of the greatest magical institution in the known world.

"You hear that, Gavin?" he asked, excitedly nudging his friend in the side. "That's the sound of adventure calling!"

Gavin looked at the clock tower, less enthused. "What's so adventurous about going home for six weeks? You do remember where I'm from, don't you?"

"I'm sure even the middle of nowhere has something to do if you've got magic," Murray replied, undeterred. "You could just travel somewhere more interesting if you get bored."

"You'll recall that neither of us have our Wizarding Licenses yet," Gavin chided him, "and it takes about a month to come in the post, and that's if the service isn't on strike."

Murray frowned, his mood darkening. He'd forgotten about the Wizarding License, the ultra-durable card that every practicing Wizard needed to carry while employing the magical arts. Gavin was a stickler for the rules, and there would be no getting around it.

He sighed as he relented. There was no denying that Gavin was right. The penalties for practising Wizardry without a license were too serious to ignore, but he knew without a doubt that it was going to be the longest month of waiting in his life.

THE WIZARDING GRADUATE

Having freshly graduated from the Academy, the Wizarding Graduate are considered to be 'Questing Wizards', undertaking unpaid challenges from the Academy in the quest for one of the limited jobs on offer. At least somewhat skilled in the arts of magic, the Wizarding Graduate is competing against his fellows for the sake of future employment, with the inadvertent side effect of causing disasters and embarrassments wherever they're sent. Acting on behalf of the Academy, the Wizarding Graduates will find themselves sent on what often appear to be pointless

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and confusing tasks, field testing dubious enchanted items, and embroiled in unfortunate political situations. Eventually a Graduate either drops out from the stress of the work, is horribly killed in a nasty, tragic, and completely preventable accident, or completes their Questing year and is rewarded with an interview for an entry level position amongst the Junior Professors within the Academy faculty.

"And this is the Artifact we have for you to test while you're out there," Professor Perkins concluded, placing a bright, horribly tacky yellow sash on the desk.

Despite his position as Master of Artifacts, Albert was hesitant to simply take it. Apart from the possible dangers it posed, it also clashed terribly with his robes. "What does it do?"

"The boffins in Enchantments tell me that it gets you out of danger in a hurry," the Professor explained, "apparently it activates when the wearer says 'Get me out of here.'"

"That should be easy enough to test in Enchantment Lab conditions," Albert said, considering the item of clothing before him. "Why's it come to us?"

Professor Perkins nodded approvingly. "An excellent question from a sharp mind. Apparently nobody who's used it has ever come back from wherever they've escaped to."

Albert reflected that this didn't make him any more likely to want to wear it. "Don't worry, Professor," he finally said, "I'm sure that I'll find the right test subject for the job."

THE WIZARDING PROFESSOR

Newly employed amongst the Academy's grossly underpaid junior faculty, the Wizarding Professor is tasked with the seemingly impossible challenge of keeping the place running and filling young minds with an education.

At odds with the stifling Academy bureaucracy and politics within and outside of the Organisation, members of the junior faculty will frequently cooperate in order to escape the bottom of the heap. At the behest of the Academy, these young professors are assigned the challenging tasks of covering up mistakes made by students, dealing with the frequently demanding requests of senior staff, and earning enough coin on the side to avoid going mad.

"And that concludes the history of the greatest wizard to ever grace the world," Professor Raymundo said, turning back to his class from the blackboard, satisfied that the lecture had generated the appropriate effect.

After two hours of twaddle, most of the students were unconscious from boredom, while those remaining conscious regarded him with little more than disbelief.

"Excuse me, sir," Fitzpatrick said, raising his hand. "Is this entire class going to be about you?"

"That is what it says on the board," Raymundo replied, taking a moment to point out just where he had written that—the bottom left, just out of sight.

The students looked at each other in dismay, but filed out without a further word. Raymundo was certain that, come the next class, the room would be gloriously empty.

THE CIRCLE MEMBER

Democracy and Protection, the two big lures the Circle offers to attract Wizards who have yet to align themselves with any group. It is a bold claim by such Organisations that all members are allowed an equal voice, but the reality is far from it. These Organisations are a hotbed of infighting, intrigue, and backstabbing between various factions, driven by wealth more often than ideology. Whether they like it or not, Circle members will quickly become involved in the difficult political situations within the Circle, and will come to discover the shadier side of the Wizarding world. Rather than pushing along independently, the most cunning of Circle members will form their own trusted groups within an established faction and push towards taking it over from the inside. Most such factions have seen several such power plays and it is all a part of the greater game.

Walter froze when the Meister returned to his office, and held his breath so that the man did not notice him. Magic hid Walter from sight, but a tell-tale sound would still give him away, and there was no doubt that the Meister was the quicker on the wand.

The Meister was quick about his business, having returned only to hide a document within the stone of the wall, sure that nobody was watching. Walter had to give him credit for his ingenuity; few people would have thought to search within the structure of the room itself.

At last the Meister left, and Walter nearly choked out the strangled gasp for air, glad to breathe in safety once again.

Without sparing a moment more, he began the long process of peeling away the stone to find the documents he sought; the documents that proved the Meister's betrayal, and would ensure the fragile alliance between the two greater factions would be irrevocably broken, and most importantly to Walter, the documents he'd be paid so generously for returning.

THE FREELANCE WIZARD

Freelance Wizards, those Wizards incapable or uninterested in pursuing a rewarding career within the Wizarding Organisation, live outside the system. They live without a lot of its bureaucracy, but also without a lot of its privileges and protections too. Freelancers make a living conducting investigations or doing jobs advertised by the Wizarding Organisation or other groups, and are generally looked down upon by Organisation Wizards for their mercenary ways. Freelancers, on the other hand, look down on Organisation Wizards for their lack of free agency and inability to work entirely in their own personal interests.

Freelance Wizards often prefer to work alone, as that way they don't need to split the glory or the money, but will seek out the assistance of other Freelancers when the job is dangerous enough and the pay is still good. At times Freelancers working the same case will simply pool their

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resources in order to complete the current job more quickly and with less risk so that they can sooner move on to the next case.

The city was seeing the worst heat wave in years. It was a thick, sweltering heat, the kind that robbed a man of all motivation and set him on a slow journey into insanity, but Inspector Martin thought that the man in the pointy hat might have got there already.

The Wizard called himself Henry the Truly Remarkable, and had appeared on the crime scene without anybody asking for him. Thus far he'd pointed out the dead body, had ventured his opinion that it did not look like suicide, and had presented Inspector Martin with an invoice for his services. An invoice that was, unfortunately, stamped with the official seal of the Academy.

THE HIERARCHY MEMBER

Nobody expects the junior members of the Hierarchy's Inquisitorial Department! The Hierarchy is an overbearing Organisation with its fingers in many pies, and little to no consistent direction. As junior members of the Inquisitorial Department, the Wizards will find themselves at the mercy of unreasonable superiors, confused by the seemingly conflicting and baffling rules of the Hierarchy, and desperately trying to obtain a promotion to be in charge of someone else. The Inquisitorial Department itself normally focuses on investigating the activities of magically inclined members of the public and anyone suspected of breaking some obscure magical law. Sadly it is not uncommon for political and business rivals to drop each other in it to make the other go away.

"Rule 231a states that Wizards are not allowed to use magical means of travel within the Royal estate," Jared warned as he leafed through the Hierarchy's Pocket-Sized rulebook.

"What does it say about getting locked in a dungeon by an usurper?" Stanley replied pointedly. He only wanted to get out of the pit they'd been thrown into, but apparently the most obvious means of doing that was against the rules.

Jared flicked through the pages, skimming each page before moving to the next. "There isn't a rule about that," he finally determined. "I feel like there should be."

"Look," Stanley reasoned, "we can't get out by flying, or teleporting, or however... what if we were to just carve our way through the walls?"

"That would be causing damage to Royal property," Jared replied immediately. "Rule 223b. Expressly prohibited."

Stanley darkened, although admittedly the extreme gloom made it hard to tell. "So what's your suggestion?" he demanded.

"Easy," Jared replied. "We sit here and wait for rescue."

Stanley stared. "I somehow think you've given up too easily."

THE HOTELIER WIZARD

Outside of the Wizarding Organisation a Wizard may find employment in various service industries. With their extensive educations and confident decision making they are considered to be exceptional middle managers and are highly sought after for these roles. In particular they show an aptitude for the hospitality industry, and many popular hotels are managed by professional Wizards who were unable or uninterested in securing a career in the Wizarding Organisation, but still felt the need to be part of an organisation of some kind.

Hotelier Wizards take on the challenge of running a popular resort, and face all the difficulties of that position. Furthermore they discover that other Wizards have also been hired for the same role in some kind of monumental clerical stuff-up and need to prove themselves worthy of retaining the position. This particular scenario is intended for one-shot adventures, as by the end of the adventure there should be a clear winner for the role.

Clark couldn't understand it. It was unbelievable, unfathomable, completely incomprehensible... Human Resources had somehow managed to hire not just one, but four other professional Wizards into the same role he had been promised. Each had identical letters of acceptance, and each of them was equally intent on holding onto the position.

Clark didn't blame them, with the economic downturn in full swing there were more and more pointy-hats on the unemployment line. He didn't blame them, but he wasn't about to go easy on them either.

Colin the Assistant Manager looked between the five of his new masters with obvious unease, looking for all the world like a man condemned. Clark felt for the man, there was no way he would trust these other candidates with a rusty spoon, let alone the running of this fabulous seaside resort.

"Don't worry," Clark assured him, "just do everything I say and I'll make sure you don't get in any trouble."

"I think you mean," interjected the shrill-voiced blonde woman, "if he simply does everything I say, since I am the inevitable victor of this little arrangement."

Then and there Clark decided that this woman would have to be the first to go. Her voice was simply intolerable. "Then," he said as he raised his wand in the traditional challenge stance, "may the best Wizard win."

The others quickly agreed; very generous of them, Clark thought, since he was so very clearly the best wizard.

TO KILL A DEITY...

"Well that's it then," Eldric muttered, "the end of the world. Or at least the end of the world as far as we're concerned, which is hardly more inspiring."

He sat awkwardly on the end of the bench, tapping one foot against the other in unrepressed nervousness. Although he could hardly be blamed for that; it was very difficult to be calm when you'd just been sent on a suicide mission.

Gavin removed his pipe and blew smoke into the air thoughtfully. "Seems to me it's somewhat difficult to determine how inspired the dead are."

"They're usually more angry than inspired," Raymundo mused, "at least if ghosts have been anything to go by. Not very good for conversation, either; not that that'd be any any great loss on Eldric's part."

Eldric glared at the scruffy excuse for a Wizard in front of him. "You insipid—"

"Make way for the beer," Ambrose interrupted, shoving his bulk between them and landing tankards on the table. He sat down afterwards, and lifted his own drink high in the air. "Drink up lads, for tomorrow we die."

"Somewhat ahead of schedule," Raymundo noted, "but you always were proactive."

Grabbing a tankard, Gavin took a thirsty gulp. "I'll wager he meant of thirst. Did the publican like the story, then?"

Ambrose raised a thick eyebrow. "What story would that be?"

"The story of your life," Gavin replied, and laughed at his own joke. Ambrose had certainly taken his time getting the drinks.

Ambrose himself looked disgusted by the barb. "Fie on you, ungrateful peasant. I say you can fetch the next round."

Having taken another sip of his beer, Gavin sniffed and smiled at the rotund Wizard. "Can't possibly do that, oh Master of Public Relations. I wouldn't want to deprive you of your only job."

"How much did it come to, anyway?" Eldric asked; as designated Master of Coin he had

to keep account of the funds.

"A farthing each," Ambrose announced.

Gavin burst out coughing, choking on his beer. "A farthing each?!"

"I suppose that answers where all the highwaymen have got to," said Raymundo, and sighed. "They're all busy running pubs!"

"Yes, I'm sure the criminal underclass is simply itching to turn their lives around just when the world is coming to an end," Ambrose said sarcastically.

Raymundo cleared his throat. "Yes, well... it *could* happen!"

"I feel like we're forgetting to do something," Gavin announced, weighing his pipe in his free hand. "Something that rhymes with can... man... fan, no that's not it..."

"Plan," Eldric surmised without much effort. "Plan all you like, it won't help against the Bleak God."

"You do know he was defeated once, yes?" Gavin asked. "Not counting the seven hundred years of chaos and horror that followed."

Ambrose mused on that. "I feel as though that's the sort of thing we should be counting."

Gavin waved that aside. "All I'm saying is that we just need to figure out how they sealed the old bastard off in the first place and just repeat the process."

"Flawless plan," Eldric replied acidly. "I'm sure he won't be ready for that at all. There's no way he'll expect us to do the

exact same thing that worked last time."

"Every plan has its imperfections," Gavin said with a shrug. "Besides which, he's basically just woken up, so it's the best time to strike."

"That's true," Ambrose replied, and gestured towards Gavin with a half-empty tankard. "You're half-asleep until you've had lunch."

"I'm not basing a plan on Gavin's inability to function in the morning," Eldric declared. "Come up with something better."

"I've got an idea," Raymundo began, and looked to make sure that he had the attention of everybody before continuing. "Do you remember when Ambrose messed up that speed spell and froze Gavin and himself in time for a whole week?"

"No," the two named Wizards said together, though that was because the teacher of the day had decided to restore them during the same subject in the following week as an object lesson in being careful with temporal forces. It had become a bit of a public joke that the two had never quite worked it out.

As Raymundo's partner during that particular class, Eldric knew exactly what was being referenced. "You want to freeze the Bleak God in time?"

"Freeze first," Raymundo replied. "Erase second. That's the easy bit, though."

"Yes," Eldric mused. "The hard bit will be staying alive after summoning him."



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WIZARDING STEREOTYPES

Players may, of course, make any manner of character they choose, albeit subject to the Game Master's approval. The following varieties of wizard stereotypes are simply guidelines to the possibilities.

THE ENTERPRISING WIZARD

"It's only natural that a Wizard of my calibre should be assigned to helping you poor souls, but sadly the fee has increased. I can wait while you find the money."

The Enterprising Wizard is a unit of one, occasionally saddled with having to remain in proximity to other, similar units. Enterprising Wizards are, by necessity, suspicious of other Wizards, self-serving, and given to only make very temporary alliances of necessity. When faced with the prospect of a reward, the enterprising wizard will seek to ensure that the largest part (or preferably all) of the reward goes to them. It is therefore important to be able to discredit and downplay the contribution of others upon successful ventures, and to ensure that, in the event of failure, the cause was somebody else entirely, preferably somebody unable to defend themselves.

THE SECRETIVE WIZARD

"What? Oh, no, don't worry about me! You just keep on doing what you were doing, I'm fine! Nothing interesting to see here at all!"

The Secretive Wizard keeps to himself, preferring the company of himself, his work, and in some cases his 'creations'. Unlike the Enterprising Wizard, the Secretive Wizard is one to whom his personal security and privacy are paramount, often for good reason. Whatever the reward, the Secretive Wizard will shun it if his private matters may be exposed, or if he believes taking too much credit will thrust him into the much unwanted limelight.

THE COOPERATIVE WIZARD

"If we just put our heads together, I'm sure we can come up with a way out of this mess. Everyone think of something, and we'll put it to a vote!"

The Cooperative Wizard is all about teamwork, and ensuring a consensus is in order. After the Enterprising Wizard, the Cooperative Wizard is most likely to take the lead in decision making, but will always try to establish a decision that everyone agrees upon (although this may often, by necessity, be the decision the Enterprising Wizard has decided upon).

The Cooperative Wizard will always try and push the group to a combined success, and will try and ensure that any reward is delivered as merit dictates. As with other Wizards, of course, they will believe themselves to be the most meritorious.

THE IVORY TOWER WIZARD

"So... yes, that's about the right amount of that... raw Arcanite. Oh, bother! I knew there was too much essence of meat! Sorry, what were you doing here again?"

The Ivory Tower Wizard is completely and utterly out of touch with the workings of the real world, and is instead totally obsessed with the world of magic. Research, artifacts, and day-to-day conveniences all serve to contribute to the insular attitude held by the Ivory Tower Wizard.

In a group, the Ivory Tower Wizard will often flounder, totally unable to understand how to interact with anyone not as involved in the magical world as they are, and will have no idea how to deal with more forceful personalities. The only time the Ivory Tower Wizard is inclined to take control is in matters in which he is well acquainted, and in these matters he is wholly resolute.

THE PEOPLES' WIZARD

"We can use the power of this demon's soul to help turn the windmills. The People still use windmills, right? Or is that only in summer when it's hot? What about clogs?"

The Peoples' Wizard is obsessed with the use of magic to advance mankind, and continually seeks to help other people—usually those without magic—to improve their lot in life, and he is very determined to help mankind whether they want it or not. As a result, when the course of action would seem to bring harm to a community, The Peoples' Wizard will try and bring about an outcome that prevents more people from suffering than have to... regardless of the methods required.

THE COMPETITIVE WIZARD

"You seem pretty good at that. I bet I could do it better though! You wait and see if I don't!"

The Competitive Wizard is driven to be the best, proving himself without a doubt to be superior to his peers. The egotistic compulsion to 'do it better' is nearly unrivalled, and unlike the Enterprising Wizard the Competitive Wizard doesn't possess the guile to understand when to avoid the limelight. Some Competitive Wizards choose another Wizard as an 'Arch-Rival', whom they feel they must best in all ways to prove just how superior they are. This relationship is often formed by some slight, actual or imagined, that the Arch-Rival has dealt to the Competitive Wizard's sense of honour and pride.

THE ANGRY WIZARD

"RAAAAAAARGH!"

The Angry Wizard is set on a course of vengeance, either the red-hot variety, complete with a sea of fire and blood, or

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the more passive variety of 'showing them all'.

This obsession clouds the Angry Wizard's judgement in many matters when it comes to the object of their obsession, and they are prone to do dangerous, illegal things, making them a common form of antagonist.

THE CLUELESS WIZARD

"It's quite an interesting rock formation, what with the lovely flecks of.. Sorry, what was going on again?"

The Clueless Wizard doesn't really pay attention to what is going on. When others are striking while the iron is hot, the Clueless Wizard is busy investigating the thermal properties of said iron, often muttering thoughtfully to himself. He is easily distracted by pointless concerns and the merest hint of the presence of one of his reasonably tame interests, and often dawdles in the undertaking of any assignment he is given. Do not mistake his distractible nature for stupidity, however; the Clueless Wizard, once his attention finally settles on the issue at hand, is more than capable of overcoming it.

THE NOSY WIZARD

"Ah, so you're the man with the interesting thing on his... well, I heard it in the pub, of course, and I just couldn't stop thinking about how that could have got there..."

The Nosy Wizard can't help himself but get involved in other peoples' affairs, especially the particularly interesting ones. Such matters are not, generally speaking, even slightly related to magic, and yet the Nosy Wizard will attempt to assist with the only tool he has. The Nosy Wizard isn't just obsessed with the affairs of others, either. He can't help but become curious when confronted with something he is not intended to know about, and will seek to overcome all obstacles in his investigation—in fact, the more obstacles, the more intent he becomes!

THE POINTLESSLY ADVERSARIAL WIZARD

"Sure, there he goes again! Flapping his lips like he knows what he's talking about! Always thinks he's so smart, but I see right through that little deception. I bet he can't even do what he says he can."

The Pointlessly Adversarial Wizard seems to take particular offence at the mere existence of another wizard, finding everything they do to be anything from merely distasteful to downright abhorrent. Unlike the Competitive Wizard, the Pointlessly Adversarial Wizard doesn't actually seek to prove himself better than his adversaries, only to convince everyone that his adversaries are terrible people who are even worse than he is. The Pointlessly Adversarial Wizard often strays quite far from the standards of behaviour set forth in A Wizard's Guide to Best Behaviour.

THE HEROIC WIZARD

"Do not be afraid, good people of... this town... we are trained Wizards, come to rescue you from what threatens you!"

The Heroic Wizard fancies himself as something of a hero borne straight from the classics. There are similarities between him and the Recklessly Adventurous Wizard, but the Heroic Wizard is fuelled by his need to appear heroic rather than the pure excitement of adventure. Unlike his counterparts, the Heroic Wizard is quite popular amongst those he protects, provided he actually do so.

Upon a Quest, the Heroic Wizard considers it as merely one more chapter in his life epic—the path on which he will inevitably prove himself the greatest, most Heroic Wizard the world has ever known. This profound personal egotism will drive him to prove his worth whenever it is questioned.

THE SOLITARY WIZARD

"What?! What are you doing here!? This is my place! Get out! Get out! I don't need any help from you! If anything you'd count yourself lucky if you got help from me!"

The Solitary Wizard is an often antagonistic variety of Wizard, with a tendency to spurn other Wizards, and society in general, commonly while maintaining a self-righteous sense of moral superiority. When forced to work with others, the Solitary Wizard remains detached and contributes minimally to the efforts of the group, preferring to attempt to advance their own agenda if possible, or at the very least to thwart any conflicting agendas they may come across.

An exceptionally paranoid personality, the Solitary is utterly convinced of the world being set against them, and as a result reacts unpredictably towards even casual displays of interest.

THE ODD WIZARD

"Do you ever wonder what you would look like if you were inside-out? Interested? I must warn you though, we're likely to need a mop."

Much like the Forgetful Wizard, the Odd Wizard spends most of his time with his research of the most mysterious of Arcane secrets, although in the Odd Wizard's case this accumulation of knowledge has definitely taken its toll.

While often fantastically knowledgeable and capable, the Odd Wizard always seems on the brink of a rapid descent into complete madness. Like the Ivory Tower Wizard, the combination of unhealthy lifestyle and little social contact has left the Odd Wizard disconnected from and at odds with reality, though with his greater confidence the Odd Wizard is far less inclined to take a back seat when ignorant of the correct way to proceed, and just goes barging on ahead regardless of social conventions and norms.

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THE RECKLESSLY ADVENTUROUS WIZARD

"What are we waiting for!? Let's go!"

The Recklessly Adventurous Wizard lives for the thrill of getting close to the edge of death and coming back alive, often paying little to no heed to the safety of themselves or of others nearby. They are absurdly over-confident and quick to leap into action they may or may not have a legitimate part in. When confronted by a challenge, the Recklessly Adventurous Wizard will dive right in, acting without thinking on what is usually dubious and incomplete information. To the Recklessly Adventurous Wizard, the completion of the Quest is a secondary objective to enjoying themselves with the thrill of the undertaking, along with any distractions they manage to find along the way.

THE KNOW-IT-ALL WIZARD

"Aha, allow me to correct your error there, my good man... I overheard you telling this gentleman of the law that you 'haven't never stolen anything', whereas this can be simplified to just 'I have stolen something'. Doesn't that sound better?"

The Know-It-All Wizard prides himself on being right, all the time, and never misses a chance to show off just how knowledgeable and intelligent he is. His egotistical obsession with proving his mental superiority knows no social boundaries, and he is prone to offer corrections to mistakes and misunderstandings regardless of whether his input is invited or not, frequently without even previously knowing the unfortunately incorrect people. Despite the breadth of his knowledge, the Know-It-All Wizard is one of the most socially oblivious varieties, and he rarely shows an aptitude or appreciation for guile, except when it is generally far too late.

THE COUNSELLING WIZARD

"Ah, my good man, to my educated eye you look to be in some need of sage advice, and as it so happens I am positively brimming with it, though I must say if it's about that unsightly appearance I think you're losing the war."

The Counseling Wizard's greatest strength lies in his ability to provide advice when asked, required, or even looked at in even a vaguely questioning manner—he has a keen sense for detecting a need for assistance, and will take almost anything as an excuse to render it.

What he lacks is, indeed, what most Wizards lack: any regard for social institution and personal space, and as a result the Counseling Wizard is often regarded as being extremely annoying. When involved in a Quest, the Counseling Wizard will almost constantly offer his advice on how to proceed, regardless of his own skill in any particular endeavour, and will—even moreso than other Wizards—speak as though his opinion is that of a lifetime expert.



THE WELL-BEHAVED WIZARD

"Ah, my good woman, I feel I must apologise on my colleague's behalf as he could certainly learn a thing or two about manners. When he suggested you were as fat as two cows put together, I'm certain that he was helpfully pointing out that your particular situation could benefit from fewer dinners in a single day."

The Well-Behaved Wizard is the poster-child for how a Wizard ought to conduct themselves. A usually theoretical perfect Wizard that all Wizards should strive to become, meaning one who is polite, helpful, fastidious, law-abiding, and responsible. This rules out practically all Wizards in any known universe, and probably the rest as well. In practice the Well-Behaved Wizard is usually a front for nefarious activity, and should be treated with extreme scepticism and caution.

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THE FORGETFUL WIZARD

"Whereabouts did I leave that fire burning... oh dear."

The Forgetful Wizard has forgotten more than you'll ever know about the Arts of Wizardry, and spends his days with his mind wholly embroiled in his research, with little room left in his mind for anything else. While he doesn't spurn company, the Forgetful Wizard will rarely seek it out, generally forgetting to do so if the mood ever actually strikes him. He has a one-track mind, the object of his research and his obsession, and regardless of circumstances that's where his mind will stay.

THE ADDICTED WIZARD

"Buuuuuurp!"

The Addicted Wizard is always more interested in the subject of his addiction than anything else. An addiction may be alcoholic, drug, or subject of interest. He is a burned out mess of what used to pass for a human being and shows no signs of improving. Aside from his addiction, he does show interest in anything that may quickly lead to indulging himself in his addiction further. He is self-destructive, and is easily led by those who know how to use his addiction against him.

When involved in a Quest, the Addicted Wizard is damned near useless unless baited with the object of his addiction, and even then lacks the cognitive faculties to overcome complex problems with anything but a dangerously direct approach.

THE SPIRIT OF DEATH WIZARD

"Oh dear. Everybody seems to be dead again."

The Spirit of Death Wizard is either cursed or astoundingly lucky. He manages to survive his own inept spellcasting and successfully protects himself, if not everyone else, against the aggressive spells of the enemy. Either way he has a history of singularly surviving dangerous situations, and this fact tends to unnerve any would-be companions. The problem with the Spirit of Death Wizard, therefore, is not his own abilities or lack thereof, but of the effect he has upon those who travel with him knowing his history. When they should be thinking about how to get through the dangerous situation, they start wondering whether this is the time they'll all buy the farm instead. This often proves, as you might expect, a self-fulfilling prophecy.

THE EVIL WIZARD

"Mwahahahahahahaha!"

The Evil Wizard makes a big thing about being the bad guy, and is usually the sort of fellow who has been blacklisted with a Death Bounty several times over. He probably figures that since he's been cast in the role of villain, intentionally or not, he may as well do his best to meet expectations. It could be a cry for help, it could be a flair for the dramatic, or it could be that he's nuttier than a bag of almonds, the effect is much the same: an over-the-top evil plan, obviously evil decor, and a predilection for skulking and wearing a lot of black. It should go without saying that Evil Wizards are unlikely to engage in Quests with fellow Wizards of any kind.



CHARACTER CREATION

In **GRIMOIRE**, it is normal for everybody to play as a Wizard. These Wizards are quite concisely described by a few words in a handful of categories, with no aspect being longer than a short sentence. This simplicity allows the character sheet to be replaced by anything that can be written on, such as a scrap bit of paper, a napkin, or even your own skin. Using the below guidelines and those provided by your Game Master, you may create your Wizard in any way you choose, whether you choose to conform to a Wizarding stereotype or not.

NAME, RACE AND GENDER

These are the raw basics. Everything needs to have a name, or several, depending on how much magical—or legal—hot water your Wizard has found themselves in, and Clever Wizards employ aliases, titles, or nicknames to avoid a grim fate in the Magical Worlds.

Depending on your setting, gender might play a part in how society treats a character, but a Wizard is a Wizard before they are a man or woman, and gender creates no apparent differences in magical ability.

Race is a different story. Race, in this case, refers to 'species', including humans, dwarves, elves, fairies, trolls, and all other intelligent beings, but **GRIMOIRE** is a game about human wizards; though this might also include half-human wizards who've been raised in a predominantly human society. This does not mean that other races are incapable of using magic, but creatures such as Faeries are deeply magical creatures and do not command it in the same way.

APPEARANCE

Quickly describe your character in no more than three adjectives. This is generally not inclusive of gender, skin, hair or eye pigmentation unless they are particularly remarkable. You may opt to provide more detail if you wish, but this short description is how your character can be quickly described.

EXAMPLE 1: Tall, muscular and handsome.

EXAMPLE 2: Old, wizened and bookish.

EXAMPLE 3: Weedy, sharp-featured and bald.

PERSONALITY STYLES

Similar to the appearance, Personality Styles are what defines your character's behaviour. It can include motivations as well as general attitudes, but only those strong enough to dominate the rest of their personality. A Wizard should have no more than three of these Personality Styles.

EXAMPLE 1: Greed-driven. Smug and superior.

EXAMPLE 2: Adventurous thrillseeker. Wants to be famous.

EXAMPLE 3: Condescending protector. Desperate for approval.

STRENGTHS

Strength of body, mind or character, or exceptional talent in some particular skill. Choose three things your character can consider to be their strengths, preferring possibilities that could often be of help in life, so general terms are more useful than specifics. Be sure to remind your Game Master when a Strength might be useful to whatever you're doing at the time.

EXAMPLE 1: Good Aim, History, Tinkering.

EXAMPLE 2: Deceptive, Likeable, Clever.

EXAMPLE 3: Strong, Agile, Street-fighting.

WEAKNESSES

You should choose two weaknesses in which your character has little control. Like a Strength, a Weakness should be a general term rather than a specific. The Game Master may choose to roll in order to trigger your character's weakness at certain, often inopportune, moments. These may contribute to or obstruct your character's pursuit of their Motivations.

EXAMPLE 1: Pyromaniac, Clumsy.

EXAMPLE 2: Racist, Reckless.

EXAMPLE 3: Lecherous, Avarice

WIZARDLY RANKS

With the exception of new students, most Wizards are, under normal conditions, at least somewhat capable of controlling their magic. A Wizard's Rank effectively measures his or her ability to use a Word they've not done any amount of research or practice on. It measures their general knowledge of Wizarding. The Wizardly Rank of a campaign is determined by the Game Master, and applies only to the Player Wizards. NPC Wizards may be much more or much less skilled. New students may start with a Wizardly Rank of 8 across all Words (listed or otherwise), while Graduates may start with a Wizardly Rank of 4. In either case it is possible to attempt any spell you can imagine, although outcomes may vary.

WIZARDLY RANKS

8. Yet to Learn
7. Barely Learned
6. Incompetent
5. Mildly Competent
4. Unpracticed
3. Practiced
2. Skilled
1. Expert
0. Mastered

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RANK POINTS

In order to vary the Wizardly Rank of the Wizards somewhat, the Game Master will usually allow a pool of Rank Points to distribute amongst their Words. Each Rank Point spent on a given Word improves its Rank by one. This pool may range anywhere from zero to fifty or more, depending on how skilled the Wizards are intended to be.

Rigby's Wizardly Ranking System (RWRS) initially sought to rank wizards by sending them self-administered tests. The results were extraordinary, showing that every wizard tested was what Rigby had predicted to be the impossible Rank 0, a Master of all Words. The second version employed independent testers and had much less extraordinary results.

It appears that Rigby designed the system to measure loss of control, thereby creating the unusual reversed ranks we see today.

Random Rank Point Allocation

If you wish to allocate your Rank Points at random, you may use the table [p.21] intended for Randomly generating a Wizard. This section will require significant rolling of dice, due to the need to roll for every point independently, but may not generate a particularly functional Wizard.

BELONGINGS

This is less about everything you own and more about everything you carry with you, or have immediate access to. Player Characters have ownership of whatever the Game Master deems appropriate, but in more immediate terms they have the following money and equipment.

MONEY

Due to various circumstances, Wizards normally find themselves with little money. Roll 1d20 and multiply by 10 to get the amount of money you start with, in a currency appropriate to the setting.

EQUIPMENT

There's little need to carry a lot of stuff around when the powers of the cosmos are at your command. You start with basic Wizarding clothing and a suitable wand. Besides that, you may also receive Equipment Points. Roll 1d20 and quarter the result, rounding down, to find how many Equipment Points you have. At character creation you may convert these to an equal number of easily carried, everyday items of your choice. You may also keep them in reserve, spending them later in an attempt to pull out the right tool for a job. This is not guaranteed to be successful, and in this situation you should advise the Game Master that you're searching your pockets for the item you want, and they will see if you happen to have it on you or if you find something else. If time passes between adventures on an extended campaign, re-roll the number of available Equipment Points for the new adventure.



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Character Sheet

NAME: *Questing Ron*

RACE/GENDER: *Human Male*

APPEARANCE:

*Unsteady
Friendly
Sharp-featured*

PERSONALITY STYLES:

*Desperate for Approval.
Unrelenting Romantic.*

STRENGTHS:

*Good Gambler
Capable Chemist
Sublime Singer*

WEAKNESSES:

*Compulsive Gambler
Cannot Swim*

WORD RANKS:

<i>Combio (Combine)</i>	<i>3 (Practiced)</i>
<i>Combustia (Burn)</i>	<i>3 (Practiced)</i>
<i>Contra (Oppositional-prefix)</i>	<i>1 (Expert)</i>
<i>Crescere (Increase)</i>	<i>1 (Expert)</i>
<i>Extractus (Extract)</i>	<i>3 (Practiced)</i>
<i>Illusia (Illusion)</i>	<i>2 (Skilled)</i>
<i>Liqua (Liquify)</i>	<i>3 (Practiced)</i>
<i>Luminus (Light)</i>	<i>2 (Skilled)</i>
<i>Materia (Physical Material)</i>	<i>3 (Practiced)</i>
<i>Mentalis (Mind)</i>	<i>3 (Practiced)</i>
<i>Potentia (Electricity)</i>	<i>2 (Skilled)</i>
<i>Preventia (Prevention)</i>	<i>0 (Mastered)</i>
<i>Protectus (Protection)</i>	<i>2 (Skilled)</i>
<i>Reducto (Reduce)</i>	<i>2 (Skilled)</i>
<i>Thermia (Thermal)</i>	<i>3 (Practiced)</i>
<i>Transformo (Transmogrification)</i>	<i>3 (Practiced)</i>
<i>Zona (Area)</i>	<i>2 (Skilled)</i>

BELONGINGS:

*Wand (Hickory)
Robe (Blue velvet)
Wizard Hat (Blue Velvet with silver stars)
2 Equipment Points*

Money: 180 Crowns

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RANDOM WIZARD GENERATORS

When you don't feel particularly creative, or when you prefer to let the dice decide, you can use the Random Wizard Generator to put together a Wizard in a just few minutes of rolling.

WIZARDLY NAME

Whether you're having trouble thinking up a name, or if you just enjoy the excitement of letting fate decide, these tables have you covered. For each element, take two d10s and roll them together (or halve the results on two d20s for the same effect). Take the lower result and set it before the higher result, and refer to the table below.

d10■d10.	Male	Female	Title	Surname
1■1.	Daniel	Dalia	the Great	Harper
1■2.	Leo	Tarsha	the Enlightened	Williams
1■3.	Bryce	Donnette	the Glorious	Johnson
1■4.	Rick	Shay	the Bold	Brown
1■5.	Numbers	Bernetta	the Remarkable	Jones
1■6.	Weldon	Loree	the Wise	Miller
1■7.	Ron	Karin	the Mighty	Davis
1■8.	Gary	Lucienne	the Thoughtful	Garcia
1■9.	Erik	Grisel	the Renown	Rodriguez
1■10.	Charles	Marnie	the Golden	Wilson
2■2.	Garfield	Casimira	the Silver	Martinez
2■3.	Grover	Lisette	the Robed	Anderson
2■4.	Henry	Deandra	the Brilliant	Thompson
2■5.	Jamie	Theda	the Tall	Thomas
2■6.	Trenton	Kasie	the Bright	Moore
2■7.	Tyree	Amparo	the High	Martin
2■8.	Rosario	Joycelyn	the Determined	Jackson
2■9.	Wayne	Janetta	the Stern	Taylor
2■10.	Irwin	Julietta	the Balanced	White
3■3.	Cyrus	Emiko	the Calm	Lopez
3■4.	David	Jolanda	the Knowing	Lee
3■5.	Felix	Lucile	the Best	Harris
3■6.	Marcus	Christin	the Strident	Clark
3■7.	Gregory	Buffy	the Blue	Lewis
3■8.	Steven	Kristy	the Firm	Robinson
3■9.	Zachery	Joan	the Light	Walker
3■10.	Terry	Kimi	the Brave	Hall
4■4.	Arlie	Laura	the Clever	Young
4■5.	Wilburn	Josephine	the Cunning	Allen
4■6.	Hobert	Leia	the White	Wright
4■7.	Lowell	Michiko	the Stony	King
4■8.	Jacques	Albertha	the Destined	Sanchez

4■9.	Samual	Flo	the Varied	Scott
4■10.	Odis	Genette	the Stormy	Green
5■5.	Elroy	Francine	the Grand	Baker
5■6.	Kurt	Johanna	the Superb	Nelson
5■7.	Gaston	Devorah	the Uniform	Hill
5■8.	Miles	Ophelia	the Adept	Ramirez
5■9.	Tommy	Kenda	the Masterful	Campbell
5■10.	Leland	Leota	the Warded	Carter
6■6.	Ray	Elayne	the Runed	Roberts
6■7.	Nathaniel	Catherine	the Strong	Evans
6■8.	Rhett	Fredricka	the Splendid	Parker
6■9.	Juan	Arianna	the Mysterious	Torres
6■10.	Benton	Deirdre	the Unknowable	Phillips
7■7.	Lindsey	Lasonya	the Decisive	Turner
7■8.	Travis	Margret	the Unbound	Stewart
7■9.	Eldon	Maddie	the Marked	Flores
7■10.	Matthew	Josette	the Magical	Morris
8■8.	Mikel	Lauryn	the Fantastic	Rivera
8■9.	Normand	Spring	the Sage	Nguyen
8■10.	Modesto	Serita	the Powerful	Cook
9■9.	Malik	Narcisa	the Brand	Morgan
9■10.	Harris	Magdalen	the Capable	Rogers
10■10.	Solomon	Anne	the Potent	Watson

APPEARANCE, STRENGTHS AND WEAKNESSES

Whether you're looking for inspiration, can't decide, or just want fate to decide on your Wizard's appearance, the below tables will help. A Wizard needs two or three appearance elements that make them noteworthy, so just roll until you get a set you like, and re-roll anything that conflicts. If you wish to let the dice decide for Strengths and Weaknesses as well, roll for three Strengths and two Weaknesses. The below table requires a d2 (or a d20 result divided by 10), and a d20.

d2■d20.	Appearance	Strength	Weakness
1■1.	Unfriendly	Agile Body	Bad Liar
1■2.	Severe	Clever	Overtly Racist
1■3.	Friendly	Good Gambler	Gambling Addict
1■4.	Broad-featured	Strong Body	Rampant Lecher
1■5.	Big-nosed	Talented Sailor	Blind Avarice
1■6.	Sharp-featured	Good Singer	Unable to Swim
1■7.	Graceful	Expert Carouser	Pyromaniac
1■8.	Unsteady	Clever Chemist	Chain Smoker
1■9.	Bookish	Skilled Deceiver	Awful Voice
1■10.	Doltish	Knows an Instrument	Forgetful

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1■11.	Worldly	Capable Historian	Alcoholic	1■11.	Comically Chivalrous
1■12.	Tall	Good Aim	Overly Reckless	1■12.	Desperate for Approval
1■13.	Short	Studied Engineering	Very Clumsy	1■13.	Self-Aggrandiser
1■14.	Well-groomed	Natural Sportsman	Bad Aim	1■14.	Quick to Anger
1■15.	Scruffy	Street-Fighter	Gullible	1■15.	Easily Envious
1■16.	Dignified	Sword-Fighter	Poor Company	1■16.	Utterly Law Abiding
1■17.	Haunted	Actually Likeable	Over-Confident	1■17.	Irrepressibly Cheerful
1■18.	Nervous	Decent Dancer	Slow Runner	1■18.	Smug and Superior
1■19.	Confident	Dexterous Fingers	Bad Tactician	1■19.	Innately Wicked
1■20.	Muscular	Adept Accountant	Hated By Animals	1■20.	Hungry for Power
2■1.	Frail	Knows Etiquette	Overly Literal	2■1.	Glory Hound
2■2.	Rotund	Talented Tinkerer	Scared of Snakes	2■2.	Extremely Dignified
2■3.	Busty	Good Liar	Bad with Bugs	2■3.	Driven by Vengeance
2■4.	Attractive	Reliable Tactician	Kleptomaniac	2■4.	Hedonistic
2■5.	Unattractive	Pleasant Company	Hates Birds	2■5.	Eager to Achieve
2■6.	Hairy	Woodsman	Cannot Do Math	2■6.	Insatiably Curious
2■7.	Hairless	Educated Healer	Easily Insulted	2■7.	Feigns Knowledge of History and Culture
2■8.	Aged	Capable Cook	Hypochondriac	2■8.	Constantly Sarcastic
2■9.	Youthful	Horse-Rider	Motion Sickness	2■9.	Tries standing where they seem tallest
2■10.	Pale	Skilled Hagglor	Glass Jaw	2■10.	Sickened by the presence of children
2■11.	Dark	Fast Runner	Ignorant of Etiquette	2■11.	Disgusted by nudity and the wanton flaunting of bare skin
2■12.	Untrustworthy	Naturally Suave	Terrified of Heights	2■12.	Really Likes Beards
2■13.	Trustworthy	Street-Smart	Magic Enthusiast	2■13.	Amazingly Self-Obsessed
2■14.	Lanky	Very Perceptive	Very Colour-Blind	2■14.	Extremely Judgmental
2■15.	Sleep-Deprived	Expert Climber	No Sense of Smell	2■15.	Prizes Anonymity
2■16.	Psychotic	Animal Handler	Inept Climber	2■16.	The Ends Justify the Means
2■17.	Twitchy	Great Swimmer	Allergic to Pollen	2■17.	Highly Resentful About Work
2■18.	Professional	Amazing Focus	Compulsive Liar	2■18.	Dismissive of Non-Wizards
2■19.	Slightly Burned	Resilient Body	Loathes the Outdoors	2■19.	Hates wearing clothes and never wears more than they are legally required to
2■20.	Arrogant	Intimidating	Aware This Is All A Game	2■20.	Passionate about Interior Decorating

PERSONALITY STYLES

Roll here when you're having difficulty coming up with the attitudes and natural temperament of your Wizard. The below table requires a d2 (or a d20 result divided by 10), and a d20.

d2■d20. Personality Style

- 1■1. Overly Sensitive
- 1■2. Passionate Romantic
- 1■3. Down and Depressed
- 1■4. Overly Ambitious
- 1■5. Strong Sense of Integrity
- 1■6. Condescending Protector
- 1■7. Adventurous Thrillseeker
- 1■8. Incredibly Vain
- 1■9. Cruel Sadist
- 1■10. Greed-Driven



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MAGICAL WORDS

If you wish to randomly allocate your Rank Points, take two d10s and roll them together (or halve the results on two d20s for the same effect). Take the lower result and set it before the higher result, then refer to the table below.

WORDS OF ARCANES CONTROL

d10d10. Word

- 1■21. Activation Switch: Vatia
- 1■22. Activation Threshold: Tresvalia
- 1■23. Area: Zona
- 1■24. Aura: Aurus
- 1■25. Beam: Radia
- 1■26. Divination: Divinus
- 1■27. Location: Locatia
- 1■28. Mind: Mentalis
- 1■29. Oppositional-prefix: Contra
- 1■30. Physical Form: Soma
- 2■2. Store: Instaurare
- 2■3. Wandwork: Elemento
- 2■4. Wave: Wavia

WORDS OF COMMAND

- 2■5. Burn: Combustia
- 2■6. Combine: Combio
- 2■7. Disrupt: Disjunctus
- 2■8. Extract: Extractus
- 2■9. Illusion: Illusia
- 2■10. Imitate: Emulus
- 3■3. Increase: Crescere
- 3■4. Infuse: Injectus
- 3■5. Inversion: Inversia
- 3■6. Liquefy: Ligua
- 3■7. Observe: Observeo
- 3■8. Prevention: Preventia
- 3■9. Protection: Protectus
- 3■10. Purge: Purgicus
- 4■4. Reduce: Reducto
- 4■5. Remember: Memora
- 4■6. Shaping: Morphosia
- 4■7. Solidify: Constructus
- 4■8. Stabilise: Stabili
- 4■9. Suppression: Suppremere
- 4■10. Transmogrification: Transformo
- 5■5. Transmute: Transmutia
- 5■6. Travel: Traversia
- 5■7. Vaporise: Vaporis
- 5■8. Warding: Verteri
- 5■9. Vocalise: Verbia

WORDS OF QUALITY

- 5■10. Animal Material: Vigora
- 6■6. Electricity: Potentia
- 6■7. Kinetic: Vectora
- 6■8. Life: Vitalia
- 6■9. Light: Luminus
- 6■10. Magnitude: Magnitudo
- 7■7. Magical: Arcano
- 7■8. Opacity: Opacus
- 7■9. Physical Matter: Materia
- 7■10. Plant Material: Plantia
- 8■8. Spiritual: Spiritus
- 8■9. Thermal: Thermia
- 8■10. Time: Chronos
- 9■9. Free Choice: Word of Arcane Control
- 9■10. Free Choice: Word of Command
- 10■10. Free Choice: Word of Quality



THE RETURN OF KAPH

The great city of Thuria burned. Black clouds of acrid smoke billowed into a blackened sky as flames leapt from a sea of ruin and flames. It had been a city of wealth, of architecture, and of impressive towers that spiralled skyward. Arper's Tor, the largest of these towers, had stood unchanged and unchallenged for millennia, but today it was gone. In its place there was only an upwelling of molten rock, pouring forth from unknown depths and spreading fire along the old paved streets.

This was where Kaph had been sealed, entombed beneath the heart of civilisation, and it was from here that he had awakened. It was only natural that he should wake up angry, and this was the natural consequence of an angry god. Not that that made it any easier to witness.

"No sign of survivors," Raymundo mused, rubbing his stubbled chin. "So that's one thing we don't have to worry ourselves with. Anybody who lived through this wouldn't have stuck around for an encore."

Eldric coughed on the ash that filled the air—he was used to the clean air of the villages and the Academy, not the thickly polluted haze of the larger cities—and clung tighter to the rocky outcrop with every spasm that wracked his body. "Why," he wheezed, "did you transport us to the top of this bloody precipice?"

Raymundo's expression was carefully neutral, his gaze firmly fixed on the city below. Someone else might have mistaken this for distraction, but Eldric had worked alongside this particular wizard since he was young, and he knew better. This might have been a good vantage point, but more importantly than that was the fact that Eldric was terrified of heights. He scowled at his silent partner. "You bloody bastard!"

"Come now, Eldric," Raymundo replied with an innocuous grin, "you can do all sorts of lovely things from a great height,

such as seeing from them."

"And plummeting," Eldric muttered, his tone icy cold.

"What I can see," Raymundo continued, "is that the usual teleportation square is currently under about two feet of liquid rock. That might have been quite the unpleasant surprise."

Eldric's eyes narrowed. "A surprise you had no way of knowing about."

"That's why it's called a surprise," Raymundo replied cheerily, "but I did know there was a risk, and I figured it not worth taking."

That reasoning was sound, and Eldric knew it, but that only made it more frustrating, and he decided he was better off just letting things slide—for the moment, anyway. "What do you plan to do about all this, then?"



There was barely any hesitation at all as Raymundo made his decision. "Nothing."
"Nothing?" Eldric echoed incredulously.
"Thuria is destroyed!"

"And is beyond saving," Raymundo explained. "Kaph might notice if we start putting it back together. We do have the library to consider."

Eldric raised an eyebrow. There really was only one such building that the other Wizard would care about—there was nothing in a mundane library of concern to the magically inclined—but the Library of Pratos held the accumulated knowledge of empire and wizard-kind alike. "It's still there?"

"Still there," Raymundo confirmed. "Though I'd say the wards have taken a battering. You can see it if you just step over here."

He indicated to where he stood, a part of the precipice that jutted out from the escarpment, right beside a drop that might as well have been a million feet for all Eldric cared to oblige. His knuckles whitened even further as he tightened his furious grip to its limit. "I believe I'll trust to your judgement on this."

Moments later they were standing at the top of the ancient steps that rose from street to the entrance of the enormous library, the old white stone blackened by layers of falling ash. Beyond the limits of the library there was nothing but lava and ruin, but there was more than just ancient stone protecting this institution. It stood resolute, even amidst such devastation, with not so much as a crack in any of the many stained-glass windows; something told Eldric that it would remain even if the city itself was long forgotten.

"Surprisingly cool up here," Eldric noted, but he didn't venture down any of the steps—that was where the wards would stop, and he didn't think it'd be quite so comfortable beyond them.

"Yes," Raymundo agreed. "They improved the fire-wards considerably in recent years."

If Eldric had been the sort of person to display amusement, now would have

been one of those times. The reason for the improvements was the man standing in front of him, the same single person who'd been eternally banned from the establishment for the very same incident, as well as from attending any other field trips in future. "So... you had some variety of plan?"

"My plan is to save this building," Raymundo replied. "The wards won't hold out forever, and who's to say another eruption won't blow the whole place to pieces?"

"You are motivated by the preservation of knowledge?" Eldric asked with considerable scepticism.

"My motivations are somewhat less altruistic," Raymundo admitted. "They can hardly retain that lifetime ban if we succeed."

Eldric nodded; petty revenge did seem like a more likely explanation. "My only question is how you intend to do so? It would be reckless—even by *your* standards—to try and transport the entire building somewhere else."

"Well," Raymundo said, grinning, "my plan might include something along those lines. When old Headmaster Calvery was done shouting about how I was banned from everything forever,

he told me the library had installed a failsafe along with the more powerful wards. It'll activate in the event of massive discharges of heat or—"

"Electricity?" Eldric guessed, quietly amused. The incident in question had involved an indoor storm and a lot of accidental lightning.

"Yes," Raymundo confirmed, grimacing at the memory. "The whole place turns ghostish and transports itself to a small tropical island."

"Clever," Eldric replied. 'Turning ghostish' was the colloquial term for a transformation into spirit energy, something that would give it immunity to just about everything.

Under normal circumstances, with other Wizards, achieving this might have proven somewhat difficult, but Raymundo's personal skillset lent itself nicely to causing havoc, often whether he intended to or not. It looked as though Raymundo knew it as well, judging by the glimmer in his eye.

"Go on then," Eldric said, suppressing a sigh. "We can only hope the others are having an equally interesting time."

THE RUINS OF APARTA

Rarely has there been a place so completely abandoned as Aparta. The city had lain dormant for five centuries, buildings left to fall into ruin, and tree-lined streets to grow into forest. It was an eerie place, no home to civilization despite the evidence to the contrary.

The city was a victim of the Chaos Wars, the long series of eldritch conflicts that had resulted from the Bleak God's imprisonment, and retained a sense of dread that was soaked into the stones. It was quiet, too, as though even the animals knew there was something wrong with the place.

"I don't like it," Gavin muttered as they walked through the overgrown streets. He was glancing from side to side, as if waiting for some horrible nightmare-beast to leap out and attack them in the middle of the day.

"As history has it," said Ambrose, almost conversationally, "some dreadful cosmic horror slaughtered almost everyone who lived here. So you're quite right in not liking it."

Gavin glared back at him, even grumpier than usual, and looked as though he was trying to come up with some scathing retort, but whatever it might have been was lost when they arrived

at their destination: a massive, multi-towered religious edifice covered with sigils rendered unrecognisable by time. The windows, where there had been windows, were universally gone, and the whole place looked as though it had almost given up on holding up the roof.

Ambrose eyed that roof warily, lending particular attention to the gaping holes, and clicked his tongue in worry. "I think it should be safe from total collapse for the time being," he judged, "provided we don't start shouting or throw rocks at it."

Gavin did not look as certain, which was essentially requisite to his Gavin-ness as far as Ambrose was concerned. "Let's try and keep things as quiet as possible, then."

They ventured inside, finding the interior even more derelict than the exterior. The floor was piled with broken stones, rotten old beams, and a thick layer of rotten vegetation and whatever the bats had finished digesting, while the walls erupted with vines and other plants that had somehow found enough nutrient in the muck and grime to reach their limbs towards the shafts of daylight descending from the broken roof and the hollow windows.

Gavin made his opinion known with a low whistle. "They don't build them like

this anymore."

"With the cheapest plaster on hand?" Ambrose asked, looking at the crumbling architecture in disdain. His father had been a builder—a respectable tradesman of respectable skill—and Ambrose had been intended to succeed him back before he'd turned out to be a Wizard. That still left him with enough of an understanding to recognise shoddy workmanship when he saw it.

Gavin followed Ambrose's gaze. "I take your meaning. What I meant, though, is that it makes old Godsworth Hall look small in comparison."

He wasn't wrong, and Ambrose judged you could fit two or three of the Academy's iconic religious structure inside only these parts he could see, so it had size going for it if nothing else, and approximately the same amount of patronage if you didn't count the cleaners.

That wasn't the reason Ambrose's expression darkened. "Careful what names you invoke around here," he cautioned. "You never know what might be listening."

Gavin looked around, doubly alert now that he'd been reminded. The Chaos Wars were over, but in places like this things could... linger; the barrier between worlds had been destroyed in this city, and those wounds took a long time to heal. In the meantime things could slip through, usually very dangerous things who weren't too happy about it, and they needed to be dealt with appropriately.

"True," admitted Gavin, much more quietly. "A seven headed beast, a one-eyed bleater... or worse. Might even be some pointy-eared prats."

Ambrose couldn't help grimacing at that; like most Wizards he didn't care for the fey in general or Elves in particular, and an old ruin covered in forest was just the sort of place those weirdos liked to hang out. He'd rather deal with a dragon than an Elf; even if they hated you, at least the



scaled beasts employed a cold reason that could be understood. Elves... who could even tell?

"So... we're looking for some sort of metal box," Gavin mused as he surveyed the decaying ruins of the great hall, his eyes flitting around the darkest spaces for any trace of movement. "Any idea what size?"

"Sadly not," Ambrose said, shaking his head. "The drawings we were given did not indicate a scale."

Gavin let out a hiss of annoyance, although it was hardly surprising that their information was lacking—at this point it was almost to be expected—but it certainly didn't make their job any easier. A reasonable man might have thought

that, given the gravity of the situation, every effort would have been made to give the questers all the information that could be gathered, but the Academy seemed sorely lacking in anybody who could be considered reasonable.

The object they needed was not the box in question, that was just a box, even if it was magical. Inside that box was an item that had played a key part in ending the Chaos Wars after long after Kaph had been sealed away. It was an orb of pure inarcanide with strange anti-magical powers running through it, and was not a thing crafted by the hands of Wizards. It had been a gift from the Dwarven king, though he'd never revealed whether

they'd made it or found it.

After the wars had ended, however, it had been deemed far too dangerous to leave uncontained, and so it had been brought here to guard the ruins of Aparta, when the temple of the Guardian God had not yet been so derelict. Wherever they had stowed it, however, it had managed to escape several treasure hunting expeditions sent to find it.

"Something tells me this won't be easy to find," Ambrose mumbled to himself. If it had been well-hidden when the temple was still standing, who could say if it was even accessible in its current state.

"Strange," Gavin mused, stepping into one of the shafts of daylight. "Nothing's growing around this one."

Ambrose frowned, studying the space for himself. "There's really no reason for that. Not unless..."

Their eyes turned to the big front windows, frowns deepening. There was an awful lot of light coming through them for this time of day, especially when an equal amount of light was streaming through the roof above them.

"Worldgates," Gavin determined. "Three of them, that can't be natural."

Ambrose agreed, he'd never even heard of more than a single Worldgate appearing in a given location. It might have been coincidence—the whole city was a big question mark when it came to magical phenomena—but in here it seemed more likely to be the way to go. "I think we've found where we need to head next."

"Have to give them credit," said Gavin, "where better to store a powerful anti-magic artefact than on a magical world? Let the locals keep it under lock and key."

Ambrose muttered a quick curse, followed by a quicker incantation that formed a comfortable flight of steps up to the windows. Nothing could be easy, now they'd be stuck dealing with the absurd inhabitants of some equally absurd other world. "Leave it to Raymundo to pick the easy job."



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THE ARTS MAGICAL

GRIMOIRE allows Wizards to alter the very nature of the world with the magical energies they summon, shaping it to their will with little more than a few words, a wave of the wand, and a lifetime of education.

SPELL CASTING

When you intend to cast a spell, you must describe your intent and put the applicable Phrase together in the right order to avoid something horrible happening instead. Some Game Masters will also require players to intone the Latin-esque Words, and wave their pencils as if they were wands while saying them.

Once this has been done, the Game Master will determine whether the spell has been successfully cast, or if it has fizzled or even Spell Burst. Spell Bursts often result in wildly unpredictable effects, and are not desirable.

CASTING DIFFICULTY

The challenge of controlling a spell is largely based on four things.

COMPETENCE

The overall Competence the Wizard possesses in all the Words used will be the primary factor in determining success or failure. The more Words used, the lower the overall Competence of the Phrase.

SPELL POWER

The amount of magical energy required for achieving your intentions. The Game Master will determine this based on the situation and the scale of the effect you're attempting to achieve. This also seems to influence the chance of a Spell Burst occurring.

CASTING DISTANCE

Casting at a distance is quite strenuous without the use of the Words of Radia, Wavia, and Zona, and the Wizard increasingly loses control of the spell as the distance increases.

This does not apply to Divination or Travelling spells, however, as these only reference the closest point of effect, such as the Diviner themselves or the point of departure.

CASTING TIME AND REFERENCE MATERIALS

Students are able to occasionally cast magic only because they're able look it up and take their time. Being able to work with reference material and at your own pace will always improve your chances of success.

A WIZARD'S GUIDE TO THE THREE W'S

The Art of Wizardry may make use of many tools and reagents, and there may be plenty of books on varied subjects and vast resources of knowledge to be studied, but the core principles of Wizardry are the same regardless of your education. There are three concepts, the "Three W's" that apply regardless of the spell or your skill in casting it, the absolute basics of all magical understanding and the most elementary level of a Wizard's education. They are the Will, the Word, and the Way.

THE WILL

The Will is the most important factor in Wizardry. It is the defining factor, the intent of the caster, and it is what gives everything else its substance. The Will guides the effect of Words, allowing a given phrase to be used in different ways, such as the difference between lighting a campfire and setting a forest ablaze. It can also guide the spell to its intended target. Only when using Radia, or similar, will the Wizard need a steady aim.

THE WORD

The mystical Words are given meaning by the Wizard's Will and represent concepts to him that, when combined with others into a Phrase, will create the framework of the spell. These concepts are normally attached to the words of alternative or invented languages in order to prevent unfortunate mishaps from occurring while in general conversation. Those Wizards who are sufficiently comfortable with their Words may also attempt 'Silent' casting, in which they needn't speak, or more commonly mumble, their spells aloud at all.

THE WAY

The Way is the tool used to make gestures and focus magical energies, and normally refers to a Wizard's wand or staff, although an extremely bold or desperate Wizard may use his own body to make the attempt. These attempts are rarely successful, as wands and staves are all heavily enchanted objects that have been specially constructed to contain and control elemental qualities and arcane power.

VISIBLE SIGNS OF MAGIC

Traditionally there are few giveaways to the subtle use of magic, besides the effect of the spell itself. Without the use of Radia or Wavia there is no obvious sign of magic being cast apart from the Words being uttered and a small

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sparkle of magic around the Wand, or the Wizard's hand if casting wandlessly.

ELEMENTAL QUALITIES

The use of a Wand allows the safe extraction and storage of Elemental Qualities, those things that existentially define an object. The Qualities of a given item are up to the Game Master, but should include its phase state, texture, scent, hardness, colour, appearance, life, and so on.

SPELL POWER

The presence of an applicable Elemental Quality in the Wand will automatically expend itself to provide what is effectively a free increase to the Spell Power of any applicable spell, usually resulting in greater spell stability. This occurs without the Wizard's input, whether they like it or not. For example, a Wand containing Potentia would expend that Quality when a Lightning Bolt was cast, or a Wand containing Thermia would expend that quality if a Fireball were cast.

CHANGE OF QUALITY

The loss or gain of an Elemental Quality by an object has effects as determined by the Game Master, although these will usually be subtle and non-lethal unless that Quality directly impacts on the target's ability to continue surviving.

CONTRADICTIVE QUALITIES

Contradictive Qualities, that is to say those that are each others opposites, such as Arcano and Inverse Arcano.



Stored within a Wand or similar these are safely contained from each other, but if infused into the same object they will mutually annihilate, to no effect whatsoever.

ENCHANTMENTS

Any spell with longer than an instantaneous effect is considered to be classed as an Enchantment. Many of these will burn out quickly, and it is up to the Game Master to determine just how quickly that is, but others will remain in effect until ended. This gave rise to the Laws of Enchantment.

FIRST LAW OF ENCHANTMENT

"That object which is changed by magic shall remain so until restored by magic."

The First Law is one of magical inertia, and refers to Enchantments that create stable outcomes such as shaping spells or transformation spells. Magic has been used to alter the object, and there is less energy required to remain as is than there is to change back. Enchantments obeying the First Law continue indefinitely until dispelled by additional magic or exposure to Inarcaneide.

SECOND LAW OF ENCHANTMENT

"Where the object has undergone a fundamental change as a result of magic it can no longer be restored to its original state."

The Second Law is one of magical catalyst, and primarily refers to the outcome of natural chemical processes acting on an altered object in a way that will prevent the magic from simply being reversed to return it to the original state.

Turning a rock into vapor for example, or a tree into liquid, will inevitably result in chemical interactions within and outside of the original material in a way that would not have been possible for the original item.

THIRD LAW OF ENCHANTMENT

"That spell which expends more magic than is supplied to it will ultimately come to a natural conclusion."

The Third Law is one of magical entropy, stating that any Enchantment maintaining an active effect is by nature entropic and will end when the magic invested into it reaches zero. The Wizard will advise the Game Master as to how long he wishes the spell to sustain itself for, and the Game Master will take this into consideration for the Spell Power.

TEMPORARY ENCHANTMENTS

Simply using the Injectus (Infuse) Word is enough to temporarily alter a target to align more closely with the

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Quality. How long this will last depends on how much power the Wizard uses, and how compatible the object is.

Luminus (Light) is a quality that will, when infused into a target, cause it to emit light, and is useful as an alternative to lanterns. It works well in crystals, which are natural refractors of light, but it works best in amber, the hardened sap of ancient trees and the ultimate product of absorbed sunlight. This propensity towards holding the quality of Light is called an Enchanting Anchor.

ENCHANTING ANCHORS

These are the natural tendencies of materials to bear an enchantment. Through reason and research it is possible to guess what materials have the greatest capacity to anchor an enchantment to the object. Consider the nature of the material, its source, its purposes, and how it will naturally react in different environments. An object must have at least one Anchor in order to carry a permanent Enchantment, but these limitations may be circumvented by infusing the materials of the object with Elemental Crystals bearing the appropriate qualities.

PERMANENT ENCHANTMENTS

The arts of Enchantment cover a broad range of things, and these skills are used to make everything from an alchemical tincture to purposefully constructing a gate between worlds. In line with the Third Law, the creation of Permanent Enchantments requires the continued supply of magic to counter magical entropy. This requires the use of a substance known as Arcanite, along with either native or infused Elemental Qualities.

ARCANITE

A crystalline substance created by infusing pure Arcano into chemically grown crystals. Arcanite effectively acts as an endless source of magical power that allows enchantments to continue indefinitely. They are commonly attached as whole crystals, and are built into the structure of the enchanted item, but might also be powdered and diffused throughout the object to prevent the crystals from being tampered with. With the exception of Artifacts, any object that has its Arcanite fully removed will also have all Enchantments considered as temporary.

The amount of power Arcanite can supply depends entirely on its quantity, and not on the size of any given crystal. This naturally creates the limitation on how powerful the enchantments on personal items can be, and has consequently prevented much wanton destruction by magical weaponry in times of war.

Besides its ability to power an Enchantment indefinitely,

Arcanite also provides a small pool of power for any Wizard touching it, which allows them the use of magic in an otherwise magic-free area. If imbibed by a non-Wizard, it will effectively turn them into a Wizard for a short time.

INARCANIDE

Crystals that actively negate magic in their vicinity, they are created by infusing inverted Arcano into chemically grown crystals using the standard process. These crystals generate a magic cancelling field of a size relative to their quantity. All temporary enchantments are immediately destroyed when exposed to Inarcanide, while permanent enchantments can only be suppressed.

Spells cannot be cast in an Inarcanide field unless the caster has a stored portion of the arcane, such as in Arcanite crystals. However, these cannot recharge while they remain inside the field.

Inarcanide is surprisingly common, though expensive, and is heavily used to prevent teleportation or scrying into areas, to prevent fraud, and to create 'magic-free zones'. It is also found in weapons intended to harm magical creatures, such as dragons, the Fey, and Wizards.

ELEMENTAL CRYSTALS

Elemental Qualities may not exist naturally within all objects. As such, these Elemental Qualities may be grown in a manner similar to Arcanite and Inarcanide, infused into chemically grown crystals. This allows these Qualities to be infused into such objects in order to give a Permanent Enchantment something to connect to.

REAGENTS

These are the source of Elemental Qualities, and can be anything from pre-prepared Elemental Crystals, to pieces of a creature, or simply raw materials that have the quality in abundance.

SIMPLE REAGENTS

Simple Reagents are those things that occur naturally and contain the desired Quality. This may include the Strength in Steel, the Blackness in Cobalt, or even the Magnetism of natural magnets. They are very simple, and generally do what is expected of them.

COMPLEX REAGENTS

These are frequently the result of a Combio spell, are produced by a creature, or are an otherwise abstract quality like 'Human-ness'. They are often more powerful and flexible, and their power more easily conferred to the

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object being enchanted, but they may produce unexpected results. This is the reason that there are so many defective enchanted items laying around.

ARTIFACTS

Any permanently enchanted item that has survived for more than three hundred years may have its Arcanite removed entirely and simply enter hibernation. This does not allow it to survive Inarcanide.

ALCHEMY

The scientific art of Enchanting, insofar as science bears any relevance to the world of Wizardry, Alchemy makes use of a combination of extracted Elemental Qualities, Elemental Crystals, and other alchemical ingredients. The Alchemical process allows for the creation of a broad range of elixirs, oils and other alchemical creations.

ELIXIRS

Elixirs are alchemical mixtures that are intended to either be imbibed or otherwise internally applied, and are reasonably safe to do so. In order to create an Elixir, the following requirements must be met.

CATALYST

The Catalyst must be a liquid with attributes matched to those of the user, or of a creature similar. The Catalyst is what allows the Qualities of the Elixir to correctly effect the imbiber, and anything too alien will have unpredictable effects at best. Most commonly the Catalyst is either blood of a similar creature, or sap in the case of plants.

SOLUTION

Catalyst and Qualities must be infused into a solution base. The solution base is always powdered Arcanite suspended in either water or alcohol, and Qualities are infused into it via the Elemento Injectus spell. As all Elixirs will be otherwise identical in appearance, the solutions are often tinted with dyes to help their creators differentiate them, although there is certainly no standard for color coding this.

OILS

Oils are alchemical mixtures that are not intended for use on living creatures, and are most often created for industrial or military use. Without the need to prevent poisoning or surprise reactions with the biology of an imbiber, Oils are much simpler to create.

CATALYTIC SOLUTION

Oils make use of powdered Arcanite in Alchemical Silver to both carry, and catalyze, the alchemical qualities. Like Elixirs, Oils will normally be tinted with dyes to prevent them from being mixed up.



A WIZARD'S GUIDE TO PRACTICAL ALCHEMY

The Art of Alchemy is often thought little of by skilled Enchanters, and admittedly there are many things that Enchantment is capable that Alchemy is not. What Alchemy does allow, however, is the production of materials that will take effect on any suitable creature or object, and will continue to take effect even when under the influence of magic cancelling Inarcande.

MATERIALS

Alchemists make heavy use of Reagents, namely Arcanite, blood, alcohol and water, but also utilize other materials and objects for the extraction of their Elemental Qualities. It is important for a productive Alchemist to have access to all sorts of things to give them a wide range of sources for these Elemental Qualities.

WORKSHOP

Any sincere attempt at Alchemy requires the use of instruments normally only available in an Alchemical workshop. Scales, glass tubes and beakers, along with burners and bottles for the end-product are all essential for creating any meaningful quantities. A skilled Alchemist may be able to jury-rig a solution when working in the field, but the quality will undoubtedly be subpar when compared to a workshop product.

IDENTIFIABLE MIXTURES

Most of the time there is very little to distinguish between different elixirs and different oils, and is something that can easily cause confusion between mixtures that do extremely different things. Experienced Alchemists know to make the type of elixir or potion obvious, most commonly by use of dyes in the mixture, as well as simply marking the container in some way.

EXPERIMENTAL TESTING

Only the most optimistic of Alchemists would dare to imagine that the new potions they have just created do exactly what they're supposed to do. That is why most living Alchemists are cynics and sticklers for testing it out on other things first. The survival-oriented Alchemist trials his untested potions on anything unlikely to cause him extreme bodily harm if it all of a sudden goes terribly wrong.

ASSISTANTS

Alchemy is a proud and bold tradition with many eager aspirants. These individuals are useful for conducting the dangerous bits, and those that somehow survive inevitably obtain an enhanced appreciation for the art and a practical outlook on obtaining more junior assistants.

AVOID DEATH AND INJURY

Alchemy offers consistent results, although the processes can be quite dangerous when treading new ground. The experienced Alchemist knows to protect himself properly from the dangers posed by the mixtures he creates.

Protective spells and a source of water for extinguishing unexpected fires are a good start. A heavy stone wall, full body environmental protection suit, and a well-prepared escape route are the next natural step. Ultimately the wise Alchemist simply stands somewhere far away while somebody else does the actual experimenting. That is, after all, what assistants are for.



THE LEXICON

The Lexicon provides a comprehensive list of all Words and the rules needed to put a Phrase together and make it work. There are a large number of examples provided to help you to understand the uses of each Word.

ENGLISH TO ARCANES REFERENCE

WORDS OF ARCANES CONTROL

Y Activation Switch: Vatia	p. 38
Y Activation Threshold: Tresvalia	p. 37
Y Area: Zona	p. 40
Y Aura: Aurus	p. 35
Y Beam: Radia	p. 37
Y Divination: Divinus	p. 35
Y Location: Locatia	p. 36
Y Mind: Mentalis	p. 37
Y Oppositional-prefix: Contra	p. 35
Y Physical Form: Soma	p. 37
Y Store: Instaurare	p. 36
Y Wandwork: Elemento	p. 35
Y Wave: Wavia	p. 38

WORDS OF COMMAND

Y Burn: Combustia	p. 41
Y Combine: Combio	p. 40
Y Disrupt: Disjunctus	p. 41
Y Extract: Extractus	p. 42
Y Illusion: Illusia	p. 42
Y Imitate: Emulus	p. 42
Y Increase: Crescere	p. 41
Y Infuse: Injectus	p. 43
Y Inversion: Inversia	p. 43
Y Liquefy: Liqua	p. 43
Y Observe: Observo	p. 44
Y Prevention: Preventia	p. 45
Y Protection: Protectus	p. 45
Y Purge: Purgicus	p. 45
Y Reduce: Reducto	p. 45
Y Remember: Memora	p. 44
Y Shaping: Morphosia	p. 44
Y Solidify: Constructus	p. 41
Y Stabilise: Stabili	p. 47
Y Suppression: Supremere	p. 47
Y Transmogrification: Transformo	p. 47
Y Transmute: Transmutia	p. 48
Y Travel: Traversia	p. 48
Y Vaporise: Vaporia	p. 49
Y Warding: Verteri	p. 50
Y Vocalise: Verbia	p. 49

WORDS OF QUALITY

Y Animal Material: Vigora	p. 54
Y Electricity: Potentia	p. 53
Y Kinetic: Vectora	p. 54
Y Life: Vitalia	p. 54
Y Light: Luminus	p. 51
Y Magnitude: Magnitudo	p. 51
Y Magical: Arcano	p. 51
Y Opacity: Opacus	p. 53
Y Physical Matter: Materia	p. 52
Y Plant Material: Plantia	p. 53
Y Spiritual: Spiritus	p. 53
Y Thermal: Thermia	p. 53
Y Time: Chronos	p. 51



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CONSTRUCTING A PHRASE

A Phrase is normally comprised of at least two Words, the meaning of which is altered by the context of those preceding it. The structure of the Phrase is interpreted from left to right, though while the Wizard's Will is taken into account along with how the Phrase has been structured, the exact outcome is determined by the Game Master. Short Phrases are very basic spells, while longer Phrases are more complicated and difficult to successfully cast, but will provide a more specific outcome with fewer unexpected side effects.

PHRASE STRUCTURE

There are a few rules that govern the way a Phrase should be structured. Failure to construct a Phrase correctly can lead to unintended side-effects.

DEFINING WORDS

Defining Words act upon the Phrase to define the nature of the spell and the context of the Words that follow, although it is the Limiting Words that truly determine the end result.

In essence, Defining Words act as the mechanisms of the Spell, including determining how it is intended to function as well as the intended target.

LIMITING WORDS

Limiting Words work to determine the finer details of the spell, but may also act as Defining Words where appropriate.

Limiting Words are commonly Quality Words used to limit the scope of the Words that precede them, either standalone to restrict the spell to a target possessing the quality, or in conjunction with Contra to either restrict it to a target without it, or in possession of its opposite.

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SUBJECT WORDS

Subject Words are a Word used to direct a Word of Arcane Control or Word of Command at the specified target. They are also considered to be Defining or Limiting Words in their own right, and may call for additional Subject Words.

Example: Zona Disjunctus Vitalia Constructus

In this Phrase, Zona and Disjunctus act purely as Defining Words, forming a Disjunctus spell that acts over an area. Vitalia is a Limiting Word, in that it limits the spell to targets that are alive, but it is also the Subject Word because it directs the Disjunctus to act upon the quality of Vitalia. Constructus is purely a Limiting Word, limiting the target further to solid living matter.

Example: Combio Luminus Vitalia

In this Phrase, Combio acts as the Defining Word, while both Vitalia takes the role of Subject Word. Luminus acts as the Limiting Word to limit Vitalia to combining only with Luminus.

CONTRACTIONS

Rarely a Word may be used in a Phrase in a way in that it occurs twice. When this occurs, the Word is contracted and need only be used once. An example of this would be 'Constructus Constructus', which would turn a solid into a solid (unproductively). However it could also be used in Inversia Constructus Constructus, which would de-solidify a solid. This would be contracted to simply being 'Inversia Constructus'.

TRIGGER PHRASES

Trigger Phrases are placed at the end of the main Phrase, and tend to place conditions on the activation of the spell. This may be a Trigger Phrase intended to trigger the activation by a verbal command, by crossing a boundary, or by moving in a certain way.

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WORDS OF ARCANE CONTROL

When a Word is spoken for Arcane Control, it is used in order to guide the shape of the spell, to determine how it manifests itself in the world, and to decide the scope and location of the spell.

AURUS: AURA

This Word creates a field that emanates from, but does not include the target, acting as a blanket of some variety of magical effect. The aura does not extend out very far, but it wraps its target entirely, and moves with it.

PHRASING STRUCTURE

Almost always preceding the Phrase in its entirety, Aurus ensures that the following Words manifest as an Aura on the intended object. The rare use where Aurus occurs after the first Word will occur where the preceding Words are intended to guide the location of the area of effect.

EXAMPLES

ZONA AURUS VITALIA VERTERI ARCANO

Essentially creates a barrier aura against magic around all living targets in the intended area. In this instance Zona is used to create an effective distributed effect, Aurus is used to affect intended objects (and Vitalia to limit it to those targets that live), while Verteri Arcano creates the barrier itself.

INVERSIA AURUS CRESCERE THERMIA

Surrounds the target with an inwardly directed aura, which in most targets will suffuse it entirely, and increases the temperature in that aura by whatever amount the caster intends. A great way to cook a meal all the way through.

CONTRA: OPPOSITIONAL-PREFIX

Alters the meaning of the Word it prefixes, be it the name of a quality, or a Word of Power, Transformation, or Protection, etc. Frivolous use of the Word can make it a phrase lose all meaning instead of altering its purpose.

PHRASING STRUCTURE

Contra is often used to reverse the meaning of the Word immediately following it, and is used in the capacity of 'Excluding', or 'Counter'.

EXAMPLES

ELEMENTO COMBIO CONTRA-LUMINUS

All qualities contained within the Wand are combined into something new, with the exception of the stored Luminus quality which is excluded.

ZONA CONTRA-OBSERVO

Anything within the area of effect is unable to experience the world with any of its senses. This area is likewise

unobservable from outside.

OBSERVO AURUS CONTRA-ARCANO

Generally unhelpful in that it allows the target to observe auras around anything completely non-magical.

ZONA CONTRA-CHRONOS

Excludes the quality of Time from a given area, effectively giving it space without time and making it wholly inaccessible, unobservable, and untraversable. Whatever is inside the area is locked in its point in time until the enchantment is dispelled or the heat death of the universe, whichever comes first.

DIVINUS: DIVINATION

This Word sets the following phrase to act as a Divining spell, and is placed upon the intended person or object, though in the latter case it is often a viewing tool for shared observation.

PHRASING STRUCTURE

Divinus is generally used prior to the Words that define what is to be divined and how, but may also be used within other spells to confer the target access to knowledge or senses that they might not otherwise have. When Divinus is used to divine something, it is immediately followed by what must be found and then any conditions placed upon it. The more specific the divination, the more specific the knowledge gleaned.

EXAMPLES

DIVINUS MEMORA FLESH

The Wizard gains the knowledge of the last person to touch a particular object, or alternatively the person who most frequently touched it, the person who first touched it, or some other qualifier in their intent.

DIVINUS LOCATIA ALFRED

The Wizard gains the knowledge of the current relative location of the person named Alfred of his intent.

PREVENTIA DIVINUS

The target cannot be the target of a Divination spell.

ELEMENTO: WANDWORK

This Word specifies the following phrase to target the qualities contained within the Wand itself. It is usually used for the purposes of preparing Alchemical mixtures and Enchantments, but is also frequently used to absorb energies to empower other spells.

PHRASING STRUCTURE

Elemento is always the first Word in the Phrase, and contextualises the following Words to relate to the Wand's own containment. At times it may be used upon an area, rather than a specific target, but even then Elemento remains the first Word.

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EXAMPLES

ELEMENTO PURGICUS VITALIA

The essential quality of Vitalia is removed from the containment within the wand.

ELEMENTO COMBIO

All qualities contained within the Wand are combined into something new, generally something as-yet unnamed and unknown. The perfect opportunity for Science Wizardry!

ELEMENTO INVERSIA

All qualities contained by the wand are inverted in their nature. The addition of a specific word of quality would limit the effect to a single quality held within the wand.

ELEMENTO INJECTUS

All qualities contained by the wand are infused into the target. By adding a word to specify the quality, that would limit the qualities infused to that one alone.

INSTAURARE: STORE

This Word is used to store a given spell or quality within the target, without influencing that target, until either removed or the object is destroyed, at which time the containment will come to an end and the spell will take effect.

PHRASING STRUCTURE

Almost always used at the start of the entire Phrase, this Word must be followed by the Phrase of effect, and then by a Trigger Phrase for releasing it—such as Vatia or Tresvalia. Instaurare is generally used to suspend either a spell (or

often a message) within an easily carried object. Unless otherwise noted by the Phrase, the effect of the spell will be spent upon the bearer of the storage device.

EXAMPLES

INSTAURARE TRAVERSIA LOCATIA MEMORA VATIA VERBIA

The caster imbues the item with a spell to transport the bearer to a particular place he knows. The spell is released when an activation phrase of the caster's choosing is spoken. The activation phrase itself must be spoken after the spell Phrase (like a recording), and does not contribute to the casting modifier for crafting the spell.

LOCATIA: LOCATION

A very malleable Word, Locatia can be used as a quality as well as to specify a location and where that detail is to be drawn from.

PHRASING STRUCTURE

Locatia can be used as a regular Quality that is particular to a given area, usually obtained by an area spell to capture the location's intrinsic Quality.

It may also be used to define a location for a destination to travel to or to observe by divination, and requires a Subject Word to be the source of these definitions.

EXAMPLES

ZONA TRAVERSIA VITALIA LOCATIA MEMORA

Everything within the affected area that will qualify as being some form of 'alive' is transported to a place the caster is



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familiar with. In most cases this will mean everyone gets transported completely nude.

DIVINUS LOCATIA ALFRED

The Wizard gains the knowledge of the current relative location of the Alfred of his intent.

ELEMENTO EMULUS ZONA LOCATIA

Creates an imitation of the intrinsic Quality of the intended location, and stores it in the Wand. This is often used to later to aim a spell at the location, as an imitated Quality cannot be used for a permanent enchantment.

MENTALIS: MIND

This Word sets the Phrase that follows to pertain to the target's mind, allowing the alteration of emotions, will, memory, personality, and offering truly dangerous amounts of power to the skilled practitioner. It may be used in a Phrase in a manner akin to Elemento in that it specifies the mind as the 'container' to be affected. While it can be helpful in steeling the nerves in the face of otherworldly terrors, the uninvited use of this Word is considered one of the more insidious, dishonest, and generally evil things a Wizard is capable of doing.

When used as a Quality, Mentalis is regarded to govern the state of 'immediate thought', such as current imaginings or lines of thinking.

PHRASING STRUCTURE

Mentalis is used in two contexts, that of defining the contextual scope of the spell, and that of a targeted quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

EXAMPLES

MENTALIS MORPHOSIA MEMORA

Alters the memories of the target to something the casting Wizard prefers. The main issue with this spell is that, as with all spells, the change may be dispelled, and in addition the quality of the memory often doesn't hold up to inspection.

MENTALIS STABILI MEMORA

Prevents the target from retaining more memories of what is occurring for the duration of the spell. The target forgets everything that happens during this time, or more specifically, never remembers it in the first place. Magic is unable to retrieve these memories, as they never exist in the first place.

INVERSIA STABILI MENTALIS

A basic spell of confusion, the target's thought patterns are disrupted and they have difficulty understanding what is occurring.

RADIA: BEAM

The stated spell, quality or power blazes forth in a single ray, striking, and effecting, whatever gets in its way. The effect this

has is wholly dependent on what the quality or power actually is. The spell will also automatically expend the stated power or quality from the Wizard's wand if such is contained within it, thus boosting the strength of the Beam. Similar effects occur to the wizard if the Word is used wandlessly, and as such this form of use should be avoided by the sound of mind.

PHRASING STRUCTURE

Radia typically occurs at the beginning of a Phrase, with the intent of creating a beam of a certain quality or power, or a magical ray that holds an enchantment to be delivered where it lands. As normal, the Words that follow Radia are the ones held within (and define the variety of) the beam itself.

EXAMPLES

RADIA POTENTIA

The classic lightning bolt spell.

AURUS INVERSIA RADIA VECTORA

Creates an aura around the target that completely and utterly reverses the direction of a beam spell. In this case Vectora is used to denote that it is the speed and direction part of a beam that is to be inverted, a Quality of the spell itself rather than one it is using.

SOMA: PHYSICAL FORM

A Word relating to the physical form of a target, as small or as large as that may be, it can be used at the start of the Phrase to specify a particular body as the context of the Phrase, or as a Quality to specify the Quality of the general physical form of the target. It is an extremely broad spectrum Word that covers all physical bodies, regardless of the material that makes them up, or the phase state of all matter they contain.

PHRASING STRUCTURE

Soma is used in two contexts, that of defining the contextual scope of the spell, and that of a targeted quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

EXAMPLES

SOMA EXTRACTUS MASS

A spell to extract the Quality of Mass from a target into a held object or other physical form. If the Wizard wanted to extract it into himself he would simply use Extractus Mass.

STABILI SOMA

Prevents the target physical form from being able to change, but does not prevent its movement. This will effectively make the target physically invulnerable.

TRESVALIA: ACTIVATION THRESHOLD

Used at the end of a Phrase, this Word creates a barrier that, when violated by the targeted quality or energy, will activate the preceding spell. The spell is otherwise suspended until

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either activated or dispelled. It is best thought of as being a form of 'magical tripwire' that will spring the effects of the spell when tripped.

PHRASING STRUCTURE

This Word starts a Trigger Phrase that determines the context of the activation of the enchantment. Unlike *Vatia*, *Tresvalia* will only activate the enchantment and is most frequently used for one-shot spells instead of permanent enchantments. It is used at the end of the Phrase of effect, immediately prior to the conditions of activation.

EXAMPLES

ZONA COMBUSTIA CONSTRUCTUS TRESVALIA ZONA VITALIA

A suspended spell that sets fire to anything and everything that it considers 'solid' in the intended area, released once a living creature violates the spell's threshold trigger.

MORPHOSIA VECTORA TRESVALIA AURUS VITALIA

A spell that creates an aura around the target. When that aura is entered by a living creature, the target is moved in a direction and a speed determined by the caster when the spell is first cast. Directions may be absolute—such as 'up', 'east', or 'northwest'—or relative—such as 'backwards', or 'to the left'.

VATIA: ACTIVATION SWITCH

This Word is used at the end of an enchantment to set a way of activating, and de-activating, the enchantment. Anything that follows this Word must be part of this Activation criteria.

PHRASING STRUCTURE

This Word starts a Trigger Phrase that determines the context of activation and de-activation of the enchantment. It must always be used at the end of the Phrase of effect, immediately prior to the conditions of activation.

EXAMPLES

INSTAURARE TRAVERSIA LOCATIA MEMORA VATIA VERBIA

The caster imbues the item with a spell to transport the bearer to a particular place he knows. The spell is released when an activation phrase of the caster's choosing is spoken. The activation phrase itself must be spoken after the spell Phrase (like a recording), and does not contribute to the casting modifier for crafting the spell.

WAVIA: WAVE

The stated spell, quality or power fans out in a dissipating wave, blanketing the area, striking and effecting whatever gets in its way. The effect this has is wholly dependent on

A WIZARD'S GUIDE TO EVERYDAY SAFETY

As every Wizard knows, the Art of Wizardry is a dangerous business, and not for the faint of heart. Even the boldest of Wizards are not so foolhardy to forego the basic safety rules that have been ingrained into them since they began their training.

SELF-TRANSFORMATIONS

A Wizard who transforms himself may be placing himself in a difficult position, depending on what he is transforming into. The new form may be unsuitable for casting, and may even lead to a progressive loss in intelligence. In many cases this will prevent the Wizard from restoring himself to normal, and it is unknown how many Wizards have disappeared into the wilderness after foolishly turning into some sort of woodland creature.

CALM ENVIRONMENTS

Wherever possible a Wizard should ensure the casting environment is serene and free of distractions. Items likely to startle or distract, such as alarm clocks and small barking dogs, should be removed from the area in order to prevent unfortunate incidents from occurring. At times the Wizard may find himself trying to cast in a very distracting environment, such as on a battlefield, surrounded by horrible monsters trying to eat him. The Wizard should avoid these kinds of situations.

APPROPRIATE GARB

The well-dressed Wizard knows that while full robes are all very well for ceremonial occasions, these outfits frequently get in the way of evading unexpected dangers. Light, loose-fitting clothing is the fashion of preference to working Wizards.

NOTIFIED POPULACE

In many places there are a lot of bad rumors circulating about Wizards with poor reputations. To prevent any misunderstandings from arising from a panicked public, the Wizard should keep them informed, and ensure they know to remain calm as he is a professional Wizard. The Wizard should also project an aura of confidence when in public to prevent raising their concern.

DOCUMENT FAILURES

Wizards are frequently placed in charge of things, and as such any failures in these responsibilities must be explained in full so that blame and punishment can be correctly assigned. The safe Wizard is certain to document failures in order to assist his superiors with carrying out their work.

DANGEROUS SUBSTANCES

Wizards frequently work with substances that become dangerous if exposed to the incorrect spells. Metals, for example, will become an instantly lethal superheated gas if exposed to a Vaporium spell, and will set fire to almost anything else in the vicinity.

The safe Wizard knows to protect himself appropriately before exposing himself to dangerous substances.

NEVER PURGICUS, IF YOU CAN EXTRACTUS

A safe Wizard always leaves himself a way to reverse what he's doing. Extractus will remove a Quality from the target in the same way as Purgicus, albeit temporarily, but will allow the Wizard to undo what he has done if needed.



what the quality or power actually is. The spell will also automatically expend the stated power or quality from the Wizard's wand if such is contained within it, thus boosting the strength of the Wave. Similar effects occur to the wizard if the Word is used wandlessly, and as such this form of use should be avoided by the sound of mind.

PHRASING STRUCTURE

Wavia typically occurs at the beginning of a Phrase, with the intent of creating a wave of a certain quality or power, or a magical fan of effect that holds an enchantment to be delivered where it lands. As normal, the Words that follow Wavia are the ones held within (and define the variety of) the wave itself.

EXAMPLES

WAVIA DISJUNCTUS MATERIA

Blasts out a wave of disintegration that reduces everything in its path to its basic molecules. These molecules will immediately begin to reform, but this never manages to restore everything the way it had been. This is usually instantaneously lethal for the recipient.

WAVIA POTENTIA

Blasts out a wave of lightning instead of just a narrow beam.

WAVIA VECTORA

Blasts out a wave of pure force, particularly useful against crowds of attackers who you don't particularly want to die.

ZONA: AREA

A useful Word that may be used to designate an area for the spell to effect, or may be used as the Quality of physical size.

PHRASING STRUCTURE

Zona is most commonly found preceding a Phrase in its entirety in order to manifest the following Words across the intended area. It is on rare occasion used after Radia to place the effect at distance, and is only somewhat more frequently used to specify the Quality of an object's physical size.

EXAMPLES

ZONA STABILI LIQUA

Prevents liquids in the affected area from changing state, regardless of how its temperature changes.

REDUCTO ZONA

A simple shrinking spell, although this does not alter the target's weight and is thus considered to proportionally increase the density of the target as well.

INVERSIA STABILI ZONA

A spell that begins randomly warping the physical dimensions of the target, usually not uniformly. It is an unpleasant experience.

RADIA ZONA STABILI LIQUA

A beam of enchantment carries the spell until it strikes some form of surface, releasing the spell as per Zona Stabili Liqua.

Words of Command deal in the alteration of shape, appearance, substance, or even state. A state change is accompanied by the appropriate temperature change, where suitable, making some ventures particularly dangerous. The resulting temperature for a state change is the closest temperature required, so freezing water will only make it cold enough to become frozen, while melting ice, on the other hand, will only make it warm enough to become liquid.

COMBIO: COMBINE

A Word that combines a pair of targets with each other, most commonly used by Alchemists, Enchanters, and the criminally insane. This is an exceptionally powerful Word capable of redefining reality as we know it. The Game Master and Wizards must use their imaginations to conceive of the likely outcomes of various combinations.

PHRASING STRUCTURE

Combio is capable of targeting objects or qualities. It will default to combining all Elemental Qualities within the Subject if no Limiting Words are used.

EXAMPLES

INVERSIA COMBIO LUMINUS

If the target contained a combined quality that included Luminus, Luminus is removed from the combination and acts freely. Often this will only cause very subtle effects in the target.

ELEMENTO COMBIO

All Qualities contained within the wand are combined into a single, combined Quality. Modifying the spell to be 'Elemento Combio Thermia Luminus' would combine the stated elements into 'hot light', such as a fire—a fairly common natural combination.

COMBIO VITALIA

Vitalia is combined with all other Qualities or parts of the subject. This may put life force into things that do not traditionally have any.

INVERSIA COMBIO LIGAMENTS BONE

The subject has their ligaments disconnected from their bones. This is typically an unpleasant experience and is usually permanently incapacitating.

INVERSIA COMBIO

An exceptionally dangerous spell that utterly destroys the target and anything even remotely nearby. The target is torn asunder at a sub-atomic level as everything is separated from everything else, and expelling a considerable amount of energy in the process.

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COMBUSTIA: BURN

This Word begins the combustion process, initiating the appropriate chemical reaction to get combustion started. Continued combustion requires an environment capable of providing the needed resources.

By marvellous coincidence, this Word also governs the quality of flammability.

PHRASING STRUCTURE

Combustia is used in two contexts, that of a command given, and that of a targeted quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

EXAMPLES

COMBUSTIA CONSTRUCTUS

The physical target is all combusted, regardless of what it might be made from. By adding an extra word, such as Metal, only the metal within the target would be combusted (though the rest may catch alight as a result).

ZONA REDUCTO COMBUSTIA

The areas level of combustibility is markedly decreased, making it much harder for a fire to start, or to stay lit.

ZONA COMBUSTIA CONSTRUCTUS TRESVALIA ZONA VITALIA

A suspended spell that sets fire to anything and everything that it considers 'solid' in the intended area, released once a living creature violates the spell's threshold trigger.

CONSTRUCTUS: SOLIDIFY

A transformative Word that turns the target completely to solid, an often lethal transformation for living beings. The nature of the material does not change, but all parts enter their solid state. The temperature of the target changes to the closest temperature that would produce a solid state. Apart from its use in transforming a target into a solid, this Word can be used in a different context as the quality of 'Solidness'.

PHRASING STRUCTURE

Constructus is used in two contexts, that of a command given, and that of a targeted quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

EXAMPLES

ZONA CONSTRUCTUS MASS

Turns the quality of Mass within the area into a pure solid weight. The actual weight of the solid depends on the amount created, and as a result an equivalent amount of matter in the affected area loses its mass, potentially becoming weightless.

PURGICUS CONSTRUCTUS

The targeted object loses its ability to retain a solid state, immediately becoming liquid at the same temperature.

TRANSMUTIA CONSTRUCTUS SPIRITUS

All solids on the target turn into a spirit form. This is generally messy and extremely lethal to anything that requires its liquids remain on the inside. It can otherwise be a useful tool where this sort of thing is desirable.

CRESCERE: INCREASE

The increasing Word, Crescere increases the amount of a given quality or energy within the target. As a result it can increase velocity, size, or even speed through time.

PHRASING STRUCTURE

Crescere must be followed by a Subject Word defining the Quality intended to be increased in magnitude.

EXAMPLES

ZONA CRESCERE FEAR

Increases the amount of fear in those in the specified area by the amount intended by the Wizard.

CRESCERE MASS

Increases the mass of the target by as much as the caster intends, useful for a range of destructive endeavours.

MENTALIS CRESCERE MEMORA

Increases the target's ability to remember and comprehend. This is essentially a 'become smarter' spell. Despite their claims, most Wizards have this active for most of the time, which just goes to show that it doesn't fix crazy.

DISJUNCTUS: DISRUPT

The spell causes the disruption of a type of Quality, either against a particular target or location, with various effect. This is most commonly used as Disjunctus Arcano, which is an effective broad-spectrum dispel against temporary enchantments. Permanent Enchantments require all Enchantment Phrases to be disrupted to be successfully destroyed, and ongoing qualities will quickly re-establish themselves if possible.

Disjunctus may also be used offensively to cause things to fracture, shatter and break apart.

PHRASING STRUCTURE

Disjunctus must be followed by a Subject Word defining the Quality to be affected by the spell.

EXAMPLES

ZONA DISJUNCTUS ARCANO

Attempts to dispel all magic in the given area.

ZONA DISJUNCTUS VITALIA CONSTRUCTUS

Disintegrates all living solids in the area, making a big mess of the whole target as all the fluids suddenly become unconstrained. Successful use of this spell is typically accompanied by a very unpleasant smell shortly after casting.

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EMULUS: IMITATION

This Word creates a magical fakery of the targeted quality, and is combined with the Word 'Elemento' to store it within the Wand. It doesn't remove any of the quality from the origin, but nor can it be used to make a permanent enchantment, and the fake quality cannot be successfully combined with others using the Word 'Combo'.

When called forth, the quality is also summoned by the Word 'Emulus', making it simultaneously a command as well as a quality, depending on its place in the Phrase.

Its most common use is to replicate Sensory Elemental Qualities in order to undertake some duplicitous endeavour.

PHRASING STRUCTURE

Emulus is used in the same way as Extractus. Emulus is preceded by the variety of 'container' the caster wishes to store the Quality in, and is then followed by the Quality specified. Use without a 'container' Word will default the magic to being drawn into the caster's own body.

EXAMPLES

MENTALIS EMULUS MEMORA

The Wizard makes a magical copy of the target's memories and reads them. Without specific knowledge of memories, he will read them all. The Wizard will be slack jawed and unresponsive for about a minute per month being read,

and will be unable to stop the spell themselves.

ELEMENTO EMULUS ZONA LOCATIA

The intrinsic Quality of a specific location is most often drawn as an imitation Quality, as it is most frequently used to aim a spell at a location, and extracting the Quality itself will typically make this impossible.

EXTRACTUS: EXTRACT

This Word is used solely to extract a targeted elemental quality into the specified containment. Use without a wand is as uncommon as it is undesirable, as attempting to store the mystical, intangible qualities of reality within one's own finger is typically considered to be unwise.

The Wizard may extract anything from a sliver to the entirety of a quality from a target to various effect, depending on what the Game Master deems required for a given circumstance.

PHRASING STRUCTURE

Extractus is preceded by the variety of 'container' the caster wishes to store the Quality in, and is then followed by the Quality specified. Use without a 'container' Word will default the magic to being drawn into the caster's own body.

EXAMPLES

ELEMENTO EXTRACTUS LUMINUS

The quality of Light is extracted from the target to whatever extent the caster desires, and is then stored within the Wand.

ZONA MENTALIS EXTRACTUS MENTALIS

All targets in the area have their minds extracted and stored within the caster's own. This is almost certainly a terrible idea and may be best done to someone else if it must be done at all.

EXTRACTUS VITALIA

A spell that steals the life force from a target and draws it into the caster, granting them continued life (at the expense of the target's own) for a certain amount of time. This is not as useful as it sounds, as if the caster is grievously wounded enough that this may be helpful he is unlikely to possess the presence of mind to be able to cast anything, and any terrible injuries will not suddenly disappear as a result of this spell being used.

ILLUSIA: ILLUSION

This Word is used to fabricate a falsehood of Sensory Elements, making it useful for distractions, disguises, and so on. It is an extremely critical Word for all manner of illusions, and controls everything from their creation to their alteration.

PHRASING STRUCTURE

Illusia is used prior to a Subject Word defining the source for the illusion, such as a memory or mere imagination.

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EXAMPLES

ILLUSIA MEMORA

Produces a visible illusion based on a memory held by the Wizard themselves.

ILLUSIA MENTALIS

Produces a visible illusion based on the imagination of the casting Wizard.

MORPHOSIA ILLUSIA SOMATA

The targeted illusion attempts to mimic the casting Wizard's intended motions to its best ability.

CONSTRUCTUS ILLUSIA

Makes the targeted illusion solid to the touch, though it frequently lacks any scent, taste, or tactile similarity to what is intended to be presented.

INJECTUS: INFUSE

This Word is used to infuse all qualities held within the stated container into a given target, or the subject of the phrase that follows it. Unless the caster intends to infuse all qualities from themselves into the target, it is always preceded by the Word 'Elemento'.



PHRASING STRUCTURE

Injectus is preceded by the variety of 'container' the caster wishes to draw the Quality from, and is then followed by the Quality specified. Use without a 'container' Word will default the magic to being drawn from the caster's own body.

EXAMPLES

ELEMENTO INJECTUS

All qualities contained by the wand are infused into the target. By adding a word to specify the quality, that would limit the qualities infused to that one alone.

MENTALIS INJECTUS FEAR

Removes the sense of Fear from the caster, and puts it into the target instead. The more terrified the caster is, the more effective the spell is. The drawback is that a truly terrified Wizard will rarely consider using this spell.

INJECTUS MENTALIS

Removes the caster's own mind and puts it into the target alongside their own. When this occurs it is similar to a possession, where the target and the caster have a battle of wills to take control of the body. The difference is the Caster is not able to return to their own body if he fails.

INVERSIA: INVERSION

This Word inverts either the effects of a spell, or the targeted Quality within a target. It is commonly preceded by the Word 'Elemento' to limit the effect to the contents of the Wand during the course of Alchemy and Enchantment.

PHRASING STRUCTURE

Inversia is preceded by the variety of 'container' the caster wishes the Inversion to occur in, and is then followed by the Quality specified. If no Quality is specified, all Qualities within the target are inverted.

EXAMPLES

INVERSIA ARCANO

Used upon the raw Quality, this will turn regular arcane energy into what is effectively anti-magic. Used upon an existing enchantment will typically reverse the effects of the enchantment (often in unpredictable ways).

ELEMENTO INVERSIA

All Qualities held within the Wand are inverted in nature.

AURUS INVERSIA VECTORA

Creates an aura within which the movement of anything is completely reversed in both speed and direction. A common reflection spell that is variously applied to other things such as Radia, Wavia, Potentia, and so on.

LIQUA: LIQUEFY

A transformative Word that turns the target into a liquid, though the general chemical makeup of the target does not

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change. All parts of the target enter their liquid state, and the temperature of the target changes to the closest temperature that would produce at that state. As expected, being turned into a liquid is not a survivable process, since little remains where it needs to be. Apart from its use in transforming a target into a liquid, this Word can be used in a different context as the quality of 'Liquidness'.

PHRASING STRUCTURE

Liqua is used in two contexts, that of a command given, and that of a targeted quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

EXAMPLES

ZONA LIQUA CONSTRUCTUS

Elevates the temperature of all solids within the affected area to the minimum necessary to remain liquid, and turns it all into a liquid.

CONSTRUCTUS GOLD LIQUA

The target body of liquid has all its gold content turned into a solid, with the temperature of that gold being reduced to the maximum it can be while still being solid.

PURGICUS LIQUA

The Quality of liquid is purged from the target, causing the substance to either become solid or gaseous—whichever is less of a change—and to suffer all of the appropriate effects. There is no change in temperature in this instance.

MEMORA: REMEMBER

A Word dealing with the act of remembering, as well as the Quality of memory itself, Memora can allow the Wizard to delve into the personal history of an object or creature, to modify its memories, or to provide assistance in discovering the owner of an object. It can also be used to specify the Wizard's own memory as a source, or destination, often for a divination or travelling spell.

PHRASING STRUCTURE

Memora is used in two contexts, that of a command given, and that of a targeted Quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

EXAMPLES

TRANSFORMO MEMORA

Turns the target into an shape, object, or being as recalled or invented by the caster's own mind.

ZONA TRAVERSIA VITALIA LOCATIA MEMORA

Everything within the affected area that will qualify as being some form of 'alive' is transported to a place the caster is familiar with. In most cases this will mean everyone gets transported completely nude.



DIVINUS MEMORA FLESH

The Wizard gains the knowledge of the last person to touch a particular object, or alternatively the person who most frequently touched it, the person who first touched it, or some other qualifier in their intent.

MEMORA VERBIA

The Wizard imprints a particular verbalisation into the subject's memory. The Wizard would need to follow this spell with what he wanted the subject to remember.

MORPHOSIA: SHAPING

A Word that allows the caster to change the shape of a target or in some way make alterations to something in existence. It can be used to create passageways through stone, to shape the form of energies, or to enact temporary repairs. The resulting shape produced by Morphosia is stable until undone by a dispel.

PHRASING STRUCTURE

Morphosia must be followed by a Subject Word defining the Quality to be affected by the spell.

EXAMPLES

MORPHOSIA CONSTRUCTUS

A simple shaping spell that will allow the Wizard to reshape a physical object. This is by far the most common use of Morphosia.

RADIA MORPHOSIA VECTORA

A beam of magic that can force the direction and speed of the struck target's travel to alter in the way that the caster wishes.

OBSERVO: OBSERVE

Observe deals with the general act of observing, inclusive of all senses, as well as the Quality of general observationism itself. This Word may at times be limited by a Limiting word to either preclude or solely specify a particular sense.

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PHRASING STRUCTURE

Observo is used in two contexts, that of a command given, and that of a targeted Quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

EXAMPLES

OBSERVO AURUS ARCANO

Allows the target to be able to observe magical auras around sources of magic and enchantment.

INVERSIA STABILI OBSERVO

Causes an issue with the subject's ability to observe and interact with their world in any of their senses.

PREVENTIA: PREVENTION

Prevents any phrase containing the target word from being established on the affected item or area. Existing magic containing this word is unaffected.

PHRASING STRUCTURE

Preventia must be followed by a Subject Word defining the Word or Quality to be affected by the spell.

EXAMPLES

PREVENTIA SUPPREMERE ARCANO

Prevents the target having its magical abilities or enchantments suppressed.

ZONA PREVENTIA LUMINUS

Prevent Light spells in the Area

AURUS INVERSIA PREVENTIA POTENTIA

Only spells containing Potentia are able to be cast within the effects of the Aura, and new sources of anything except raw electricity cannot appear in the Aura.

PROTECTUS: PROTECTION

A suspended protective spell which lies inactive until expended against a single spell containing the target word. The protective magics completely disrupt a spell targeted against the protected item or person, but are of little use against an area effect. It has no effect on established enchantments or qualities.

PHRASING STRUCTURE

Protectus must be followed by a Subject Word defining the Word or Quality to be affected by the spell.

EXAMPLES

ZONA PROTECTUS ARCANO

Disrupts the first spell to be cast from within, or into the area. It affects neither established enchantments, nor projections of other qualities such as produced by Radia Potentia.

PROTECTUS COMBUSTIA

Disrupts one spell containing the Combustion word cast upon the target of the Protective spell.

PURGICUS: PURGE

A Word that removes, and destroys, all of the targeted quality within the target object or location. This is as readily used for safety as it is for its offensive capability. This is a devastating Word, and one that all wise Wizards protect themselves against most thoroughly. Provided the target survives the use of this Word, the natural balance will eventually restore the destroyed quality.

PHRASING STRUCTURE

Purgicus must be followed by a Subject Word defining the Quality to be affected by the spell.

EXAMPLES

ELEMENTO PURGICUS LUMINUS

Removes the elemental Quality of light from the wand's containment.

ZONA PURGICUS VITALIA

Effectively kills everything in the area by completely destroying all life force.

MENTALIS PURGICUS MEMORA

Destroys particular, or all, memories held by the target being. This Phrase is capable of erasing entire personalities.

ZONA PURGICUS SPIRITUS

Completely destroys all spirits within the area, including those more traditionally known as souls. This won't mean death for living beings, although they may feel very unwell and be extremely susceptible to possession by Spirit beings. Living beings will naturally restore their Spiritus within a few days, but if they die before then they will be no more.

REDUCTO: REDUCE

The reducing Word, Reducto diminishes the amount of a given quality or energy without totally removing it. As a result it is capable of reducing velocity, size, or even speed through time. In truth, however, the way Reducto works is as a suspending effect that essentially puts a certain portion of the target Quality or Power 'on hold', and reality restructures around the new state of things.

PHRASING STRUCTURE

Reducto must be followed by a Subject Word defining the Quality intended to be reduced in magnitude.

EXAMPLES

REDUCTO MASS

Reduces the weight of the targeted object by as much as the caster intends. This is generally some fractional amount rather than a specific quantity, but it can be either.

MENTALIS REDUCTO MEMORA

Reduces the target's ability to remember and comprehend. Essentially this will render them foolish and forgetful.



A WIZARD'S GUIDE TO ADVENTURE

It is a well-known fact that any Wizard worth his salt is found in an academy, a laboratory, or even a tower. The point is, he's somewhere that horrible things can't happen to him while he's not actively looking for them. Wizards who go adventuring, particularly those who do so of their own free will, are actively participating in their own self-endangerment, and should be treated as being overly reckless and liable to get everyone killed. Sometimes, however, the fate of somewhere important will hinge on a Wizard getting involved, and one unfortunate individual will find himself thrust into a world of excitement and adventure. This is a guide for those who want to make it out alive.

CLEAN WATER

It may be clear, but that doesn't mean that water is clean! Even a Wizard can get sick by drinking bad water, so make sure you draw only water into your containers. *Morphosia Aqua* will do the job, and so will *Traversia Aqua Locatia* Bucket, or alternatively you could just *Purgicus*

Toxicity. Do this before imbibing, as these spells have substantially different effects when cast upon the human body!

DAANGEROUS ANIMALS AND PLANTS

When it comes to Wizards, it's usually the unseen and unnoticed that proves dangerous. An enraged bear is easily dispatched, but what's to be done when you're bitten by a spider in the night? What happens if you accidentally eat a whole bowl of deadly nightshade? It's moments like these that a Wizard is really in trouble. A wise Wizard will test the food he eats with spells that target *Toxicity*, and will protect himself at other times with a barrier aura preventing anything dangerous from even touching him.

EAT

It may sound obvious, but a Wizard needs to keep up his strength if he's going to be of any use. This means he needs to eat, and while a wise Wizard will be sure to pack a supply of rations, sometimes that supply will run out. If that happens, just remember that almost everything is edible

with a little magic in the mix. Get creative, and your starving companions will thank you for it!

KNOW NORTH

No matter which plane of existence you're on, it always helps to know which direction you're going. Remember to stay aware of which direction you're headed in! Simply focus on the concept of 'North' while casting *Morphosia Vectora*, and the target of your Wizardry will bounce off in that direction. You can also focus on your destination to guide yourself there without error.

STAY WARM

You might think that the weather atop Mount Awful seems fine enough during the day—a harder Wizard could even go hatless, if such a thing were proper!—but at night the temperatures will plummet and the poor spellcaster will be left with chattering teeth and frozen toes! Find some shelter, be it a house, a cave, or the insides of a foul-smelling animal, and wait out the terrible night. If there's something to burn, remember to set it on fire and stay warm!

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AURUS REDUCTO CHRONOS

An aura of reduced speed of time is projected around the target, without affecting the target itself, generally allowing them an astounding amount of time to react to danger entering this aura.

STABILI: STABILISE

A Word that enforces the continued state of a target form of energy or quality, this is a powerful Word capable of allowing an object to survive in otherwise extremely inhospitable environments. In addition to its uses for survival, Stabili also offers the ability to lock a target in space and/or time with the use of Locatia and Chronos respectively.

PHRASING STRUCTURE

Stabili must be followed by a Subject Word defining the Quality to be affected by the spell.

EXAMPLES

ZONA STABILI LIQUA

Prevents liquids in the affected area from changing state, regardless of how its temperature changes.

STABILI CHRONOS

Freezes the subject in time, making them invisible and unable to be interacted with until freed. The subject has no sense of the passage of time whilst held in this state.

INVERSIA STABILI OBSERVO

Causes an issue with the subject's ability to observe and interact with their world in any of their senses.

SUPPREMERE: SUPPRESSION

Suppresses established enchantments containing the target word on the affected item or area. When the Suppression wears off, the suppressed enchantment continues from where it left off.

PHRASING STRUCTURE

Suppremere must be followed by a Subject Word defining the Quality to be affected by the spell.

EXAMPLES

ZONA SUPPREMERE LUMINUS

Suppresses all Light spells in the Area, as well as suppressing anything with a Light quality within the area, including normal illumination such as sunlight. This will generally plunge the area into total darkness.

INVERSIA SUPPREMERE POTENTIA

Target object is prevented from having Electrical spells suppressed for the duration of the enchantment.

SUPPREMERE MENTALIS PAIN

Suppresses the ability of the target to feel pain.

TRANSFORMO: TRANSMOGRIFICATION

A powerful transformational Word that allows the transformation of the targeted object or creature into another object or creature. The Word does not alter Mass or Size, so a man turning into a cat will have the same size and mass of a man, albeit in cat-form. Transmogrification into an inanimate object is a lethal experience, and not to be attempted. Likewise, Transmogrification of an inanimate object (or dead creature), into a creature provides it with neither life nor animacy.

Transforming bodily does affect the mental capacities of the subject, with the effect of progressively altering the intelligence of the subject to become more suitable to that of the new body.

PHRASING STRUCTURE

Transformo is used immediately prior to the intended form, or source of that form (most commonly 'Observo' to denote something the caster is looking at, or 'Memora' to denote something they have experienced).

EXAMPLES

TRANSFORMO OWL

Turns the target into an owl, though the size and mass will be appropriate to that of the target. This can make for some rather large owls. It notably does not transform clothing.

TRANSFORMO MEMORA

Turns the target into an shape, object, or being as recalled or invented by the caster's own mind.

MENTALIS TRANSFORMO DUCK

Mentally turns the target into a duck, provided of course the target has enough mental faculty to achieve this. This makes no physical changes to the target whatsoever.



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TRANSMUTIA: TRANSMUTE

A Word which allows the transmutation of a target into another, single material. The process is, when done correctly, instantaneous and, when removed, survivable so long as the material was solid and remained whole. Transmuted materials are not 'real', and therefore do not possess true elemental qualities which may be extracted from the real thing.

PHRASING STRUCTURE

Transmutia is used in two possible ways, either between two Quality Words to transmute the former into the latter, or simply prior to a single Quality Word to transmute the entirety of a target into the stated Quality.

EXAMPLES

TRANSMUTIA CONSTRUCTUS SPIRITUS

All solids on the target turn into a spirit form. This is generally messy and extremely lethal to anything that requires its liquids remain on the inside. It can otherwise be a useful tool where this sort of thing is desirable. If the Wizard were to wish to simply turn insubstantial, the more general Transmutia Spiritus would be the superior, non-deadly, Phrase. Zona Transmutia Spiritus would turn their clothing insubstantial as well!

TRANSMUTIA GOLD

All of the target is turned into gold, but retains its regular phase states; that is, body fluids remain fluid. If it has a spirit, the spirit is turned into spiritual gold. It should be noted that any phase states that occur whilst turned to gold will be reflected in the original material once the spell ends.

TRAVERSIA: TRAVEL

A Word dealing with the transportation of a target, Traversia is most commonly used for teleportation, though it is capable of being used in other capacities, such as to allow the passage of voice, image, or both, across a distance and potentially even through time. Due to the extreme importance of precision in the Wizard's Will, this Word can be quite dangerous when used by the under confident and untrained.

PHRASING STRUCTURE

Traversia is used prior to declaring a type destination, most commonly Locatia (to travel from place to place), occasionally Chronos (to travel through time), and rarely something like Mentalis (to travel into a target's mind). Zona is usually included in a Traversia spell since most Wizards like to travel places with their clothes on and all of their items at hand.

EXAMPLES

ZONA TRAVERSIA HOME

The subject and everything around them (such as their clothing) teleports to whatever place the caster considers to be 'home'.

TRAVERSIA MENTALIS MEMORA

The travelling subject travels within the mind of the target of the spell, sending them into their memories (either haphazardly or specifically as the caster intends). This allows them to act within and potentially alter the remembered history of the target.

ZONA TRAVERSIA VITALIA LOCATIA MEMORA

Everything within the affected area that will qualify as being some form of 'alive' is transported to a place the caster is familiar with. In most cases this will mean everyone gets transported completely nude.

TRAVERSIA CHRONOS MEMORA

This spell allows a Wizard to transport himself through time to a time he can remember. It is wisely avoided by anyone who'd like to avoid a grisly end, as there are many powerful groups with an interest in maintaining the proper timeline, and they have measures in place to detect temporal interlopers.



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VAPORIA: VAPORISE

A transformative Word that turns the target into a gas, though the general chemical makeup of the target remains unchanged. All parts of the target enter the gaseous state, and the temperature of the target changes to the closest temperature that would produce a that state.

As expected, being turned into a gas is not a survivable process, since little remains where it needs to be, and in many cases produces an obscenely hot cloud of boiling matter.

Apart from its use in transforming a target into a gas, this Word can be used in a different context as the quality of 'Gaseousness'.

PHRASING STRUCTURE

Vaporior is used in two contexts, that of a command given, and that of a targeted quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

EXAMPLES

ZONA VAPORIA GOLD

Elevates the temperature of an area of gold to its minimum boiling point, roughly 2800 degrees Celsius, and turns it all into gas at that temperature. This is generally not a very good idea.

ZONA CONSTRUCTUS VAPORIA

All air within the area is suddenly turned to a solid, drastically lowering its temperature to somewhere approximating -215 degrees Celsius. This is also not, generally speaking, a very good idea.

ZONA VERTERI VAPORIA

Creates a bubble of air that cannot be breached. This can be useful in order to prevent toxic gasses or similar from entering the area, or to preserve an atmosphere where it would otherwise be lost. It should be noted that this will not be particularly helpful against the crushing depths of the ocean, which will merely enter the bubble while compressing the air.

VERBIA: VOCALISE

A Word dealing with the vocalised word or sound, magical or otherwise. This Word is frequently used to help store messages for others to listen to, to corrupt another wizard's ability to clearly speak Words, and to send messages over distance.

PHRASING STRUCTURE

Verbior is used in two contexts, that of a command given, and that of a targeted Quality. In the former case, it must be followed by a Subject Word defining the Quality a material must hold to be affected by the spell.

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EXAMPLES

INSTAURARE TRAVERSIA LOCATIA MEMORA VATIA VERBIA

The caster imbues the item with a spell to transport the bearer to a particular place he knows. The spell is released when an activation phrase of the caster's choosing is spoken. The activation phrase itself must be spoken after the spell Phrase (like a recording), and does not contribute to the casting modifier for crafting the spell.

INVERSIA STABILI VERBIA

Causes an issue with the subject's ability to speak, turning their every vocalisation into meaningless babble.

TRAVERSIA EVAN MENTALIS VERBIA

Sends Evan a mental message of the casting Wizard's choosing. The Wizard must focus on the Evan of their choice.

VERTERI: WARDING

A simple barrier across which nothing containing the target word, or quality, may cross. It is capable of stopping the mundane and anything of equal or lesser Spell Power to the Ward. The effect works from both sides of the barrier, and is considered to be a barrier around an area or object, not an effect blanketing the target area or object. Dispelling a Ward requires "Zona Disjunctus Arcano" of an area and Spell Power equivalent or greater than the Ward.

PHRASING STRUCTURE

Verteri must be followed by a Subject Word defining the Quality to be affected by the spell.

EXAMPLES

ZONA VERTERI LUMINUS

No light spells, or light itself, may cross the area sealed by the barrier.

AURUS VERTERI ARCANO

Essentially prevents magic from affecting the target, or the target's own magic from affecting anything other than itself. Against a wizard, this will limit their spells to targeting themselves.

ZONA VERTERI VECTORA

Prevents movement past the barrier, presenting what is effectively an invisible wall against physical movement.

WORDS OF ELEMENTAL QUALITY

The range of 'Elemental Qualities' is as wide as imagination, and as specific as the wizard intends. There may, in addition, exist combined qualities as a result of magic that have no place in the natural world. Due to their multitude, most Wizards have skill in only a handful of Words of Elemental Quality, preferring to limit themselves to certain fields. A

stored Quality will automatically expend itself at the first use of that Quality, and will empower the spell accordingly. The following list of Elemental Qualities is far from exhaustive, and due to their nature most of these words are not expressed in the same manner as the greater Words.

PHRASING STRUCTURE

Elemental Qualities are used as either Conditional Words or as Subject Words.

Sensory Elements

Anything dealing from the overall appearance of an object or creature, to the specific colour, scent, taste, or even size, Sensory Elements deal with the way the target exists in the world and how others perceive it.

Examples include: Colour, Flavour, Scent, Touch, Weight, Appearance, Size, Height, Width, and so on.

Energy Elements

Anything including various sorts of worldly energy, or a reasonable combination of them. For example, 'Flame' would necessarily include both Luminus and Thermia as sub-qualities.

Material Elements

Including the states of the material, such as Solidness, Liquidity, and Gaseousness, as well as the more innate natures of the material, such as Flesh, Blood (down to anything as specific as 'Trevor's Blood'), Vegetation (commonly named Plantian), Acidity, Stone, Gold, Silver, Crystal, and so on. Material Elements are heavily used by Words of Transformation.

Existential Elements

Includes a number of the more abstract Elements, including things like Judiciousness, Morality, a relative or absolute Location (via Locatia), 'Livingness', 'Demonichness', something currently being imagined (a Thought), and particular emotional states.

Unnamed Elements

An Element without a name cannot be called upon, and must therefore be given one to be of any real use. The names of Elements need not be known, or known identically, to all Wizards, so long as the individual Wizard is clear on what that particular Element is.

COMMON ELEMENTAL QUALITIES

The following Words of Elemental Quality are common enough to have gained their own unique Words. While these are not

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necessarily required (a Wizard can certainly call them by their common names), their use does lend a bit of flair to the spells.

ARCANO: MAGICAL

The pure essence of magic, Arcano powers both enchantments and spells, though it is often converted into other forms of energy in doing. The Arcane is what structures enchantments, which is what allows Arcano to be so useful in disabling or modifying them. It is also an extremely helpful Word during a Wizard's Duel.

EXAMPLES

INVERSIA STABILI ARCANO

A spell to destabilise spells, or magic containing things like enchanted items or wizards. Enchantments hit with this spell will tend to go haywire, though roughly remaining within their own parameters, until stabilised.

A magical being is likely to experience extreme suffering as the magic it contains goes out of control, potentially ending in death, and is furthermore incapable of using its magic. As a result there are countless minor magical items enchanted to protect against this grisly demise.

PROTECTUS ARCANO

A quick spell that will prevent an enchantment from taking hold on the subject. It only works against one, but it works perfectly and can be quickly re-cast. Unfortunately it affects neither established enchantments, nor projections of other qualities such as produced by Radia Potentia.

INVERSIA ARCANO

A simple spell that can entirely flip the workings of an enchantment, while having ultimately no effect on sources of magical power, such as Wizards, being able to operate. When used on the raw quality of Arcano itself, however, it will turn it into what is effectively anti-magic.

CHRONOS: TIME

The energy of pure time as it flows over all of creation, the use of this Word can slow or speed the passage of time, and even completely suspend it. By themselves, spells of this nature have unusual effects on the way the target experiences reality, often experiencing changes in the colour spectrum, as well as experiencing a varied rate of other energies affecting them, such as heat. If locked in time without protection, the target will suffer the net result of the time's changes in temperature, light, and so on, once released.

EXAMPLES

REDUCTO CHRONOS

The target's sense of time slows down, making it seem to them as if the entire world has sped up. Extreme cases of this will cause a lethal or injurious dosage of various

forms of otherwise mundane radiation. For example, at ten times slowness, the world will drastically seem to brighten as you receive ten seconds worth of light energy for every second you are aware of, or the gentle breeze may seem more like a strong wind.

STABILI CHRONOS

The target is locked in time, experiencing nothing until they are released. This will also appear to make them vanish from existence. Removal of the magic requires an area effect to dispel it, but the location will remain the same.

TRAVERSIA CHRONOS MEMORA

A typically banned spell, mostly because everyone involved doesn't want to be erased from history, this spell allows the Wizard to return to a time he can remember, almost certainly violently altering creation in the process.

Most settings have special instruments set up, however, to discover a time traveller, and such individuals are frequently dealt with harshly to prevent corruption of history. Such agents are typically of the 'kill first, no questions' variety, and so travelling to the future is considered equally suicidal.

LUMINUS: LIGHT

The pure energy of light, the use of this Word can fill a space with blinding light, or plunge it into utter darkness. Luminus, unlike mundane light, does not contain heat, and will not burn.

EXAMPLES

ZONA MORPHOSIA LUMINUS

A spell that can be used to manipulate light within the given area. It can allow anything from refracting it into a rainbow, to bending light around the contents of the zone, to forcing the light to travel only in one direction, to forcing the light to change direction in such a way that it can only enter and never exit, or to exit and never enter (effectively creating some kind of bubble mirror).

ZONA COMBIO VITALIA LUMINUS

Anything alive within the area affected will find itself glowing. This does require the wand to hold the quality of Luminus, but will last until the subjects no longer live or until the spell is reversed with an applicable Contra phrase.

AURUS LIQUA LUMINUS

Any light entering the aura is turned into an utterly black liquid, and as a result it is impossible to see exactly what the aura itself surrounds. The light returns to normal after splashing from the aura, giving it a brilliant halo effect just outside the aura.

MAGNITUDO: MAGNITUDE

This Word usually refers to the size of an object, including its width, depth, and height. It can also be associated

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with the expansiveness of an important event, such as an Earthquake. In all respects it may be distilled into the Quality of relative scale.

EXAMPLES

MORPHOSIA MAGNITUDO

Changes the dimensions of an object without changing its total volume of space. Reducing height, for example, will result in an increase in depth and width.

REDUCTO MAGNITUDO

A simple phrase intended to decrease one or more spatial dimensions in the target object. This can shrink them down to a tiny size, but note that their mass will remain entirely unchanged.

MENTALIS CRESCERE MAGNITUDO

Mind-expanding magic in the most literal sense; the human brain isn't meant to try to force its way out of the skull, and this rarely leaves the target in a living condition.

MATERIA: PHYSICAL MATERIAL

Covers all material that exists on a physical level, be it solid, liquid, gas, or in any other state of matter. This does not include pure energy unless it has been altered to exist in a material state. Materia is an extremely broad Word, and while useful may have numerous unintended consequences.

EXAMPLES

MORPHOSIA MATERIA

Changes the shape of the targeted object, inclusive of all material types included in it.

ZONA TRANSMUTIA MATERIA SPIRITUS

Alters everything physical within the zone to a Spiritual state, rendering it insubstantial but still functioning as normal. This can be achieved without the use of Materia, but will capture energy as well.

ZONA TRANSMUTIA SPIRITUS MATERIA

Transforms a spiritual essence into a material essence,



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often has unfortunate effects when used on living creatures containing spiritual essence, but helpful when dealing with natural spirits.

OPACUS: OPACITY

This Word governs the transparency of an object, or more specifically the lack thereof. A slab of granite has a significant quantity of this Quality, while a pane of glass has almost none at all. This Word finds more use in medicine and research than in invisibility spells.

EXAMPLES

ZONA PURGICUS OPACUS

Everything in the area becomes entirely invisible as light begins to pass through it unhindered. Creatures involved in this spell are effectively blinded, as their eyes are incapable of absorbing the light.

REDUCTO OPACUS

Depending on the amount of magical power put behind the Phrase, this could make the target entirely invisible, or simply translucent.

INVERSIA OPACUS

The target's level of opacity is entirely inverted. This makes the opaque invisible, and the invisible opaque. Translucent objects usually remain much the same.

PLANTIA: PLANT MATERIAL

Includes all elements of vegetable matter, such as wood, leaves, sap, and so on. Plantia limits the spell to affect all parts of plant life instead of just limiting it to part of it.

EXAMPLES

COMBUSTIA PLANTIA

A useful spell when making camp, unless you make a mess of it and set fire to the entire forest. This spell can be used to set fire to any plant-based material.

MORPHOSIA PLANTIA

Changes the shape of the targeted plant. Really quite nice for creative gardening.

VERBIA PLANTIA

Allows the subject to speak to plants so that they will understand as much as they are able—which is usually nothing at all.

POTENTIA: ELECTRICITY

The pure energy of electricity, the use of the Word is more useful in some settings than others, but is capable of being highly destructive and injurious.

EXAMPLES

RADIA POTENTIA

The classic lightning bolt spell.

AURUS POTENTIA

The target is covered in an aura of lightning.

ZONA LIQUA POTENTIA

The targeted area has the electricity turned into some kind of strange 'liquid' of pure electricity. The behaviour of this fluid is up to the Game Master.

SPIRITUS: SPIRITUAL

The energy that makes up spirit beings, and is also found in creatures possessing some degree of sentience, Spiritus is a subtle form of power generally offering more for the purposes of manipulation and enchantment than for combat. The complete loss of Spiritus by a living organism will not lead to death, but it will take a long time to recover and open a way for possession by a spirit being.

EXAMPLES

ZONA VERTERI SPIRITUS

A spell that prevents spirits from entering the specified area, or leaving it. This includes souls currently legitimately inhabiting bodies, allowing for souls to be stolen quite readily by the enterprising villain. For non-magical creatures, the loss of a soul is not immediately apparent. For magical creatures, such as Wizards, the change is immediately apparent in their magic.

AURUS VERTERI SPIRITUS

A useful spell used to prevent the departure of one's soul, or the attempted possession by malicious spirits.

CONSTRUCTUS SPIRITUS

Turns spirit energy substantial, allowing it to be seen, and to be effected by anything that needs something to hit. Spirits of all kinds will hate the effects of this spell, as they are unused to moving with a physical form.

TRANSMUTIA SPIRITUS

This transmutes the target into a spiritual replicant, freeing it from the bonds of the physical world while effectively retaining all other attributes. As they are spiritual things, this also makes them invisible to non-magical beings.

THERMIA: THERMAL

The basic property of temperature. Though Thermia does not indicate how warm something is, the use of the Word allows this property of a thing to be changed. The strength of presence of Thermia as a quality within something is determined by its ability to change the temperature.

EXAMPLES

CRESCERE THERMIA

The target's temperature is increased, to a degree dependent on the Spell Power.

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STABILI THERMIA VIGORA

Target creature's current temperature is maintained for the duration of the spell.

AURUS REFLECTUS THERMIA

A field exists around the target to reflect Thermal spells and energies back towards their source.

VECTORA: KINETIC

The energy of Kinetic motion, the use of the Word involves the addition, subtraction, and general modification of a physical target's movement.

EXAMPLES

SUPPREMERE VECTORA VIGORA

Prevents all movement by the target item (made of animal material) or person, as well as suppressing any spell containing the Vectora Word. Against a live target this would temporarily shut down all muscular movement, including heart and lung function, which would then resume at the end of the spell, although potentially only for mere moments if trapped in this way for too long.

PROTECTUS VECTORA

Disrupts one spell containing the Vectora word cast upon the target of the Protective spell.

VECTORA FLESH

A versatile spell that may be used on a living creature to move its flesh in any, or all directions, at a speed suitable to the Spell Power. As it focuses on Flesh, however, this would not necessarily also move their bones.

RADIA VECTORA

A bolt of pure kinetic force, the amount of which is dependent upon the Spell Power.

VIGORA: ANIMAL MATERIAL

Governing all flesh, bone, and the like that will grow on or within an animal, Vigora is most useful as a Word to limit a spell to affecting animals without only affecting some singular part of them.

EXAMPLES

STABILI THERMIA VIGORA

Target creature's current temperature is maintained for the duration of the spell.

SUPPREMERE VECTORA VIGORA

Prevents all movement by the target item (made of animal material) or person, as well as suppressing any spell containing the Vectora Word. Against a live target this would temporarily shut down all muscular movement, including heart and lung function, which would then resume at the end of the spell, although potentially only for mere moments if trapped in this way for too long.

ZONA TRAVERSIA VIGORA LOCATIA MEMORA

All animal matter within the area is magical transported to the place the caster is recalling from his memory. If the subjects are wearing only plant-based clothing this could potentially be rather embarrassing.

VITALIA: LIFE

The energy of life itself, and therefore found only in things living. It is absolutely necessary for the organism to possess Vitalia in some measure in order to remain alive, as losing this energy entirely will cause immediate cell death.

EXAMPLES

PREVENTIA VITALIA

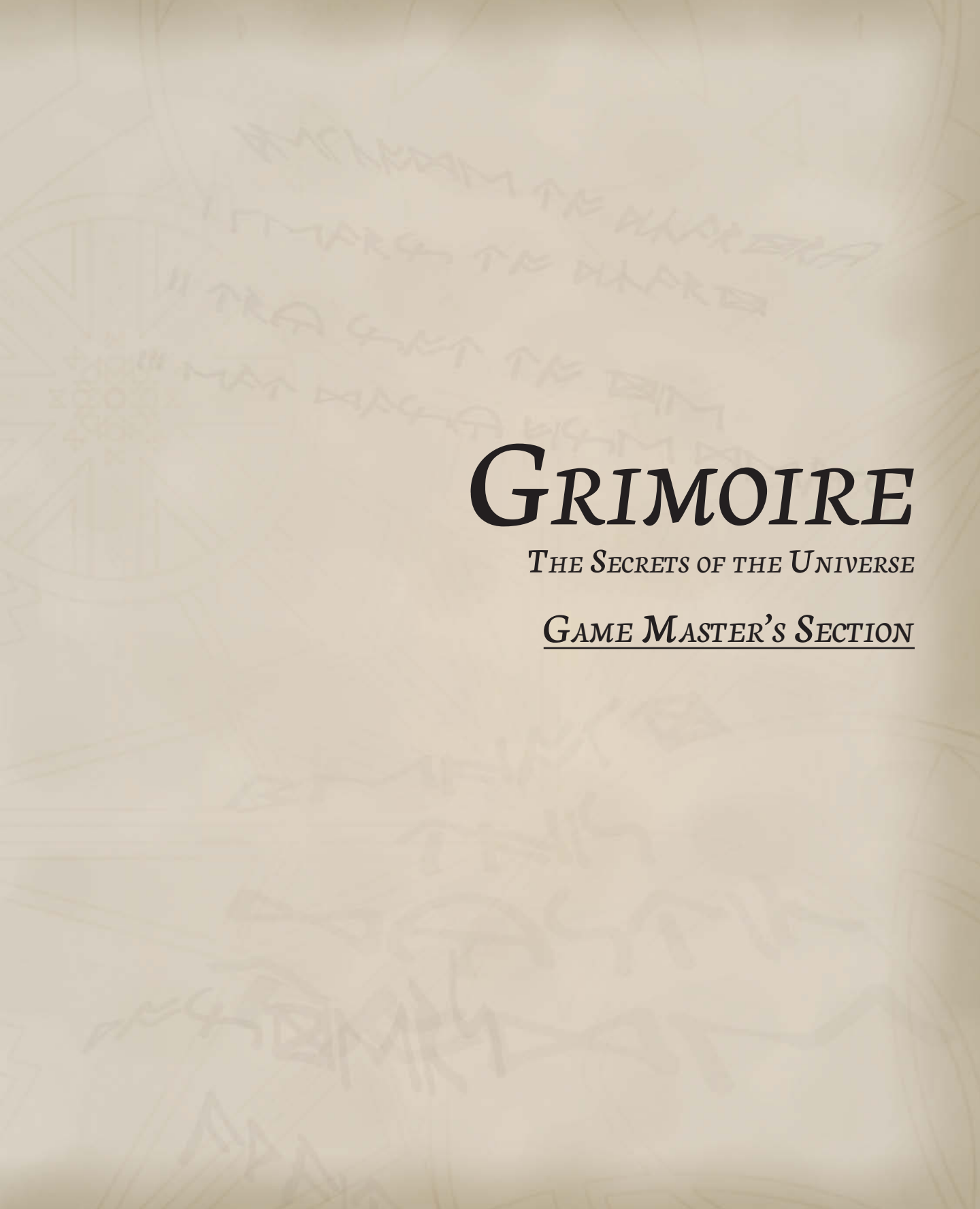
A precaution against the appearance of new life in an object, this spell is used to prevent the unholy resurrection of the dead as commonly as it is a brilliantly effective contraceptive solution.

ZONA STABILI VITALIA

All things within the affected area are prevented from having their life force either enhance or diminish, thus preventing them from dying regardless of how badly they are injured.

ZONA TRAVERSIA VITALIA LOCATIA MEMORA

Everything within the affected area that will qualify as being some form of 'alive' is transported to a place the caster is familiar with. In most cases this will mean everyone gets transported completely nude.



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THE SECRETS OF THE UNIVERSE

GAME MASTER'S SECTION

FAIR FOLK OF THE MUSHROOM REALM

"This is not ideal," Ambrose had declared as they had stepped through the first of the Worldgates and strode into the hot and humid world beyond. There was sunlight, though it seemed to come from the sky in a more general sense, rather than a single orb.

Gavin immediately set about inspecting the nearest of the massive fungal growths that populated the landscape. "You know, I've never been fond of mushrooms."

"Then you'll be glad to know that these are ludicrously toxic," Ambrose said through a false smile. "Fortunately touching them only produces intense hallucinations."

Gavin removed his hand and looked it over for far too long. "Oh noooooo."

"As I said," Ambrose continued, "this is not ideal. I've been here once before, back when Raymundo set fire to the city library."

Gavin's gaze drifted from his hands towards Ambrose, his pupils fluctuating wildly. He did not look very well, but Ambrose knew that simply touching the mighty fungoids provided only a temporary experience.

"The orb," Gavin reminded him woozily. "S'what we came here for."

The Elves chose that moment to emerge from their hiding places. Tall, lithe and pale, and equipped with an assortment of musical instruments and basic weaponry, they were beautiful but strange. They were wary, and curious, but they were unafraid; either they were too arrogant to consider Wizards a danger, or too ignorant, or possibly they had considered it and wanted to disguise their concern. Elves were difficult to read that way.

"Oh good," Gavin said loudly, stumbling his way to an upright posture. "Elves."

One of them stepped forward from the others, but Ambrose did not make the mistake of assuming that meant this was their leader. "You are strange in these lands. For what reason do you enter our realm?"

His voice was like honey, although that was doubtlessly part of some Elven Glamour. Their efforts to appear

unthreatening would be appreciated by a layman, but Wizards were treated to a deeper education and Ambrose recognised it for what it was: a lure.

"We're looking for an orb," Gavin answered before Ambrose could formulate his own response. "It's in some sort of metal box."

The expression worn by the Elves did not change, though something did seem to pass between them. An understanding, perhaps, or the idea of a ploy. Ambrose thought it something more akin to the latter.

"We know of this thing," the Elf claimed, "for a price we will take you to it."

"No," Ambrose quickly declined before Gavin could accept on behalf of both of them. "I believe we can find our own way there."

"The mushroom forest is dangerous," another Elf voiced, this one a staggeringly attractive woman, and her voice was somehow even sweeter, and more sensual, than her male counterpart. "You should allow us to help you through it."

It was no secret that Ambrose was fond of women, in addition to every other carnal pleasure, and had this been a human woman he might have finally taken her up on the offer. As it was he had already sensed the trap, and felt vaguely insulted at being enticed in this way.

That the Elves had marked the two of them—Wizards of no small talent—as potential prey was concerning, but Ambrose felt it better that this be resolved amicably and without any unwanted violence.

"My good lady," he said, his voice friendly but firm, "I'm afraid we'll

have to decline your kind offer."

"A shame, good human," the first Elf replied. "At least let us offer you some assistance for your journey. Perhaps you would share a meal with us? My fellows and I have much good food and drink, and I may play the fiddle."

These pointy-eared bastards sure are persistent, Ambrose thought. You'd have thought they'd have a tree, or mushroom, to climb somewhere.

"He said we don't want to!" Gavin shouted unhelpfully.

The Elves did not appreciate this response. "Your companion is rude and offensive," the first of the Elves said. "We must demand—"

Ambrose sighed, and wiggled his wand subtly. "Zona Inversia Arcano."

A moment later, in the second-most horrible scene Ambrose had ever witnessed, the Elves screamed and boiled away.





The Game Master section provides a number of rules and suggestions to help run a **GRIMOIRE** campaign. In order to keep the focus on the game itself, rather than the mechanics that run it, it is best if players aren't kept fully informed as to these rules. If you're a player, then mentioning your knowledge of the rules during the game is the sort of thing that will draw a lot of questions you'll have a hard time answering.

THE NARRATIVE

Nothing should get in the way of a good story. The Game Master should only adhere to the following rules insofar as it serves the Narrative. At times it may be more suitable for a roll to succeed, at others it might be more suitable for it to fail. The Game Master makes his rolls in secret for a good reason.

THE RULES

There are surprisingly few rules to **GRIMOIRE**, given the flexibility of the spell system. Much of the game relies on the Game Master interpreting the results of the dice according to the situation. Wizards showing any sign of knowing The Rules should be promptly investigated for collusion with otherworldly forces.

ROLLING DICE

GRIMOIRE makes use of a single twenty-sided dice to help randomly determine outcomes such as 'does he manage to cast this spell?', or 'can he jump that far?' or 'does the demon bite his arm off?'.

The dice rolls in **GRIMOIRE** are divided into 'Narrative Rolls' and 'Magic rolls', with the former being considerably simpler. In either case, the roll is made secretly and the players are to remain blissfully ignorant of the results. All dice rolls use the 'roll equal or under' method, where the result must equal or roll below the Limit in order to be considered to be successful.

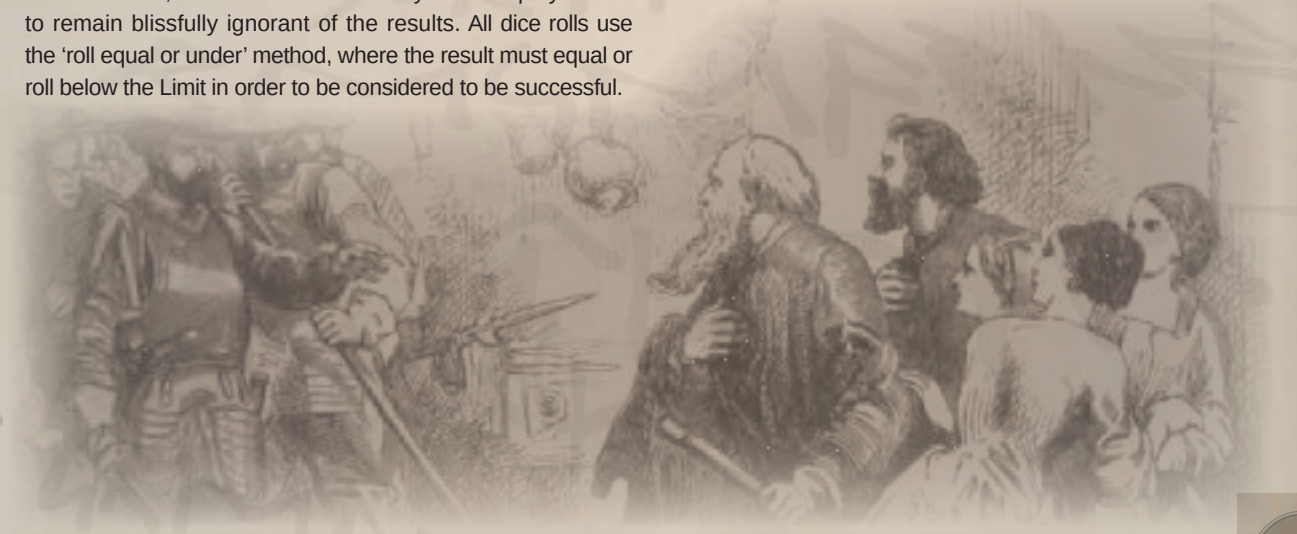
NARRATIVE ROLLS

Narrative rolls are made to determine the likelihood of something happening, or the chance of a particular action being performed successfully. The Game Master should take into consideration the conditions of the current situation, as well as any strengths or weaknesses possessed by the characters. The Game Master determines the likelihood of a given outcome and rolls against its target number.

CHANCE OF OUTCOME	LIMIT
Outcome is all but inevitable.	19
Outcome is exceptionally likely.	17
Outcome is likely.	15
Outcome favours likelihood.	12
Outcome is as likely as not.	10
Outcome tends towards being unlikely.	8
Outcome is unlikely.	6
Outcome is very unlikely.	4
Outcome is exceptionally unlikely.	2
Outcome is all but impossible.	1

STRENGTHS AND WEAKNESSES

Wizards aren't like other people. They consider themselves 'good' at something only in comparison to other Wizards, while they prefer to mention their Weaknesses as little as possible. Wizards without a Strength or Weakness have a default Limit of 8 for non-magic rolls. Strengths confer a +4 increase to the Limit, while Weaknesses confer a -4 penalty. They get the same bonus to their Magic rolls if the Strength or Weakness significantly relates to the spell being cast.



MAGIC ROLLS

Magic rolls make use of various modifiers introduced by the combined level of competency of all Words in a Phrase, the Spell Power, the distance it is being cast from, and whether the Wizard is attempting to cast silently or without a wand. As normal the Wizards should remain unaware of the details of how significantly they are affected by these factors. The default Limit for Magic rolls is 20, with the various modifiers being applied to reduce this.

RANK MODIFIERS

The combined Rank of all Words in a Phrase determines the modifier that is conferred. Normally the modifier is nothing more than the negative Rank.

SKILL LEVEL	RANK#	LIMIT MODIFIER
Yet to Learn	8	-8
Barely Learned	7	-7
Incompetent	6	-6
Mildly Competent	5	-5
Unpracticed	4	-4
Practiced	3	-3
Skilled	2	-2
Expert	1	-1
Mastered	0	-0

SPELL POWER MODIFIERS

The Wizard describes the intention of the spell, and the Game Master determines the Spell Power this requires. Usually more 'activity' the spell has over its duration, the higher the power required.

POWER LEVEL	LIMIT MODIFIER
Trivial	+2
Usual	+0
High	-1
Very High	-3
Excessive	-5
Ludicrous	-10

CASTING DISTANCE MODIFIERS

Directly casting over a distance without the use of Radia, Wavia, or Zona, can make magic unstable. Every 2 full yards (or metres) the target is from the caster confers a -1 Limit Modifier, up to a maximum of -15.

In the case of Travelling spells, the modifier is applied based on the caster's distance from the point of departure, and in the case of Divinations the modifier is applied based on the target being used for Divination, not the location being divined.

CASTING TIME AND REFERENCE MATERIALS MODIFIERS

When the Wizard is able to take their time and calmly complete a spell, any negative modifiers are reduced by 25%. If they also have reference materials to assist them, negative modifiers are reduced by 50%. These are mainly of benefit in a controlled environment such as a classroom or laboratory.

SILENT AND WANDLESS MODIFIERS

A Wizard may attempt to dispense with verbalizing the Words of the spell, instead concentrating on them within his own mind. Casting in this manner confers a -4 penalty to the Limit. The Wand, however, is the greatest tool the Wizard has, and attempts to cast without it suffer a -10 penalty to the Limit.

MAGICAL WORLDS

While on Magical Worlds, the Wizards treat spells with a Power Level of High or less as Trivial when determining Limit. All Spell Burst saves receive a -4 penalty to the roll in addition to the normal modifier at that level.

SPELL BURSTS

A Spell Burst is a magical disaster that can occur whenever a spell's Limit is missed by 10 or more. In this case the Game Master rolls the Magic roll again with the Spell Burst modifiers to determine if a Spell Burst does occur.

A Spell Burst takes whatever form the Game Master deems appropriate, but is generally related to the Words used. It may be interpreted as a misspoken word, a sudden massive increase in magical energy, or simply the effects going haywire.

ALWAYS SUCCESSFUL

Under normal circumstances, a normal failure on the Magic roll can be interpreted to be a success 'after a few practice attempts'. This prevents the game from being held up when repeatedly trying to cast a given spell.

Where a Spell Burst was a possibility, make a second roll to confirm either a success or a regular failure before using this rule, and that a Spell Burst does not occur.

This rule is intended to keep the game moving, but is not appropriate for time sensitive spell-casting, such as in combat or where a success on the first try is necessary for any reason.

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ALCHEMICAL CRAFTING

The more educated the Wizard is, the more skilled his is at Alchemical processes and the less likely he is to create something with unintentional effects, or to cause unintentional explosions. Giving the Wizards some opportunity to mess around with Alchemy can result in all manner of interesting results, many of which you might end up using against them further down the track.

Reagents can include the traditional Elemental Qualities, but also consider things like the Regenerative Quality of a troll's blood, or the Quality of Sound from a gong, or a bird's Quality of Flight. Using more interesting ingredients, as well as using Combio to combine Qualities in new and unexpected ways, can result in just about anything you can imagine. Alchemy is performed using a series of relevant Magic Rolls, but if the Wizards are attempting to use it as an alternative skill to consider the options for their creation, a Narrative roll will be required.

OPTIONAL RULES (THAT YOU SHOULD DEFINITELY USE...)

While the following rules are not necessarily required, you may find that they enhance and add to the challenge of the game, preventing the Wizards from coordinating their efforts to work effectively.

BEAT THE CLOCK

Using a timer of some kind, the Game Master can instill a sense of desperate time sensitivity into situations. This is best used in combat to prevent the Wizards from acting in any kind of coordinated way, and should only be used with players who have a solid understanding of how to play.

The amount of time per round should be no more than 15 seconds per player present, so a game with four Wizard characters will have 60 second rounds. Should anyone fail to declare what they intend to do, they are considered to be standing around trying to think about what they should do. Combat is Narrative, so the Wizards may move in any order they wish, and the enemy will respond in whatever way is most appropriate to the situation.

Whenever Wizards are moving through time at different speeds, they are unable to communicate effectively and the Game Master may choose to add or deduct time from their round, or in some situations to give them a round of their own, or to prevent them from acting within a round.

BLIND CHARACTER CREATION

Staying true to the idea that the Wizards are independent of each other, are mostly uncooperative, and prefer to rely only on themselves, Blind Character Creation forces

the players to create their Wizards without discussion, preventing them from being able to compensate for each others' weaknesses.

CHARACTER TALK

Mostly Wizards are treated as either knowledgeable beyond mortal ken, or simply completely mad. Either way, treat any Out of Character talk as being 'In Character' unless the player absolutely specifies it, or unless the Game Master allows an Out of Character discussion.

Whether they're talking about bizarre, fanciful contrivances such as this strange 'dew of mountains', or casually discussing about how they're going to cheat their employer out of his prize while they're still standing right in front of him, or randomly segueing into a chat about what they all had for lunch, they're going to get some interesting responses. Claims of 'knowing how the system works', or 'casting modifiers' are treated with appropriate suspicion and scorn. If you're using this rule, it's only fair to make sure that your players know about it ahead of time.

FIFTEEN MINUTE CHARACTERS

GRIMOIRE is not particularly complex, and fifteen minutes should be more than enough to put together a basic character. This rule may be used to prevent the players from spending too much time making characters and not enough time playing, and may also help when a player needs to replace a Wizard who has met with an unfortunate accident mid-game. The Game Master should use a timer to ensure the players meet this requirement, and may choose to complete the Wizards of anyone failing to complete their character in the allotted time in whatever way he sees fit.

MAGIC WORDS, MAGIC WANDS

After the players get used to the feel of the game, it may be time to get them intoning the magic Words while waving their wands (or pencils) about. Wizards failing to verbalize their Phrase is deemed to be casting Silently, just as those who fail to wave their 'wand' are deemed to be casting Wandlessly, with all appropriate penalties applied.

SPELLBOOKS

Your players may take to writing down their spells for quick reference. Let them know that their 'Spellbook' is considered as an in-game item, and that should it be lost or destroyed it will also be removed from them. Be sure to be helpful and keep reminding them of just how vulnerable it is.

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RUNNING THE GAME

GRIMOIRE isn't like most role-playing games. In most role-playing games the players act as a group, and succeed or fail together. This is not the case in **GRIMOIRE**, where the Wizards should be driven to be as competitive with each other as possible, and twisted by the setting to become paranoid and self-interested, although in some settings this will be more pronounced than others.

GAME MASTER RECORD KEEPING

As Game Master it is vital that you keep good records of what happened, when it happened, and who it happened to. Without these fine details it becomes more difficult to successfully undermine their future efforts through some mistake they made in the past.

It is equally important that the effects of new spells be recorded so that the canon of your campaign can be kept in the future. The effects of most spells are up to your interpretation, so make sure you can be consistent.

CONTROL EXPECTATIONS

Many players may come to **GRIMOIRE** expecting a traditional role-playing game where cooperation is the norm. As Game Master you must make it clear to your players that the game is as competitive as it is cooperative, and that undermining each other is to be expected.

While this behavior is to be encouraged, also remind your players that Wizards who are being cast as scapegoats will also attempt to take everyone responsible down with them, or may otherwise attempt to carry out a terrible revenge. Mutually Assured Destruction is, after all, what keeps the Wizarding world in check.

GIVE INAPPROPRIATE CHALLENGES

Since the Wizards are powerhouses of reality-altering energies, there is generally very little that can stand in their way if they can manage to work together. Fortunately they are also terribly inept at almost everything else, so they have a tendency to try to use magic to resolve every problem they encounter.

The Game Master may find it amusing to:

- ✧ Give the Wizards normally mundane tasks that will be greatly overcomplicated when magic becomes involved.
- ✧ Make the foreseeable consequences of using magic in a given situation both obvious and unpalatable.
- ✧ Place the Wizards in complex situations, and prevent the most obvious use of magic to resolve it by letting it conflict with a secondary goal.

PRESSED INTO SERVICE

The Wizards will always belong to a Wizarding Organisation, and as a result are frequently assigned missions on its behalf, whether they like it or not. They are not in charge of either the Organisation, or their own fate, and as such are required to act on whatever orders are given to them by their superiors, regardless of their importance.

SADDLE WITH RESPONSIBILITIES

Wizards are important, and it is therefore sensible that they be given important responsibilities to help them complete their assigned tasks.

These Responsibilities are assigned by their superiors, and give the Wizards a chance to prove their worth, with each Responsibility providing a possible source of Points, or deduction thereof. They therefore provide an opportunity for other Wizards to sabotage their efforts. See Wizardly Responsibilities [p.62] for a sample list of possible Responsibilities that may be assigned.

LIMIT REWARDS

Any given adventure should not offer rewards that are able to be equally distributed. Where a reward is to be given, it should be primarily distributed to the person thought to be most responsible for the success of the adventure. This should always be the Wizard with the highest number of Points retained after they have been deducted for various offenses and failures. Rewards can be anything the Wizards feel compelled to compete over, and may be for money, special allowances, or favors.

WORD RANKS

It is reasonable to award additional Word Ranks to the Wizards over the course of an extended campaign. These reflect the benefit of practical experience and additional study, but should not be given lightly; even a single Word Rank can be a significant gain. It is suggested that the Game Master limit Word Rank advancement in any way that forces the Wizards to distribute the ranks between Words, rather than advancing only one.

KEEPING WIZARDS IN LINE

The command of the Arcane is a great power, and although it is said that with great power comes great responsibility, the truth is that most of the Wizarding world is populated by extreme egoists and the borderline insane; individuals whose only restraint exists in the certain knowledge that the only outcome of giving into their wildest fantasies is a visit from other wand-waving maniacs whose employment, and

personal source of enjoyment, is putting a stop to that sort of thing. It is always best to be ruthless whenever a Wizard is discovered committing serious criminal acts.

UNINTENDED CONSEQUENCES

As Game Master you should always be looking for ways in which the Wizards' plans and actions can go wrong. You should be ruthless, but also amusing, in determining the consequences of their spells and actions.

The more interesting and serious the consequences are, the more interesting the story becomes as the Wizards attempt to lay blame on each other and elsewhere.

ENFORCING ACCOUNTABILITY

Once the assigned task is either successfully completed or miserably failed, and the Wizards have been judged on their performances, it comes time for the Wizarding Organisation to begin punishing those responsible for all of the terrible consequences that result from carrying out the assignment.

The Wizarding Organisation is not unfair, and will only punish the person finally deemed responsible for these unfortunate events, regardless of their actual level of involvement. Dead people make excellent scapegoats, as do known criminals and liars, especially if they're not around to be questioned.

WIZARDS CASTING SPELLS ON WIZARDS

There will be times when the Wizards will want to cast spells on each other, and will want to do so without the target knowing it. In these moments the best option is to employ secret notes to be passed between the player and the Game Master. If you are receiving several notes at once, be sure to organize everything in order so they don't conflict inappropriately.

REPRESENTING BATTLES

As a narrative styled game, the Game Master may run battles from pure description alone, but may also choose to represent characters and scenery with tokens, miniatures, and so on. While not necessary, this can help players visualize the space and the distances between things. Turns are taken in whatever order and frequency the Game Master deems appropriate, although Wizards may usually choose to move in whatever order amongst themselves. Often the first movement will go to whoever first decides on what they will do.

EQUIPMENT POINTS

Wizards may, at character creation, exchange any and all Equipment Points they have for an equal number of everyday items capable of being carried around on their person. They may also retain these Equipment Points in the hope that they will come up the right tool for the job at hand. Of course, it's never quite that easy.

When a player advises you that he's intending to trade an Equipment Point for a piece of equipment, roll on the chart below and get inventive with the results.

1d20 Result

- 1-5. They find exactly what they were after.
- 6-10. They find a similar item that can be used in a similar way.
- 11-19. They find an unrelated item.
- 20. They find stale food.

PRESENTING CREDIBLE FOES

While there are some who might suggest that the most frequent enemy a Wizard will face is his own staggering incompetence, the Wizards will, every now and then, come to face foes who do pose a more difficult challenge than your hapless guard or critter.

The below list suggests ways in which you can put together a foe for them to encounter that they can't easily erase from existence.

ANTI-WIZARD TACTICS

With the right equipment and tactics, even peasants can face a Wizard and win. All they need is some enchanted equipment and alchemical mixtures, along with a little stealth and plenty of Inarcandide, and these otherwise benign individuals can gain a serious edge. Although they are not easy to come by, an Inarcandide-laced arrow or crossbow-bolt is the usual kind of weaponry used in these kinds of surprise attacks. Mundane individuals, those with no access to magic under normal circumstances, can also employ Arcanite to give themselves temporary access to spellcasting abilities and the Worldgates. Note that these people will rarely possess meaningful skill in Magic, as the amount of Arcanite required for the lengthy training would kill anybody foolish enough to try.

CONNECTIONS AND CONSEQUENCES

Many major villains are simply too well connected to just take down and expect nothing to come of it. These individuals have the ability to turn the world, or a big part of it, against the Wizards, and will generally act through others, pulling the strings from the shadows.



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WIZARDLY RESPONSIBILITIES

These are intelligent people, and know how to use their connections to defeat the Wizards through the system. They will inconvenience them, they will frame them, and they will try to turn the Wizarding Organisation against them. While the Wizards can simply face the problem head on, and destroy their enemy, this will certainly result in unintended consequences, vendettas, investigations, and generally more problems than the Wizards can handle. In short, if they do it the easy way, things will become much more *entertaining* for them.

MAGIC CAPABLE

Other Wizards, along with various creatures and monsters, are capable of posing a threat with magic. Some of these beings will wield magic in a way that is similar, if not identical, to Wizards, while others will have a much more instinctive, natural control. Possibilities for natural magical abilities include teleportation, power over illusions, magic cancelling attacks, or even special attacks such as fire-breath, poison gas, or a cursing attack.

A Dragon, for example, is a classic foe of Wizards; enormous and powerful, they are a magical creature with a natural ability to detect magic and sources of it, with a firebreath that disrupts magic. Encounters between Wizards and Dragons are often mutually destructive, however, and both sides prefers to resolve any conflicts without direct confrontation. Some Magic Capable individuals may also be Magic Reliant, and will experience difficulty surviving in areas where magic is denied to them. These beings will find Inarcandide to be anathema, as it is effectively capable of directly injuring their life force.

MAGIC IMMUNE

Some creatures will be immune to the effects of magic, having perhaps been exposed to so much Inarcandide that their body now includes trace amounts of it. Magic Immunity only extends to spells yet to achieve effect. Fireballs and jets, for example, are not effected because by the time they reach the creature they are essentially natural flame. There are rumours of certain Mage Slayers who continually ingest Inarcandide to give themselves this edge, but it's far more likely to be paranoid political figures.

In addition to the expectation that they complete the task set before them, the Wizards often have their time further utilised by the assignment of certain roles intended to assist the group in its pursuit of a victorious completion of its duties.

Their performance in these roles is generally more of an onerous obligation than any form of power, and where they do often power this will doubtless cause them to become viewed with suspicion and distrust by their fellow Wizards who will no doubt assume (probably accurately) that they will abuse their power at every turn.

There is a reproducible page for badges representing these positions [p.126], and possible responsibilities include:

MASTER OF ARTIFACTS

The Master of Artifacts is the Wizard is entrusted with the safekeeping and experimental use of special research materials the Wizarding Organisation is uncertain about. This may be anything from something they've found to something they've made, but should always have some idea at least as to its function.

The Master of Artifacts is expected to be able to properly report the results of said research following the Quest.

When allocating a score to the Master of Artifacts, the Game Master should consider the following.

- ✧ The Master of Artifacts receives 2 points for each situation he records the Artifact as being tested in.
- ✧ The Master of Artifacts suffers a reduction of -2 points for every kind of situation where the Artifact might have reasonably been tested in but was not, regardless of where the Wizards actually were or their actual situation.
- ✧ The Master of Artifacts suffers a reduction of -5 points for damage suffered to the Artifact.
- ✧ The Master of Artifacts suffers a reduction of -10 points for failing to return the Artifact.

MASTER OF COIN

The Master of Coin is the Wizard is responsible for the group's stipend, and the more he returns at the end of the task, the better he looks. Returning more than the original stipend is best of all! Some particularly bureaucratic Wizarding Organisations will require the Master of Coin to be able to account for all uses of the funds made available to them.

When allocating a score to the Master of Coin, the Game Master should consider the following.

- ✧ The Master of Coin receives 10 points for a full return of the stipend originally given.
- ✧ The Master of Coin suffers a reduction of 1 point per 10% of the stipend noted as spent at any time. This

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reduction applies even if his activities manage to recoup all expenditures.

- ✧ The Master of Coin suffers a reduction of 2 points for each expenditure or profit proven to have occurred but was not recorded.
- ✧ The Master of Coin receives an additional 1 point for each 5% of the Stipend's original value returned beyond the original Stipend.

MASTER OF DISCOURSE

The Master of Discourse is tasked with handling all manner of communication by the Wizards that falls outside normal everyday speech. This means that not only must the Master of Discourse be responsible for communicating with the Academy when required, but must also be able to communicate with foreigners and animals (and at times foreign animals) as the situation requires. This role is most commonly assigned when the Wizards are travelling to distant areas, or when they are travelling amongst foreigners unable to speak the language.

When allocating a score to the Master of Discourse, the Game Master should consider the following.

- ✧ The Master of Discourse receives a single point for every recorded time he facilitates communication.

MASTER OF LEGENDS

The Master of Legends is tasked with being knowledgeable in all manner of Lore, Myth and Rite. It is he who is tasked with researching all information appropriate for the task at hand. He doubtless spends his nights tucked away behind high piles of ancient books while everybody else is overdoing it at the tavern, or at least that's what he'll claim he was doing. For all they know he's making everything up based on supposition, hearsay, and a dash of educated guesswork.

When allocating a score to the Master of Legends, the Game Master should consider the following.

- ✧ The Master of Legends receives 2 points verifying any Lore, Myth, or Rite as being either functional or simply made-up.
- ✧ The Master of Legends receives 5 points for learning new Lore, Myth or Rite applicable to the Quest at hand.

MASTER OF PUBLIC RELATIONS

The Master of Public Relations is the Wizard most responsible for ensuring the group as a whole represent the Organisation appropriately, and to ensure the Organisation's name is not tarnished by their actions. He must also ensure that, where possible, the Organisation is well-regarded.

When allocating a score to the Master of Public Relations,

the Game Master should consider the following.

- ✧ The Master of Public Relations receives 1 point for every recorded instance in which he improved the image of the Wizarding Organisation. In a setting where public knowledge of Wizardry does not exist, he receives 1 point for every instance of potential discovery he explains away instead.
- ✧ The Master of Public Relations suffers a reduction of 2 points for every recorded instance in which he contributed to a negative public image for the Wizarding Organisation, and each case where he did not act to prevent another specific Wizard from doing so. In a setting where public knowledge of Wizardry does not exist, he receives a reduction of 2 points for every time his actions create a potential situation in which public discovery becomes possible, and each case where he did not act to prevent similar actions by another specific Wizard.

MASTER OF THE QUEST

The Master of the Quest is the Wizard saddled with the responsibility of making sure the task is being accomplished. He is responsible for the completion of the task without actually being in charge of the other Wizards. If the task cannot actually be accomplished, it is up to the Master of the Quest to ensure that it is accomplished anyway.

When allocating a score to the Master of the Quest, the Game Master should consider the following.

- ✧ The Master of the Quest receives 10 points for the successful completion of the Quest. If there is more than a single objective given, the Master of the Quest receives an additional 5 points for each additional objective completed.
- ✧ The Master of the Quest suffers a reduction of -2 points for each objective not completed.

MASTER OF RECORDS

The Master of Records is the Wizard responsible for noting down what happened during the course of the task. The Master of Records is expected to be able to explain any irregularities, and as a result their accuracy is extremely important in the event that questions are asked (and questions are always asked).

When allocating a score to the Master of Records, the Game Master should consider the following.

- ✧ The Master of Records receives 10 points for returning a completed Quest Journal at the end of the Quest. The Game Master may give fewer points if the journal is clearly incomplete.
- ✧ The Master of Records receives a 1 point reduction for every item provably missing from the Quest Journal.

MASTER OF WIZARDLY INTEGRITY

Though all Wizards would argue that they have mastered Wizardly Integrity, few would admit to actually being the Master of Wizardly Integrity—a position akin to a spy within the group, and is tasked with ensuring that both laws and Best Behaviour guidelines are being followed, and filing a report whenever this has not been the case.

This responsibility should be given out secretly alongside another Responsibility, and the grading should be ranked according to the Wizard with the highest Integrity. Since it is expected that the Master of Wizardly Integrity possess the highest ranking, anything short of this is a fail.

When allocating a score to the Master of Wizardly Integrity, the Game Master should consider the following.

- ✧ The Master of Wizardly Integrity receives 20 points for being recorded as the Wizard of highest Wizardly Integrity. This is done by adding together the reductions from recorded violations and comparing them.
- ✧ The Master of Wizardly Integrity suffers a reduction of -2 points for any violation proven to have been made by another Wizard that was not recorded, and a -5 point reduction for any violation made by himself that he failed to record.
- ✧ The Master of Wizardly Integrity forces a -1 point reduction upon other Wizards for each violation recorded against them, and an additional -1 point reduction for each violation that was also a criminal offense.

MASTER OF WIZARDLY SAFETY

The Master of Wizardly Safety is tasked with ensuring the health and safety of those involved in the dangerous profession of Wizarding, as well as that of the general public who come in contact with spellcraft. The Master of Wizardly Safety will always attempt to prevent any attempt to do something that might be dangerous with magic, or upon arriving at the scene of a magical mishap will issue instruction to any survivors in what was done incorrectly and how to use magic more safely in future.

When allocating a score to the Master of Wizardly Safety, the Game Master should consider the following.

- ✧ The Master of Wizardly Safety receives 5 points every time he is recorded to have successfully prevented a disaster.
- ✧ The Master of Wizardly Safety receives 2 points every time he is recorded to have given a Safe Wizarding lecture.
- ✧ The Master of Wizardly Safety suffers a reduction of 1 point for every recorded time he could have prevented

a safety concern and did not.

- ✧ The Master of Wizardly Safety suffers a reduction of 1 point every recorded time a Wizard allocated to be under his supervision does something dangerous.

ARTIFACTS

The Wizards will at times find Artifacts in the course of their investigations, and will frequently be assigned items for field testing. These items can range from useless, to powerful, to simply dangerous, and can have considerable flaws that make them risky to use. The following lists provide a sample of possible Artifacts of varied utility, although it is also possible to generate your own with the Minor Artifact Generator [p.89] and a little imagination.

POSSIBLY USEFUL ARTIFACTS

The following Artifacts are considerably powerful, and work in predictable ways. They can even be useful in the right circumstances.

THE STICK OF BODY SWAPPING

A straight foot-long length of wood, entirely featureless, this item takes effect when either end is touched upon two different living targets, making the centre the only place to safely hold it. When two targets are touched in this way, their minds are permanently swapped between their bodies.

The Stick has the following limitations:

- ✧ The effect may not be used on the same pairing of targets more than once.
- ✧ The Stick may only effect a given target once per day.
- ✧ Touching the same target a second time will cancel the effect.

THE FLUTE OF TIME

A small, flute-like instrument that, when played, will change the age of whatever is pointed at by a seemingly random amount. The flute has four holes that may be held in to adjust the pitch, and four notes must be played in succession to activate the magic.

The Game Master will determine which notes do what when played as each particular note. The following is merely an example of possibility, and playing notes simultaneously as a chord will stack the effects of all individual notes played.

1ST NOTE

- ✧ A: Age increase by a single year.
- ✧ B: Age increase by five years.
- ✧ C: Age increase by thirty years.
- ✧ D: Age decrease by ten years.

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2ND NOTE

- Y A: Direction of age change is inverted.
- Y B: Magnitude of age change is halved.
- Y C: Magnitude of age change is doubled.
- Y D: 3rd Note uses the results of a 1st Note instead.

3RD NOTE

- Y A: The magnitude of age change zeroes out.
- Y B: The effect of the 2nd Note is ignored.
- Y C: The Magnitude of age change is doubled.
- Y D: The flutist is affected instead of the target.

4TH NOTE

- Y A: The effect of the 3rd Note is ignored
- Y B: The effect of the 2nd Note counts twice.
- Y C: Direction of age change is inverted.
- Y D: 2nd and 3rd Notes now use the results of a 1st Note.

FLYING CARPET

A very traditional form of transport, at least that is what is assumed to be the case with this heavily bloodstained and tattered carpet. The carpet itself appears to promptly (very promptly) respond to precise commands issued in the likely defunct language of its place of origin. Generally issued with a relevant phrase book.

LESS USEFUL ARTIFACTS

The following artifacts do have their uses, but they are flawed in some way that makes them useless for their intended purposes. Wizards, being creative sorts, will certainly find other uses for them.

MAGIC DETECTOR

A pair of divining rods that will detect the nearest source of magical energy. It is important to remember that Wizards themselves are a source of magical energy, as are the rods themselves.

MAGIC FIRESTARTER

A small inch-sized black cube that, when placed against an object made of plant-based materials, quickly sets it on fire. The firestarter is always undamaged by the flame, no matter how hot and merry the blaze.

MAGIC INTRUDER ALARM

A silver disc the size of a large coin that makes a loud and continuous announcement whenever it detects an intruder in its vicinity, albeit limited to whatever room it is currently in. The device is a Divining tool that perfectly detects anybody who is intruding regardless of almost any measures they take to hide.

GAUNTLET OF LOVE

A metal gauntlet that, when used to grip a target by the face, will cause that target to fall completely and desperately in love with the wearer... while their face remains held. For the duration of the effect, the lovestruck victim will devotedly follow any instruction in the way that best benefits their continued relationship.

RING OF THE ETHEREAL

A simple signet ring that, when worn, will do absolutely nothing until the wearer twists it to the left. While twisted in this way, wearer's entire hand will become completely ethereal, and the wearer will be able to use it to grasp and manipulate otherwise immaterial things as if they were tangible. The wearer is to expect heavy bleeding when their very physical blood fails to etherealise as it passes into ethereal veins.

SIGIL OF TERROR

An audacious worn item that, when looked upon, will cause a terror-laden blind panic in the unprotected viewer, often accompanied by frenzied screaming. While losing sight of the sigil will cause relief, the terror won't subside fully for a few moments.

CLOAK OF CONCEALMENT

A heavy cloak that, when placed over a person or object to fully cover it, will conceal it completely from observation of any kind, be it mundane or magical.

Unlike conventional invisibility, the Cloak of Concealment does not cause the subject to go completely blind as a result of the inability of light to strike their retinas. It should be noted, however, that the cloak is fully opaque and is not subject to its own powers.

GLOVES OF SECURITY

A pair of matte-black gloves that lock any locking mechanism when they come in contact with it. Works on doorknobs, latches, or anything else that locks. If anybody attempts to break open locks ensorcelled in this way, the gloves will silently alert the wearer by providing an alarming burning sensation.

THE GATE OF ARLOS

The library had been remarkably easy to save when it came to actually doing it; to Eldric it had immediately seemed obvious that it was the sort of task that Raymundo was unmatched for. Causing chaos and destruction on a broad scale wasn't a skill in and of itself, but using it productively certainly was. That speedy success had given them time to jaunt around the city to inspect the damage and seek out anywhere survivors might have congregated.

That hadn't turned out quite as well as either of them had hoped. Congregate they had, but they had only proved it impossible for non-Wizards to survive what was happening here. It was a tour of the dead and lost, and they had conducted it in grim silence as they moved from one site to the next. It wasn't until the two young Wizards had reached the grand temple of Arlos that they noticed something amiss: there, in the huge main entrance of the ancient building, was a Worldgate.

"This is new," Eldric noted, stepping closer to the fledgeling portal. He traced a hand across the surface, rippling it slightly where

fingertips touched, to make sure that it would not immediately collapse if they decided to venture through. Not that it looked particularly hospitable on the other side; a sea of turbulent waters swelled around the vast bulk of ancient and weathered structures. As in the city there was no sign of life on the other side, but those dark waters could hide many things and it would not be wise to embark upon it unprepared.

Eldric turned to face his companion, finding Raymundo lost in thought as he stared into the visage of another world. But this wasn't just thought—Eldric had known the other Wizard for long enough to know better—this was mixed with some trace of excitement or optimism that seemed strangely out of place.

"What are you thinking?" he asked when the silence ran too long.

"I was thinking that it's nice to have some help in times like these," Raymundo replied, and his eyes came to focus on Eldric. "Old Arlos is lending us a hand."

"A portal into that maelstrom is lending a hand?" Eldric asked, not seeing how this could be considered as anything but a nuisance. "I'd hate to see him giving us a hindrance."

Unbothered by Eldric's refutation, Raymundo raised an arm to point into the distance. "That temple out there," he said. "Recognize anything on it? Sigil of Kaph, maybe?"

Eldric frowned and turned back to the Worldgate, squinting to see the great runes inscribed on the distant building. With his weak eyes it was impossible to read them all, but he could make out enough to tell they denoted a relationship to the Bleak God. "That's where he was imprisoned?"

Raymundo gave a single nod.

"Then we have no choice," Eldric said, wondering how they might fashion a vessel that could get them there. He knew little of seacraft, and was confident that Raymundo knew even less, and was certain that anything either of them created would be dashed into pieces by those great waves. "That place holds the secrets of his nature."

Knowing such secrets was not necessary for the plan per se, but there would be no chance for a do-over on this battle and any information could turn defeat into victory. Standing here, and knowing that Arlos had intended this for them, how could either of them forgo the opportunity?

"Best get ready then," Raymundo said, taking the first steps towards the Worldgate. "We're not gifted with much time."

"How do you intend to get there without a boat?" Eldric asked; every Wizard knew that transportation spells were unreliable when travel to other worlds was involved.

Raymundo arched an eyebrow. "My dear Master of Coin... the Library gave us an answer to that. If we want to avoid drowning we need only embrace our spiritual sides."



HEART OF THE BLEAK GOD

It might have been an honest mistake, but there was no denying that Raymundo had been completely wrong. The magical world had not been prison to the Bleak God—that much should have been evident by there being anything left to visit—and nor had it been home to any people or things of importance, but even so it was not a world unknown to Eldric. It was not a world of men, and it was not a world of the present: it was Adra Venn, the place where the histories of heaven had been written by divine scribes, and it was here that Arlos had given them what they had been lacking.

"This tells us everything we need to know about him!" Eldric shouted with uncharacteristic excitement from his side of the vast hall. "Let me know if you find—aha!"

Raymundo joined him several minutes later, crossing the distance at a brisk pace, finally arriving when Eldric had all but finished the section he was reading. "I hope you've found something important, my bit was just waffling on about who-killed-whom in the Wars of Heaven."

"I have," Eldric confirmed, his earlier excitement now replaced by a grimace. "It's not good news."

"In keeping with the theme, then," Raymundo said bitterly. "What else is new?"

Eldric indicated a lower section of the wall, running an incorporeal hand across it. "This part here," he said, "talks about the 'Vanquishing'. The idea was to separate Kaph's mind from most of his power, and imprison each in different magical worlds. Apparently they were hopeful that he'd eventually recant his evil ways and return to Heaven."

Raymundo snorted. "Naïve."

"Very," Eldric agreed, nodding, "and it seems they must know it, since we were allowed here."

"Agreed," Raymundo said, scratching at his chin. "But I feel as though we haven't

reached the bad news yet."

Eldric sighed; his companion often surprised him with his insight. He pointed to a picture near the text. "That," he said, "is the bad news."

Raymundo studied the picture, his studious frown deepening into something darker. "Would I be wrong in saying that's the orb our colleagues are searching for?"

"There are two identical orbs," Eldric explained. "One for Kaph's mind, and the other for his power. The orbs are the prison where he was being held. If they manage to retrieve it they're effectively doing Kaph's job for him, and if he manages to gain possession of it..."

"This would be *bad*," Raymundo mused.

"Apocalyptic," Eldric agreed, still feeling as though he was understating the problem. If Kaph even managed to touch the orb then he'd be restored to his full strength, and then it really would be impossible to stop him. "We need to hurry!"

Raymundo was not to be rushed on this, however, and stared at the picture of the orb

while muttering a quiet incantation. Eldric missed the words, but by the way his companion's cool-blue eyes went cloudy it could only have been a divination spell. The condition only lasted a moment, however, before Raymundo's gaze returned to normal and his expression set into a grimace.

"He's killing Elves," he said, although this couldn't possibly be the cause of his concern—few people were as venomously bigoted as Raymundo towards the various magical races. A moment later he revealed the reason behind his worry. "He was using the orb to do it."

Eldric frowned, knowing what he was about to ask had a high degree of risk associated with it. "then we can't wait, we need to get there now!"

Frowning back with uncertainty, Raymundo raised his wand to the sky. "Stand close," he instructed, "we're taking a trip."

Sudden appearances could be startling at the best of times, and Ambrose had never been very good at dealing



with surprises. He liked things to be predictable, with everything meeting his expectations, which was in part why he had not protested at being paired with Gavin rather than the secretive Eldric or the... well, or Raymundo.

It was therefore not a particularly pleasant surprise when those very two Wizarding ingrates burst into existence not five feet away, startling Ambrose so severely that he nearly lost his footing in the rich dark soil. The sphere, formerly in his grip, tumbled to the ground and landed with a wet thud, half burying itself in the soft ground.

"We're here," Eldric noted, observing his surroundings with his usual passive expression, though there was a subtle hint of surprise in his tone.

Raymundo grinned. "Ye of little faith, I told you it wasn't a problem."

"Indeed you did," Eldric conceded, stepping away from the patch of stone they'd arrived on and squatting next to the sphere. "And here it is."

"More importantly, where are all the Elves?" Raymundo asked, looking around. "Did they leave?"

"In a manner of speaking," Ambrose said with a frown; 'murder', 'slaughter' and 'massacre' were all such ugly words, after all. "Why are you here? We have things perfectly under control."

Their eyes slid towards Gavin's unconscious form, then back to Ambrose, and a trace of a smile crept onto Eldric's lips. "So we can see. Most importantly, we need to get that orb back in its box."

Ambrose glared at him, not liking the dour wizard's tendency for bossing people around, and liking it even less that it often seemed to work. "I'll need a better reason than your say-so, Eldric," he replied. "You could have just stayed in Thuria."

Although Ambrose had thought it impossible for Eldric to look more serious he still somehow managed it, but it was Raymundo whose obvious grimace hinted at an unhappy tale. "What happened?"

"The Bleak God decorated the place with

an active volcano," Raymundo replied. "Little remains."

Ambrose felt as if he'd been slapped; Aparta had been his home before the academy, and he'd still had many personal ties to the city. The destruction of the city was beyond horrific, it made this a personal matter, and when he recovered his jaw was set in determination. "Is that why you came to find me?" he asked. "How did you know where to look?"

"We came to find the orb," Eldric replied, gesturing to the sphere in Ambrose's hand. "The orb that the Bleak God will undoubtedly be searching for. It contains the greater portion of his power."

Ambrose looked down at the artefact, then placed it back in the box as Eldric had instructed. He had no wish to advertise his position to the malignant deity, and could only hope that he had not already done so. Either way it was time to get moving. "Perhaps we should leave."

"Indeed," Eldric agreed, and turned to look at Raymundo. "Think you're capable of a repeat performance?"

Raymundo did not reply; instead he was staring at the box with disconcerting intensity. Ambrose had seen that look before, and could nearly see the gears turning in that dangerous mind. "What are you thinking?"

"I am thinking that it's no good to just hide this thing," Raymundo mused. "And destroying it would be a waste of perfectly good bait."

Eldric hummed, calculation in his own eyes, although he'd never been particularly imaginative. "Might we assume you've got a better plan in mind than shouting 'get him', and jumping him in an alleyway?"

It was a fair question, that had been one of Raymundo's less successful plans, and they both looked to Raymundo expecting better this time around. He grinned back at them, which was not as encouraging as he must have thought, before preparing to explain. "We'll use his own power against him. What we have here is the greatest enchantment

anchor-stone the world has ever seen, so it should be easy to turn it against him. We can make a trap of it to destroy the orb and the god at the same time, while we're all off somewhere getting outrageously drunk."

Ambrose remembered the empty flask inside his jacket, and immediately decided this was a plan he could really get behind. "Sounds good to me."

"What if it doesn't work?" Eldric asked, taking up his usual position as devil's advocate. This had not always been the case, back when their quartet had first formed it had been Eldric in charge, but none of them—Raymundo especially—were the type of Wizards who'd just let someone else be in charge. The result then was the same as the result now: four Wizards working next to each other rather than with each other.

Raymundo grinned at him, although there wasn't much humour in it. "That's where being outrageously drunk comes in."

"You don't think being inebriated will affect our chances at saving the world?" Eldric asked, frowning in obvious disapproval; he had never really shared their enjoyment of lower forms of entertainment, and that included getting completely sloshed.

Raymundo shrugged. "It never has before." "We've never faced down a *god* before!" Eldric snapped back, his patience growing thinner by the second. "Do you really think you could defeat the Bleak God while drunk?"

"I don't think I could defeat him while... the other thing... 'not-drunk'," Raymundo replied, apparently forgetting that 'sober' was a word as well as a state of being. "The only shot we have at surviving this is by not being there when it happens."

They were quiet for a moment, held in an uncomfortable silence by the unpleasant truth of what had been said, and fatalism from Raymundo was nearly unheard of.

"In that case," Eldric said quietly, "We'll need to make it count. Whatever we do, whatever we make, it's going to have to work on the first try."

While the Game Master is free to describe the setting in any way they like, and to modify the rules as they see fit, the following are some common settings for the campaign to take place in. Many of these can fit in different technological eras, and levels of public knowledge of magic.

THE ACADEMY

The Wizards belong to an Academic Institution focused on the education and upbringing of young Wizarding types. It is a bureaucratic organisation, and all who reside within its walls are beholden to countless rules, regulations and requirements that would at best baffle even the best clerk, and at worst drive him into finger-biting insanity. There are three possible Scenarios under The Academy—that of common students, that of graduates, and that of professors. Each has its own demands and style as listed as follows, and as all take place within the same form of institution, the Game Master should consider the NPCs in the other scenarios while running one or another.

A Wizarding Academy should be considered to have four year levels of students, with the fifth year of what passes as education being reserved for Graduates.

THE STUDENTS

The Wizards are teenagers attending the Academy for their training and education in the Wizardly Arts, usually living within its walls for their own safety as well as for that of the general public until they manage to gain an acceptable level of control over their powers. The primary aim of a student is, of course, to do as little work as possible in order to obtain a passing grade, though various members of their study group may differ in opinion as to how much work this actually is. While they're at it, student Wizards will seek out various extra-curricular activities, many of which they really shouldn't be doing, and generally get involved in things that they also shouldn't be doing.

SCENARIO SETTINGS

BASE WIZARDLY RANK: 8 (-1 per year completed)

ADDITIONAL RANK POINTS: 10 (+5 per year completed)

SCORING AND RANKING: Academic Points

NO RESPONSIBILITIES: Student Wizards aren't yet considered responsible enough to be given official responsibilities.

SUGGESTED TONE: Semi-Comedic to Serious

SCENARIO RULES

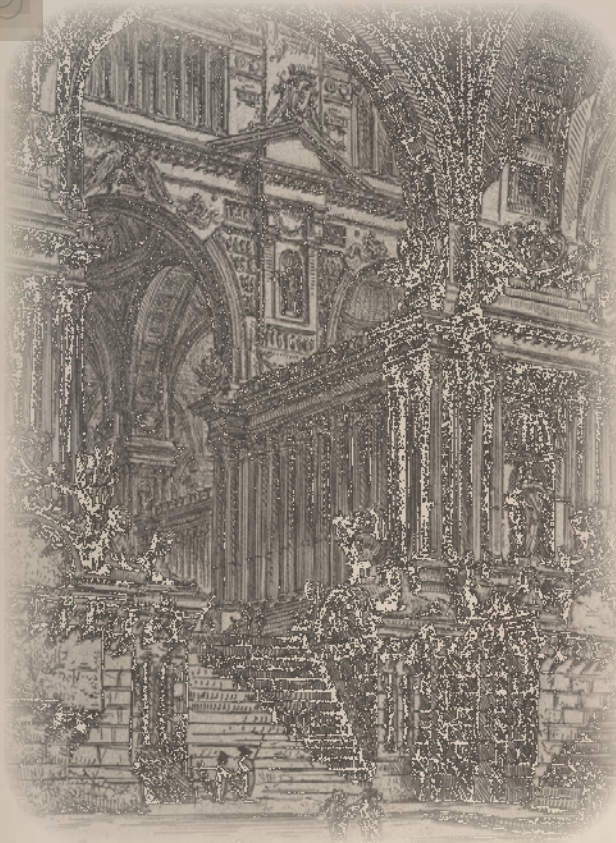
WANDS WITHIN WALLS: Student Wizards are well known to be extremely dangerous, albeit mostly to themselves, and as a result they are forbidden from employing magic outside of the Academy's walls in all except the most dire circumstances. Punishment for being discovered to be frivolously casting can be harsh indeed.

WORDS UNKNOWN: Student Wizards in their junior year do not know many Words and do not know the theory to let





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them try and cast what they don't know. Student Wizards in at Wizardly Rank 8 will only have access to the Words that they have put Rank Points into.

LIMITS OF COMPETENCE: Student Wizards should not be able to dump all their Rank Points into a single Word, and nor should they be capable of being far above the basic Wizardly Rank of their Year Level. Students may have a Rank in a Word up to three times their base Wizardly Rank. So Rank 6 (Incompetent) in Year 1, Rank 3 (Practiced) in Year 2, and Rank 0 (Mastered) in Year 3 onwards.

SCENARIO FOCUS

CLASSES: For the most part the actual classroom education of the students can be glossed over (unless the Game Master determines something of interest may occur in class). Generally speaking the students will have a core set of classmates, and only occasionally mix with students outside this class when attending various elective classes.

STUDY GROUP: The student Wizards are divided into various classes, but are also further divided into 'study groups', and are ranked within their year level based on

their performance here.

A Study Group's ranking is based on the total Academic Points of its members. The Game Master should offer additional incentive on an individual basis, such as to the highest scoring member of each group, in order to ensure there is at least some measure of discord within the group.

HOMEWORK: The Game Master should give 4 Academic Points per week to Non-Player Wizards as an average reward for their progress. The Game Master should only give Academic Points to player Wizards who state that they have studied. The forgiving Game Master may indicate that this input is required and not assumed.

Homework may also come in the form of interesting Projects, which the Study Group will have to complete together, though the Academic Points are unlikely to be divided up equally as a result. Such Projects can be considered to be Side Quests and should provide a considerable bonus to their Academic Points upon a successful completion.

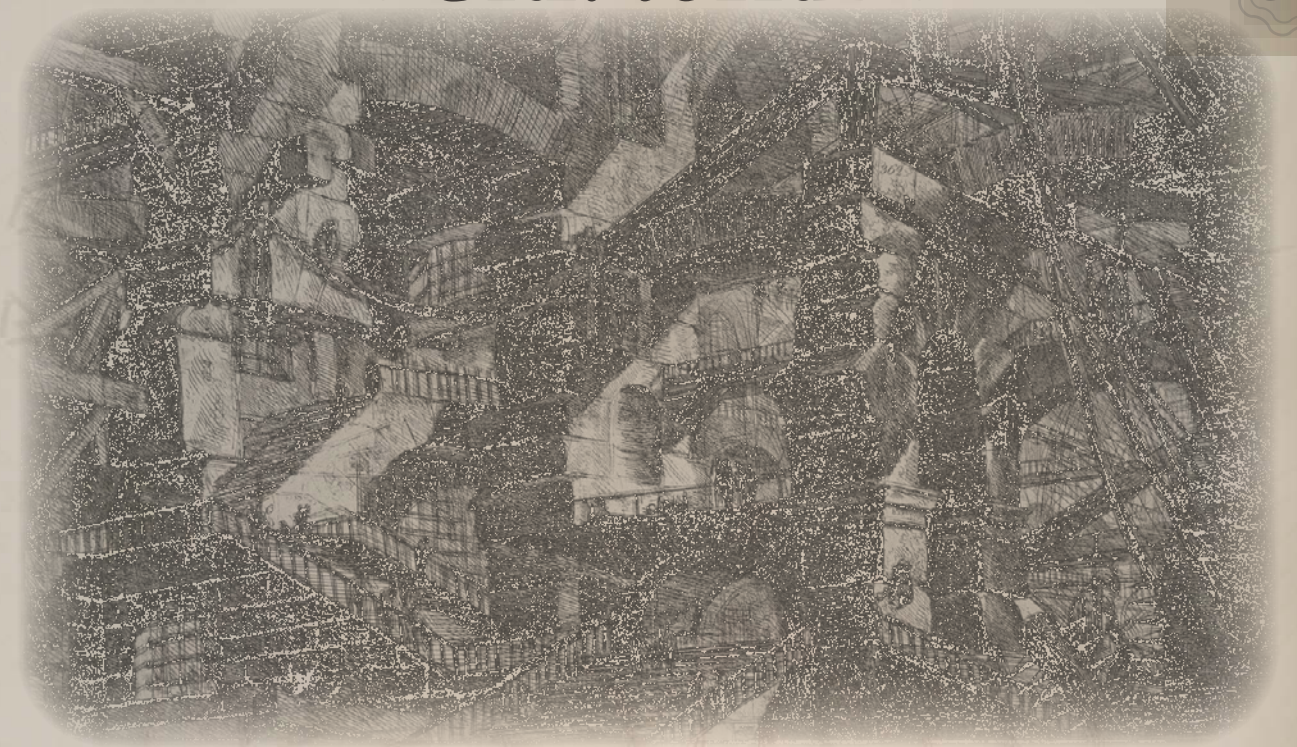
ACADEMY EVENTS: The Academy is a proud establishment, and as such is likely to have all manner of event taking place on a fairly regular basis. This may be a sporting event, a cultural event, a social event, or something else entirely. Unless they are educational in nature, they typically do not offer Academic Points for participating in them.

The Game Master may make use of the Academic Event Generator to determine which events occur when, and may be inclined to assign the study group to a particular sporting activity at the beginning of the campaign. These events should primarily be used as plot hooks for various other goings on, or to help evolve the relationships between the students.

ACADEMY MYSTERIES: The Academy is a very old building, with a long and remarkable history (much of which has caused it to be rebuilt several times), and as a result is simply brimming with all sorts of mysteries ranging from fairly benign secret passageways to far more dangerous areas filled with possible treasures.

The Game Master is encouraged to be very inventive when it comes to the Academy Mysteries, baiting them into investigating them with falsehoods, missing classmates, stolen items, tests of bravery and so on.

ACADEMY POLITICS: The students may find themselves in the position of being able to help their professors in the endless politics that take place in the teaching ranks. In this way the Game Master may use Professors to provide a particular plot hook with the promise of some manner of



reward or to avoid some punishment. By the same token, politics also take place amongst the students, and as a result it is possible for the Game Master to give a disliked NPC some particular item or benefit and open the way for the player Wizards to steal it away, to reproduce it, or to find a way to better them at whatever edge they had.

SCENARIO REWARDS

ACADEMIC POINTS: It might not seem like it to them, but receiving Academic Points is something every student should strive for. The Game Master should make a point of making their monthly scores known to them by the results of a monthly test. Gaining 20 Academic Points in a month is considered the minimum to pass a test, while anything above 50 is considered to be a very high mark. Academic Points are usually gained through study, but may also be secretly rewarded by the Game Master for actively investigating Academy Mysteries.

STRONG EDUCATION: Student Wizards are there to learn. For every 40 Academic Points a Wizard accrues, reward them with a single Rank Point to spend as they see fit.

MATERIAL GAIN: Student Wizards are a load of bumbling incompetents who can't yet use magic reliably enough to provide for all their requirements, and as such they still

place an inordinate amount of value on owning things for the sake of owning them. They seem to use this as a method to compare themselves against each other rather than more serious concerns such as the size of one's office, which way one's balcony faces, and the number and size of stars on one's Wizard hat. The Game Master can utilise this desire and can reward students with nothing more than money, certain contraband items (such as artifacts), and special editions of whatever interests them.

SCENARIO PUNISHMENTS

ACADEMIC FAILURE: There is no real reason for students to end up failing their studies, but there is a requirement for them to have accrued at least 20 points per Game Month for their performance to be considered barely satisfactory. Failure to reach this level for any reason will result in Academic Probation for the student, under which they are in constant detention for the following month—no doubt to give them ample time to recover their grades by doing extra homework.

Academic Probation is a one-time offering—any subsequent academic issues will result in the student being withdrawn from study and entered into the Department of Academy Maintenance to perform only the most servile of duties. For these poor fools there is never any License to Wizard to be obtained.

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MAKING TROUBLE: The Academy doesn't appreciate students who make trouble for it, and their Professors don't appreciate it much either. Professors tend to suffer when their students become involved in things they really shouldn't be, and as a result quickly learn to do everything they can to prevent this from happening. A Professor may choose to use students facing punishment to their own ends, but they might also choose to make an example out of them. This can result in anything from being made a fool of as a forced volunteer during class instruction to being placed in exceedingly dangerous situations for the same reason.

CRIMINAL BEHAVIOR: When students get into serious legal trouble it is not uncommon for the Academy to step in and take over the punishment. The Academy does not typically believe that local law enforcement is up to the task, and is frequently incapable of dealing with serious Wizarding matters since it has to follow things like rules.

The Academy will largely overlook minor legal infractions, only placing a relatively minor punishment upon the students in question. In very serious matters, however, the Academy will be forced to magically incarcerate the students for a period of time generally equivalent to a full century. In most cases the student will be frozen in time for the length of their sentence, though unfortunately not always.

SCENARIO PROGRESSION

ADVANCING A YEAR: Should the students advance to the next year of their studies, the Base Wizardly Rank is improved by 1, but no additional ranks are obtained as a result.

COMMON SCENARIO GENERATORS

ACADEMIC EVENT GENERATOR [P.95]: Used to help define the curriculum of the Academy the Students attend, this will give them lots of stuff to interfere with everything they want to do, and plenty of ways to get into more trouble.

WIZARDLY SPORT GENERATOR [P.97]: At times the Students will be called upon to observe or take part in the dreaded Wizardly Sports. This generator helps you create something suitably ridiculous, although any details of the actual rules will have to be filled in separately.

ADVENTURE SEED GENERATOR [P.88]: At times the Students will get themselves into a spot of bother, and inadvertently discover themselves having an adventure! Having an adventure is typically frowned upon by staff.

MINOR ARTIFACT GENERATOR [P.89]: Although they



shouldn't have access to dangerous magical objects. Students may at times come across such items. These items give them away to put themselves in more danger than they might otherwise find themselves in.

THE GRADUATES

The Wizards are graduates of the Academy competing in their final year (also known as the Questing Year) for job prospects provided by the Academy. Like students they still get to live on Academy grounds and are provided for by the Academy, but that easy life is under threat by the stark prospect of unemployment. They are, for all intents and purposes, adults in the eyes of the Academy and the Law, and have achieved the certain amount of competence required to receive their Wizarding License. Graduate Wizards must simply follow the Quests set out for them by the Professor to whom they are assigned, but may also seek out extra credit by way of honest or underhanded means.

SCENARIO SETTINGS

BASE WIZARDLY RANK: 4—Unpracticed

ADDITIONAL RANK POINTS: 30

SCORING AND RANKING: Gainful Employment Points

SUGGESTED TONE: Comedic to Semi-Comedic

GRIMOIRE



SCENARIO RULES

WIZARDING LICENSE: The Graduates have received a License to Wizard from an officially recognised provider (the Academy) and are thus certified to freely use their magic beyond Academy Walls. The License to Wizard is something that can be suspended for significant infractions. Practicing Wizardry without a license is considered to be a very severe magical crime indeed.

SCENARIO FOCUS

QUESTS: The Graduates are sent on various missions on behalf of the Academy (generally above board), and are tasked with resolving the issues in return for arbitrary scores assigned by their Professor. A Quest is valued at 10 Gainful Employment Points to each participating Wizard for a successful completion.

QUESTING GROUP: The students have become Questing Wizards, and are thus assigned to be part of a group overseen by a Senior Professor at the Academy. Like Study Groups, Questing Groups are ranked against each other, and individual members are likewise ranked. Individual responsibilities ensure discord is ever-present within the group.

ACADEMY EVENTS: Unlike the regular students, Graduates don't aren't forced into participating in Academy Events, what with being considered to have better things to do with their time. Academy Events may still offer plot hooks to specific Wizards, and gives the Wizards a chance to interact with each other and other members of the Academy during something unrelated to their Quests.

ACADEMY POLITICS: The Graduates will almost constantly find themselves embroiled in the politics of the Academy—as much a part of their senior education as the Quests themselves—and this will often be at the behest of the senior Professor they have found themselves to be assigned to. In most cases the Professors will treat the Graduates as underlings and minions to be used as they see fit.

Graduates are also faced with the politics of the Questing group, but are usually spared having to deal with the entirety of their year level in this way. With that said, cunning Graduates can be easily motivated into sabotaging the efforts of other groups in order to help secure the top spot for their own.

SCENARIO REWARDS

ACADEMIC POINTS: Graduate Wizards are capable of making most things through the use of their magic, but

creating a paying job is not one of them. Gainful Employment Points are conferred by their overseeing Professor, and these should be motivation enough.

Officially speaking, Gainful Employment Points are obtained only through the successful completion of various Quests as set forth by the Professor. The Professor, however, is not limited in determining what constitutes a Quest, and thus may reward 'Additional Questing' with additional Gainful Employment Points. The Professor will be very blunt as to each Graduate's total Gainful Employment Points, which may be very vaguely referred to as their 'G.E.P.' score.

SCENARIO PUNISHMENTS

QUEST FAILURE: Although there are provisions for such a thing, it is not actually expected that the Graduate Wizards will be fail in their Quests, and if they do they can expect grave consequences indeed. Frequently the next Quest they receive will be a second chance to allow them to try to redeem themselves, sent against a most likely worsened situation with a most likely disillusioned community surrounding it. Failing a second time will erase all Gainful Employment Points from all participating Wizards.

MAKING TROUBLE: The Academy doesn't appreciate students who make trouble for it, and their Professors don't appreciate it much either. Professors tend to suffer when their students become involved in things they really shouldn't be, and as a result quickly learn to do everything they can to prevent this from happening. A Professor may choose to use students facing punishment to their own ends, but they might also choose to make an example out of them. This can result in anything from being made a fool of as a forced volunteer during class instruction to being placed in exceedingly dangerous situations for the same reason.

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COMMON SCENARIO GENERATORS

ADVENTURE SEED GENERATOR [p.88]: Used to determine the Quests the Graduates embark upon, this is the core of any Quest you might need when you haven't got any better ideas. It won't give you everything, but it should give you enough.

MINOR ARTIFACT GENERATOR [p.89]: Used to give you an idea of an Artifact to burden the Wizards with. This will give you a general 'feel' for what they'll get, but as the Game Master, the details will need to be filled in by you.

THE PROFESSORS

The Professors reside almost always within the walls of the Academy itself, though they can ultimately come and go as they please and within reason can use magic whenever and wherever they want. Most Professors teach some sort of class (though a few are of a more administrative bent), and some of these classes even have students in them. The player Wizards will be filling the roles of Junior Professors recently employed after graduation, entering the highly political world of the Academy's staff.

The Academy as an organisation is a bureaucratic nightmare that has consumed all who work within it, making even the simplest of tasks ridiculously difficult. Unlike Graduates or Students, the Professors are entirely beholden to the insane rules that govern the institution and frequently have far less freedom to do their jobs than the student body

they theoretically oversee.

Junior Professors aim to qualify for something more than the worst roles the Academy has to offer, and seek to make names for themselves in order to open doors to better futures.

SCENARIO SETTINGS

BASE WIZARDLY RANK: 3—Practiced

ADDITIONAL RANK POINTS: 40

SCORING AND RANKING: Prestige Points

SUGGESTED TONE: Semi-Comedic

SCENARIO RULES

WIZARDING LICENSE: The Professors have received a License to Wizard from an officially recognised provider (the Academy) and are thus certified to freely use their magic beyond Academy Walls. The License to Wizard is something that can be suspended for significant infractions. Practicing Wizardry without a license is considered to be a very severe magical crime indeed.

TEACHING LICENSE: The Professor may have received a License to Teach. In theory this refers to a class within the Academy's walls—presumably to actual human beings—though in actual fact it refers to undertaking any kind of teaching whatsoever upon Academy grounds. Teaching without a License is considered to be a flagrant violation of Academy Rules.



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ADMINISTRATIVE LICENSE: The Professor may have received a License to Administrate, which allows them to perform tedious and repetitive clerical duties every day. In theory this is intended to apply to processing such forms, but it also seems to cover actually filling out the forms themselves. It is quite the challenge, therefore, to complete the form to receive an Administrative License, and even more challenging to complete the form to see the Administrator responsible for filling out the form required to receive an Administrative License.

R&D LICENSE: The Professor is allowed to engage in Project-related Research and Development sanctioned by the Academy's Administrators. Unfortunately this means that it is prohibited to test out any kind of artifact without first submitting a Research Sanction form to gain the authority to do so, while holding a valid R&D License. The Research Sanction form requires some evidence of the artifact being magically interesting in order to be approved, though this evidence is challenging to obtain without some level of research already having been done, though this, of course, is prohibited.

GAINFUL EMPLOYMENT: The Professors must be involved in some duty at least arguably beneficial to the Academy, be it teaching a class, working within administration, or taking part in one of the many research departments housed within Academy walls.

SCENARIO FOCUS

CLASSES: For the most part the actual classroom education of the students can be glossed over (unless the Game Master determines something of interest may occur in class). Generally speaking the Professors will lead a specific group of students in some class or another, and are responsible for their successful education in this matter, and the performance of their students reflects heavily on the competence of the Wizard teaching them. Any Professor may seek to head a class, but doing any sort of educating requires a Professor to have a Teaching License. A Teaching License is also not required to administer tests for the class, though an Administrative License is required to write or mark them.

REALLY SERIOUS PROBLEMS: Professors don't generally find themselves tasked with anything short of really serious problems that graduates aren't capable of handling. Senior Professors prefer not to get involved in such matters—there are dinners to be eaten and verbal sniping to be done—and so they send along their trusted juniors to handle the situation.

INDEPENDENT INVESTIGATIONS AND RUBBING ELBOWS:

Simply doing one's own job offers relative safety, but also a very meagre amount of Prestige Points. Far more important than simply doing a good job is knowing the right people, and even better still is having the right people in your debt. Amidst all their other duties and hindrances, the Junior Professors can undertake independent efforts to find out how to get close to society's big names, as well as looking into rumours and stories often learned over a few too many strong drinks down at the local tavern. Very smart and outgoing Junior Professors may discover that it is equally useful getting to know people in all walks of life, since it's never known where a good lead might come from.

ACADEMY EVENTS: Academy Events are organised in large part by the Professors themselves, and as a result can cause them all manner of distress as they attempt to get everything in order in time. Professors consider Academy Events to be little but a hinderance to their work and ambitions, but a hinderance often steeped in tradition.



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ACADEMY BUREAUCRACY: Actually managing to get anything done within the Academy Hierarchy is quite the challenge. Very nearly anything a Professor might want to do beyond his regular purview requires obtaining the relevant authority to do so. Those Professors who manage Questing Groups are tasked with doing all of the associated paperwork that lets the Graduates run around doing as they please.

ACADEMY POLITICS: The Academy Hierarchy is rife with politics, and there are generally considered to be three main fields existent within the political structure: Administration, Education, and Research and Development.

ADMINISTRATION WIZARDS: Administration Wizards are involved in the running of the Academy itself. They organise events, set forth requirements, and represent the Academy on a formal level. When Junior Administrative Professors are called to action, it is usually over some political dispute or high profile problem. Senior Administrative Professors are more than happy to attend dinner functions they believe will be tasty enough. Administration Wizards gain Prestige based on the number of departments they head and the amount of Projects they oversee (usually as indirectly as possible).

EDUCATION WIZARDS: Education Wizards teach classes. What it is that they teach is very nearly entirely up to them, though is subject to approval (along with nearly everything else) to Administrative Wizard approval. Junior Education Wizards find themselves heading homeroom classes, the type of educating that brings them into the most contact with students, while Senior Education Wizards teach increasingly esoteric classes to the point that some are so much so that they lack class members altogether.

At the Junior Level, however, a Professor's Prestige is based upon the performance of his students in comparison with those of other classes.

RESEARCH AND DEVELOPMENT WIZARDS: While Research and Development projects are often ambitious in nature, Junior R&D Professors are often tasked with the more unpleasant tasks associated with researching and investigating the effects of recovered artifacts when Questing Groups have failed to do so. It is highly unlikely that a Junior R&D Professor gets much time to work on his own Project, and is insufficiently qualified to do so in any case. R&D Professors gain Prestige based on the number of successful projects they carry out, though the Project Lead will always gather more than the Junior Professors.

SCENARIO REWARDS

PRESTIGE POINTS: Prestige Points represent the amount of respect gathered by the Professor based on their work. People have short memories however, and so this figure is halved every month.

Prestige is gathered by simply doing a good job, as well as playing an instrumental role within major projects, or even by becoming particularly famous both within the Academy and beyond its walls (something that can be as much a curse as a blessing). The amount of Prestige doled out to Wizards is handled entirely by the Game Master, who will also determine how much is spent in order to obtain more important duties, larger offices, more interesting classes with fewer students and so on.

MEANINGLESS TITLES: Aside from the occasional title of Responsibility forced upon the Junior Professors by their superiors, particularly adept Professors may find themselves the recipient of some form of title as a result of their endeavours. Such titles have no utility whatsoever, but sound very impressive when introductions are being made—especially when there are a lot of them.

SCENARIO PUNISHMENTS

EMPLOYMENT FAILURE: Much is expected of a Junior Professor, and those who fail to meet expectations will rapidly find their position vacant for rising stars from the Graduate ranks. If a Wizard's Prestige Points ever reach -50, they are given warning and have their number reset to 0. If it reaches -50 again, they are dismissed.

MAKING TROUBLE: The Academy might not appreciate students making trouble for it, but when it's a Professor the problem is that much worse. A Professor will suffer when those directly under them fail and are too incapable to manage to shift the blame to somebody else entirely. Junior Professors who make their superiors look bad will quickly find their work becoming extremely unpleasant.

CRIMINAL BEHAVIOR: The very idea of a Professor finding himself in legal hot water is preposterous of course, since it is well known that all Academy employe Wizards adhere to the Guidelines for Well-Behaved Wizards. The Academy has little goodwill towards any Professor found to have broken the law without good reason, and will often dismiss those who fail to give good reason, potentially incarcerating them for serious violations of the law.

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COMMON SCENARIO GENERATORS

ACADEMIC EVENT GENERATOR [p.95]: Used to help define the curriculum of the Academy the Professors work at, this will give them a lot of stuff to get involved in so they don't have any time to properly prepare.

WIZARDLY SPORT GENERATOR [p.97]: Sometimes the Students play sports, and sometimes the Professors have to go and supervise them, or teach them how to play. The Wizardly Sport Generator ensures the sports in question are suitably dangerous or ridiculous.

ADVENTURE SEED GENERATOR [p.88]: At times the Professors will be chosen to go deal with a very difficult problem requiring somebody of standing and education. This is a prestigious responsibility that nobody in their right mind would want.

MINOR ARTIFACT GENERATOR [p.89]: Frequently tasked with getting rid of, testing, or issuing magical artifacts, the Professors are plagued by requests from R&D to deal with these objects.

THE WIZARD CIRCLE

The Wizard Circle is a loosely affiliated group of Wizards, generally with ties to each other so tenuous that one could be forgiven for mistaking them to be an accumulation of individuals who just happened to be in the same place at the same time. The organisation is a collective formed by a few core members, with everyone else generally joining so that they're much less likely to be brutally killed for not being in a Wizard Circle. The Wizard Circle is a place of intrigue and backstabbing, all under the guise of the perfect Wizard democracy, and its members are as much trapped by it as they are empowered by it.

SCENARIO SETTINGS

BASE WIZARDLY RANK: 4—Unpracticed

ADDITIONAL RANK POINTS: 30

SCORING AND RANKING: Credibility Points

SUGGESTED TONE: Serious

SCENARIO RULES

ARTIFACTS ARE RELICS (OPTIONAL): For whatever reason, the process of creating artifacts is no longer something that actually works, thereby limiting the creation of magical items to temporary enchantments and the alchemical. Permanently enchanted items still exist from the time when it was still able to be done, and are thereby highly sought after by the current generation of Wizards.

ARCANO WANING (OPTIONAL): Most appropriately placed in a modern technological setting, the power of magic is more difficult to control. All magic gains a further -4 to the Spell Target.

SCENARIO FOCUS

SHADY ASSIGNMENTS: Practically everything the Wizards are instructed to do will be on the shady side, strongly reflective of the nature of the Circle itself. Assignments are given to groups of Wizards who are deemed to work well together (or at least effectively), and often come with little information beyond the bare minimum. Almost no assistance is rendered to the Wizards for the assignment ahead of them, though they usually are reimbursed for any expenses they record.

HOUSE OF PEERS: The Wizard Circle is, at least in theory, an entirely democratic collective with every individual being equal to every other individual. It would be nice if this were true, but this is reality (of a sort) and so it never happens. Instead of that there are a number of cults of personality that crop up, creating an endless power struggle between those at the centre of these internal factions. Such a struggle often determines the decisions the Circle makes as a whole.

POLITICS AS USUAL: The politics of the Circle should play a central role in the direction the game takes. The Circle is required to cast votes upon certain topics, and the player Wizards are included in this. Make a point of having at least a few strong factions within the Circle, and ensure that the Circle makes at least some objectionable decisions. The faction the player Wizards decide to join (unless they try to start their own), will give them a type of social hierarchy to work under, although their own faction may also end up voting for decisions the player Wizards dislike.

TERRIBLE POWER: The Circle is a power that doesn't mind exerting its strength, although it often does so through proxies. Such decisions are usually wrapped in pretty words during voting in order to maintain plausible deniability, but the Circle is dangerous to society and its leaders, and is much more aggressive in pursuing its goals than Wizarding Organisations in other scenarios.

PERFECT LOYALTY: The Circle expects its members to be completely loyal to it, adhering to the decisions it makes as a result of democratic process. Betraying the Circle over these decisions is an excellent way to leave the Circle, albeit not in quite the way one might hope. The Game Master should

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make a point of demonstrating how disloyalty is dealt with, and then giving the Wizards an assignment to fulfil the requirements of a decision they disagreed with.

DANGEROUS ENEMIES: The Circle isn't the safe place many like to pretend it is, although for those who go along with the crowd and make efforts not to offend anyone too important it can come close. Enemies may exist within the Circle itself, or more frequently the Wizards may be targeted as a result of their own or another Circle member's actions, depending on how personal the matter was.

Previous enemies left undealt with may also return, possibly enemies the wizards didn't even know they'd made, and if they return they will be prepared and hold a grudge.

TIMELESS TREASURES: Everybody knows that relics are mysterious, and often as not mysterious means powerful. These ancient artifacts might turn up in collections, or remain as yet undisturbed in their resting places, but regardless of any insistence that they be placed in a museum, such items inevitably find their way into use or storage by the Circle (or by its members), and any members providing such artifacts inevitably find themselves well rewarded for their efforts.

THE FAMILIAL BURDEN: The Circle doesn't exist in a vacuum, and even if it did the Wizards would inevitably fill it with things. Wizards have their own lives beyond the Circle itself, including family, friends, and often businesses or employment of their own, since the Circle itself doesn't actually provide a wage of any kind. If Magic is public

knowledge, they'll typically operate within the magical economy. If not, they'll often tend towards shadier businesses, or employment where they have a lot of free time or ability to influence the world to their own benefit. It goes without saying that in a world ignorant of magic, Wizards are not generally in danger of starving.

SCENARIO REWARDS

CREDIBILITY POINTS: Credibility Points are obtained through any method that proves a Wizard to be competent and reliable, and more often than not legitimately dangerous to their enemies. The Game Master should secretly distribute Credibility Points for use as a sort of guideline as to how the Wizards should be regarded by those who know them, and for this reason the better known a Wizard is, the more useful their Credibility is going to be.

FINDERS KEEPERS: Wizards in a Circle are under no obligation to submit any useful relics they find during an assignment to the Circle, with the exception of any they're actually sent to retrieve. Bear in mind, however, that personally stockpiling magical artifacts may be frowned upon if it ever comes to light.

SCENARIO PUNISHMENTS

CREDIBILITY LOSS: When the Wizards fail in their task, the failure reflects poorly on



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them, even if there was little they could have done. The Game Master should only reduce Credibility for situations where the failure casts doubt on the skills of the Wizards themselves. If the Wizards were to technically fail, but otherwise survive a harrowing ordeal and mitigate the damage, this would probably increase their Credibility instead.

ABANDONMENT: If the Wizards find themselves at a combined total of -50 Credibility or less, they will find themselves being spurned by the more powerful factions for their incompetence. At this point the Wizards can either try and group in with a lesser, more desperate faction, start their own lesser, desperate faction, or redeem themselves with a glorious victory or through hard work.

COMMON SCENARIO GENERATORS

ADVENTURE SEED GENERATOR [p.88]: There's always something that somebody in the Circle wants done, and the Wizards are the perfect people to get the job done, or at least are expendable enough not to cause any problems if they fail.

MINOR ARTIFACT GENERATOR [p.89]: The Circle has a lot of business with ancient objects of the magical variety, and will ensure that anybody returning artifacts is rewarded properly. They will also hand out strange artifacts in need of testing before being stored away.

THE WIZARDING HIERARCHY

An organised group of trained Wizards, the Hierarchy is a powerful organisation who often sell their services to private

individuals or to governments. They often operate on the outskirts of the law, though they make a point of not being publicly known for doing so.

Wizarding Hierarchies are steeped in shadow, privacy, and survivalist paranoia. The members rarely trust each other, but find the membership to be personally beneficial, though often this may not be a matter of choice.

Generally speaking, the Hierarchy will headquarter itself in the grandest, most extremely ostentatious buildings they can get away with, and will seek to leverage some level of control over its members by allowing them to stay on the premises for a modest fee.

The Wizards are initially Junior Members in the Hierarchy, and are neither particularly valued or well-looked after. They are considered to be expendable. It is well known that there are seven circles in any Hierarchy, and the Junior Members are firmly placed within the seventh circle.

SCENARIO SETTINGS

BASE WIZARDLY RANK: 4—Unpracticed

ADDITIONAL RANK POINTS: 40

SCORING AND RANKING: Credibility Points

SUGGESTED TONE: Semi-Comedic to Serious

SCENARIO RULES

MANAGERIAL APPROVAL: The Junior Members are not, for the most part, authorised to do much on their own without approval from their superiors. Minor personal ventures aside, the Junior Members are strictly disallowed from producing magical items, setting up magical shop, or independently resourcing themselves for private contracts.



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PRIVILEGE BY RANK: It goes without saying that the higher one's rank, the more privilege is held. A Wizard of a more senior circle has the right to give any reasonable command to his subordinates, so long as they do not conflict with the commands of another Wizard of equal or greater rank.

In addition to the ability to command, rank brings a certain amount of freedom to do as they please. As a Wizard rises within the Hierarchy, his responsibilities grow but the actual work he is required to personally attend to diminishes so long as there's somebody else he can fob it off on.

SCENARIO FOCUS

NOBODY EXPECTS...: The Junior Wizards are, of course, part of the proud tradition of the Wizard's Inquisition, a group of expendable wizards vested with the task of investigating any irregularities that the Hierarchy frowns upon.

THE LEFT HAND: The Wizarding Hierarchy is a font of information for all things wizardly. For things bureaucratic, on the other hand, there are issues that confound even a master of Divination. The Wizarding Hierarchy competes with its own interests as often as it competes with anything else, and the Wizards will often find themselves faced with seemingly mutually exclusive orders.

FAVOURS FOR FAVOUR: The goal of the Junior Members is, of course, to progress within the Hierarchy. In order to achieve a promotion, however, they will require the signed sponsorship of no fewer than seven different superiors. This is a quite difficult feat that many members never achieve. Remember that Wizards are capricious, and just because the Junior Members are working together doesn't mean that potential sponsors will sponsor anyone other than those they like.

THE BIG BOOK OF RULES: The Hierarchy has a certain way of doing things, all manner of rules that are steeped in tradition and madness, and traditional madness. Junior Members are helpfully given a guide book that might have proven more useful with some form of index or contents page. Consistently failing to obey these rules is met with some form of punishment. The Game Master has carte blanche on which inane rules he wishes to create, and should determine a number of these beforehand.

Suggestions include:

- ✧ A bizarre secret handshake is required of all members meeting each other outside the Hierarchy's walls. This is required even if the Wizards have only been out of

visual contact with each other for a short time.

- ✧ Speaking a specific foreign language is disallowed. A rule that harkens back to the days of war with the speakers of that language.
- ✧ No running indoors. Originally intended to mean the Hierarchy's own buildings, the vague wording resulted in Wizards learning to stride purposefully.
- ✧ A special ornate staff, the Staff of Representation, must be held by any Wizard addressing a member of the public. Originally intended to prevent Members of the Hierarchy from trying to speak to a single individual en masse.
- ✧ The requirement of Wizards to use a Wand must be kept a secret at all costs. In spite of the fact that the requirement is widespread knowledge.

INVESTIGATIONS: The Junior Members are routinely sent out to investigate matters that the Hierarchy itself is concerned about, or that it is being paid to be concerned about. In either case, it's the Junior Members of the Inquisition Department who get the job of doing the hard work while the faceless entity that is the Hierarchy inevitably gets the credit, unless it all goes horribly wrong, in which case the blame is portioned out to everyone held responsible. These contracts, of course, are often vague and dangerous, and can at times place the investigators in situations completely different to those they were initially expecting.

SCENARIO REWARDS

CREDIBILITY POINTS: Credibility Points are obtained through any method that proves a Wizard to be competent and reliable, and more often than not legitimately dangerous to their enemies. The Game Master should secretly distribute Credibility Points for use as a sort of guideline as to how the Wizards should be regarded by those who know them, and for this reason the better known a Wizard is, the more useful their Credibility is going to be.

Since the Wizards are all investigators with the Inquisitions Department, they naturally receive the most Credibility Points for discovering things that are amiss, resolving them if possible and simply reporting them if not.

CURRENCY: The Hierarchy does in fact pay the Wizards, albeit not very much. With that said, the Hierarchy does not conventionally look into the private financial affairs of its members unless something particularly untoward comes to light. This is almost certainly because everybody with any say in the matter has something untoward to hide when it comes to their own private financial affairs.

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While they may only be paid their regular wage for the performance of their task of the moment, Wizards may also receive bonuses for the performance of additional duties as per the allocated Responsibilities.

SCENARIO PUNISHMENTS

CURRENCY: Currency is also the primary method by which the Wizards are punished. Violations of the rules of the Hierarchy (and the law in general if the matter is discovered) are met with a fine to all involved in the wrongdoing. Failure to achieve success in either the assignment or in their own individual Responsibilities is also met with a fine. The Game Master is encouraged to put the Wizards at cross purposes in order to ensure the Wizards complete the mission while ending up with additional debt in place of payment.

PUNITIVE DUTIES: The Hierarchy isn't simply inclined to destroy any of its members that fail it. Instead such members can be put to work in other duties that nobody else wants. These are usually exceedingly unpleasant, dangerous, or both. Reaching a combined total of -50 Credibility points will get the group assigned to something like this.

COMMON SCENARIO GENERATORS

ADVENTURE SEED GENERATOR [p.88]: The Junior Members are often assigned tasks that nobody else wants to do. As a result they end up doing just about everything the Hierarchy needs done. The Adventures form part of the campaign, where the political wrangling within the Hierarchy forms the other part.

MINOR ARTIFACT GENERATOR [p.89]: Since they're being put into potentially extreme danger anyway, their superiors figure the Junior Members may as well test out all manner of dangerous artifacts they've put together. Most of these items have been designed by committee and carefully crafted by those least able to get out of the job, so they're often quite flawed.

WIZARDS IN MANAGEMENT

Wizards who are professionals, not Professional Wizards, are those who have failed to graduate the Academy and get a job they might actually like. The outside world, however, is kind to these poor individuals, and many businesses consider being a Wizard as an important attribute during an interview. Most senior members of major companies have established themselves thanks in no small part to their command of the arcane. Even so there is fierce

competition between Wizards over decent employment opportunities, and nobody likes an unemployed Wizard.

The Wizards have all, unbeknownst to each other, been employed as Live-in Managers of a struggling resort hotel in a quaint seaside town, thanks to a clerical error that accidentally approved the hiring of multiple Wizards for the single position. The Wizards must therefore compete to keep the position for themselves whilst making sure that the hotel continues to operate at a profit.

SCENARIO SETTINGS

BASE WIZARDLY RANK: 5—Mildly Competent

ADDITIONAL RANK POINTS: 30

SCORING AND RANKING: Performance Metrics Points

SUGGESTED TONE: Comedic to Semi-Comedic

SCENARIO RULES

COMPANY OWNED PREMISES: The hotel is owned by the company, meaning that the Wizards cannot simply rearrange it to suit themselves without clearing all requests for modifications with the company, and of course the same goes for any repairs. The company is looking to eliminate all but one of the Managers from the hotel, and will take any decent opportunity to thin the herd, so there will regularly be surprise inspections by the Inspecting Wizard to make sure everything is in good order.

LIMITED CAMPAIGN: This campaign type is competitive, and once only a single Manager remains the campaign is effectively over. This will also occur if the hotel is destroyed or shut down somehow.



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SCENARIO FOCUS

THE INSPECTING WIZARD: The Inspecting Wizard frequently arrives to make sure everything is in good order. He will search very thoroughly for anything that isn't, and will attempt to correctly lay blame wherever possible.

PERFORMANCE-BASED METRICS: The Managers are made aware that their performance is being measured using a set of standards devised by the company accountants. Failing to meet these targets is to be expected, but if a Manager measures low enough their employment is terminated.

MANAGING EVENTS: The hotel hosts a variety of functions, anything from family gatherings, to weddings, to business meetings, and it is up to the Managers to ensure everything goes off without a hitch. There should always be a hitch, with multiple goings on conflicting with each other.

MANAGING GUESTS: Many guests at the hotel are there only very temporarily for visits and functions. There are, however, a small number of permanent residents for the Managers to get to know, usually elderly individuals who live in a world of their own.

Managing the guests doesn't stop at ensuring the rooms are properly attended, of course. Guests also frequently require the assistance of the Managers as concierges, activity leaders, and sporting coaches, all of which they are obliged to do even if they have no idea what they are doing.

MANAGING STAFF: Fortunately the hotel is not so large that it requires an abundance of staff. The staff consists of a pair of maids, a chef, an easily confused foreign waiter/bellhop, and the beleaguered assistant Manager, who does his best to make sure the Managers know about everything that needs doing. Although the hotel may at times hire outside help, the Managers themselves are expected to fulfil most other requirements of running and maintaining the hotel. In short, although the company pays the staff, but it is up to the Managers to make sure everyone is doing their job and make sure the place isn't falling to pieces.

COMPANY POLICY: The company policies primarily exist as a means to prevent the Managers from getting anything done too easily. Common suggestions are to have 'All problems must be attended to immediately', 'Rooms displaying the Do Not Disturb sign may not be entered by the staff unless authorised by the occupant', and 'Staff must wear the uniform assigned for their role at all times during their working day.'

SCENARIO REWARDS

PERFORMANCE METRICS POINTS: Performance Metrics Points do not accumulate, and are used to assess the performance of the Managers using a byzantine system of measurement that none but the accountants truly understand. The PMP rating ranges from 10 down to negative infinity, and Managers are fired if they are reduced below zero.

Managers start with 10 points, but have their score reduced by 1 for every fault found by the Inspector and every complaint made by the guests. Conversely, compliments made by the guests will increase the score by 1.

SCENARIO PUNISHMENTS

TERMINATION OF EMPLOYMENT: When a Manager commits an unforgiveable act, or his PMP rating is below zero, his employment is terminated. This would normally be quite boring for the player in question, so give them the option of taking over the control of one of the members of staff instead. They might not have magic, and the Managers will be their boss, but they will still be playing.

COMMON SCENARIO GENERATORS

HOSPITALITY SITUATION GENERATOR [p.90]: Used to determine the general situation occurring at the Hotel, this Generator will pull together 3-4 different possible events that occur concurrently or at different points during the game. At least one of these should be considered to be the core event around which the others occur, although which this is may differ between the Managers.

GUEST ISSUES GENERATOR [p.94]: Used to interrupt the Managers whenever they're making too much progress or sense, or if they're just looking to restore some of their rapidly disintegrating reputation.

FREELANCE WIZARDS

Wizards who take on work that comes their way are known as Freelancers. They have a Wizarding license, and occasionally they will work for and trade with Wizarding Organisations. They live as well as they can, depending on what they can earn from the cases they take, but have a degree of freedom not available to those Wizards living within the 'system'.

Groups of Freelance Wizards will occasionally come together while attempting to complete the same Quest, and will stay together for the prospect of greater profit. Freelancers usually start out living job to job, living in poor quality housing without much public respect.

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SCENARIO SETTINGS

BASE WIZARDLY RANK: 5—Mildly Competent

ADDITIONAL RANK POINTS: 30

SCORING AND RANKING: Self-administered

SUGGESTED TONE: Serious to Semi-Comedic to Noir.

SCENARIO RULES

WIZARDING LICENSE: The Freelancers have received a License to Wizard from an officially recognised provider (such as a Wizarding Academy) and are thus certified to freely use their magic beyond their designated casting grounds. The License to Wizard is something that can be suspended for significant infractions. Practicing Wizardry without a license is considered to be a very severe magical crime indeed.

SCENARIO FOCUS

QUESTS: Freelancers will take on various requests for help either directly from the public or outsourced from Wizarding Organisations. They work for an agreed upon amount of money, and can sell anything they recover during the course of their Questing to increase their payment.

FREELANCE GROUP: Freelance groups come together through necessity, usually to take on more challenging Quests than they might otherwise be able to handle. A Freelancer might claim to be able to handle anything by himself, but it's unwise to turn down somebody who can help you out of a tight spot. Freelancers rarely betray each other as word might get around about their treachery and this sort of thing is not appreciated by other Freelancers.

TIMELESS TREASURES: Everybody knows that relics are mysterious, and often as not mysterious means powerful. These ancient artifacts might turn up in collections, or remain as yet undisturbed in their resting places, but regardless of any insistence that they be placed in a museum, such items inevitably find their way into use or storage by collectors or Wizarding Organisations, and any Freelancers recovering such artifacts inevitably find themselves well rewarded for their efforts.

SCENARIO REWARDS

REPUTATION POINTS: Reputation Points are obtained by successfully completing Quests or by being ridiculously and impressively flashy in public. Reputation Points are assigned secretly by the Game Master as a way of roughly judging the sort of jobs that should come a Freelancer's way. The more famous a Freelancer is, the

more people are going to want them to work for them, and the more the Freelancer can charge for their time.

CURRENCY: Freelancers don't work for free. They need paying, and don't take kindly to being stiffed on the bill. They make agreements over the amount they are to be paid for successfully completing the Quest, and will occasionally earn themselves a bonus.

SCENARIO PUNISHMENTS

REPUTATION POINTS: Failing a Quest results in a diminished Reputation, as does engaging in any overtly criminal act and having it discovered. Being publicly unwizardly is also an excellent way for a Freelancer to tarnish their reputation.

MAKING TROUBLE: The Wizarding Organisation requires that Freelancers do at least appear to behave appropriately. Any Freelancer revealed to be practicing inappropriate magical arts can expect the Wizarding Organisation to visit them, take them into custody, or even revoke their Wizarding License.

CRIMINAL BEHAVIOR: Freelancers aren't considered to have the same backing of a Wizarding Organisation that one of its members would, and thereby commonly find themselves in more unseemly situations. Freelancers do not have any protection from the law that they themselves cannot provide, but a Freelancer with a criminal record might have a more challenging time finding legitimate work. High crimes will lead to a period of incarceration by a Wizarding Organisation.

COMMON SCENARIO GENERATORS

ADVENTURE SEED GENERATOR [p.88]: The Junior Members are often assigned tasks that nobody else wants to do. As a result they end up doing just about everything the Hierarchy needs done. The Adventures form part of the campaign, where the political wrangling within the Hierarchy forms the other part.

MINOR ARTIFACT GENERATOR [p.89]: Since they're being put into potentially extreme danger anyway, their superiors figure the Junior Members may as well test out all manner of dangerous artifacts they've put together. Most of these items have been designed by committee and carefully crafted by those least able to get out of the job, so they're often quite flawed.

A COLLECTION OF WIZARDS (NOUN)...

Barely listening to the conversation around him, Godfrey picked at something brown and crusty on the table with an equally brown and crusty thumbnail. Stubborn as it might have been, his thumb was stubborn, and soon enough it surrendered to his insistent scratching. Satisfied with his handiwork, he took a deep draught of the middling beer he'd been served, belched loudly, and proceeded to weigh in on the topic they'd been spending the last hour arguing about. "Look," he said, trying his best to sound reasonable, "it's a 'Circle', isn't it? A 'Circle of Wizards'; you've got to agree it makes sense!"

"I don't have to agree with nothin'!" Thatcher disagreed, his words half-drowned in a thick west-country accent. He took a sip of his own beer, spat it over the floor, and scowled at the glass as if it had betrayed him. "And I am quite certain that this beer is not supposed to be crunchy. What is this swill?"

"It's not the beer that's crunchy," Old Harold told him. "Young Scup dropped his cigar in it while you weren't looking."

Thatcher whirled on the man to his left. "You utter—"

"Now, now, Thatcher," Young Scup reasoned. He raised both hands for peace, although one held a drink and the other a smouldering cigar, and affected his most disarming smile. "We're getting away from the topic at hand. Like how it's clearly a 'superfluity'."

Thatcher was not the sort of man who could be reasoned with so easily, however, and his eye twitched in a mixture of confusion and anger. "It's not super-fluidy! It's flippin' crunchy with your damned ashes!"

"I think he means," Old Harold ventured, "a Superfluity of Wizards? Although one might counter that even a single wizard is often superfluous to the situation at hand, and that it therefore cannot be considered to describe them in plural."

"That sounds about right," Thatcher agreed with a sneer. It was clear that he didn't particularly like Young Scup and this misunderstanding hadn't helped the situation any; it was likely he'd take any given opportunity to side against the young man. "Personally I'd venture it's a menagerie!"

"What?" Godfrey asked, one very bushy eyebrow raised; he was gifted with a pair that were so thick and bristly that it looked like a couple of caterpillars had taken up residence on his face. "Like in a zoo?"

Thatcher grinned, tapping the side of his nose. "What we wouldn't give to stick 'em all behind bars?"

Despite a general consensus towards the sentiment, it was plain that the others were rather less confident about the word itself, and none of them less so than Old Harold; he sucked at his gums as he rolled the words around like he was taking their flavour, and eventually spat on the floor. "No," he said, shaking his





head, "a menagerie is a diverse collection of people or things, and I can't accept a significant level of diversity."

Young Scup had been quiet for a moment, gazing wistfully over his own drink, but when he spoke—mostly to himself—he attracted the entire group's attention. "Horses."

There was a silence, part confused and part expectant, before Thatcher finally grew weary with waiting. "What are you talkin' about, 'horses'? We're discussin' Wizards, here! I've never even seen one try to ride a horse!"

He might have spoken, but Young Scup looked surprised at being addressed, as though he didn't realise he'd done so. He stared at Thatcher vacantly for a moment before realisation finally dawned and he broke into a cheeky grin. "A collection of Horses, Thatcher, are called a 'Stable'. I was thinking a group of Wizards are more the opposite."

An amused snort blasted out of Godfrey's nostrils. "An Unstable? I like it."



At that the room was filled with the type of raucous laughter that only a group of greatly inebriated people can produce; experience and hearsay had taught them that the logic employed by Wizards was often unsound, as though their expectations were grounded in some other reality. This would be fine if it wasn't for their tendency to become extremely annoyed when this reality didn't conform to their bizarre standards.

"A clever pun," mused Hannigan, speaking for the first time that night. He was a quiet sort, the kind who usually tagged along with the rest of the group but remained alone amongst friends. He scratched at the coarse stubble on his neck where a rash was beginning to form. "But isn't it a Coven?"

"That's Witches!" Godfrey corrected.

"Oh," said Hannigan, deflating somewhat. "What's the difference?"



"That's never been made entirely clear," Young Scup replied. "Although I know

they're definitely not the same and will get annoyed if you mix them up."

"I've got a great-aunt who's a witch," Thatcher added, more or less conversationally, and glanced about in surprise at the astonished silence that followed. "Don't get me wrong, she's non-practicing. Nobody's been turned into any newts—as far as I'm aware, anyway—and now that I think it over I've never actually seen her ever use magic. Best sort of Witch, in my book."

The others shared a look as though trying to judge who was the least confused amongst them and all concluding that it wasn't themselves. Old Harold was the only one to venture a question. "Are you sure she's actually a witch?"

Thatcher frowned for a while, mulling the question over. "Well, no," he finally conceded, "but she looks just like the pictures: warty face and dresses almost entirely in black!"

"I don't think that's how it works," Godfrey replied. "I've got a beard like a Wizard, but by your standards I'm just one pointy hat away from being a Wizard."

"Is she fat?" Young Scup asked bluntly. "I hear black can be slimming, so if she's *only* dressing in black, it follows that—"

"Ostentation," Hannigan said out of nowhere, and putting an end to the argument before it could start, and it couldn't have come at a better time; Thatcher had already returned to his usual scowl.

Old Harold burst into laughter, sloshing his beer all over the table and his trousers as his whole body shook with mirth. "Oh yes, I like that one; just like a bunch of strutting peacocks, so struts a Wizard!"

He rose from their table and put on a little performance for emphasis, acting every bit the puffed-up bag of self-importance that every Wizard was known to be.

"My God, Harold," Godfrey said, spluttering with laughter, "are you sure you're not half-Wizard?"

"Or half-peacock?" Young Scup quipped, grinning widely as the others burst into a

new fit of laughter.

Eventually the laughter settled, and both drinking and conversation were able to resume. Godfrey was still chuckling when he made his next suggestion. "More seriously," he said, "it couldn't just be a 'School' by any chance?"

"Like Fish?" Old Harold asked, and bit his lip as he considered it. "Much as I'd like to throw them all into the ocean..."

"I've an inkling he might be referring to their education," Young Scup interrupted. "Such as it is."

"Those institutions are less about education than they are containment," Godfrey replied, speaking slowly enough to sound sage. "Hence the big walls."

"An Institution of Wizards certainly sounds about right," Old Harold joked, although as with all good jokes it held more than a grain of truth. Any of the Wizards the group had ever met had either been eccentric, deviant, or a combination of the two, and were they like anybody else it was a sure bet they'd have been trucked off to the mad-house where types like that belonged.

The others didn't much care for the suggestion. "Seems too uniform for Wizards," Young Scup figured. "They work together about as well as a group of cats."

"A curiosity of cats," Thatcher corrected, raising his nose in a clear display of one-upmanship.

"Cats come in *clowders*," Old Harold re-corrected. "*Curiosity* is what kills them, or so it's told. I don't suppose it kills Wizards very often, or else there'd be fewer of them."

"I don't see it," Hannigan mumbled, not really addressing any of them. "A cat is nothing like a Wizard. A cat is quiet, while Wizards are always making a bloody commotion."

There was silence after that, and the group shared a look of mutual understanding: their little competition had finally found its winner.

A blue-toned illustration depicting a scene in a forest. A large dragon is coiled on the ground, its head raised. A wizard with a long beard and a pointed hat stands behind the dragon, holding its head. A knight in armor stands to the left, holding a sword. A small child stands to the right of the dragon, looking up at it. The background shows a dense forest of tall trees.

DRACONIC ACCORDS

According to the history books there has been peace between Wizards and Dragons since both sides had decided it was in their own best interests not to destroy each other. A dragon's fire could burn straight through magical wards and cook a wizard alive, which was probably quite unpleasant, while a wizard's magic could turn a dragon inside-out, which was at least equally so.

It was never anything formal; there was no unity on either side, which had also precluded the possibility of all-out war,

but it was an understanding held by everyone involved. Mankind knew this, and would send a Wizard whenever a dragon wanted to talk.

When a dragon wanted a fight, however, it was known that the Wizards would not lend their wands to dragon-slaying duty. The kingdoms of mankind sent a knight, someone brave enough to face the great scaly beast, and the Wizards merely made sure the man was capable of victory. It was the accepted way of doing things, and both sides would always disavow the actions of

any member of their number who directly attacked the other side.

After the battle was over, and had been won by mankind, the glory of victory would go to the knight—it was an undoubtedly nice thing to have when you didn't have anything else—while a very large payment would go to the Wizarding Organisation.

So it is that dragons and all the kingdoms of mankind always forget that in any war there is only ever one true victor: that is, he who sells the weapons.

RANDOM TABLES

AND OTHER GAMING AIDS



GRIMOIRE

ADVENTURE SEED GENERATOR

Wizarding is a dangerous business, but at times the Game Master may find himself at a sudden loss as to where to drive the campaign next. For this reason the Adventure Seed Generator exists—a basic outline of the next question for the Game Master to fill in with the details of the world as appropriate.

WIZARD QUEST

The Wizard Quest defines what the Wizards will be told they are doing for the Wizarding Organisation.

1d20 Result

1. Investigation - Major Theft/String of Thefts
2. Investigation - Kidnapping/Missing Person
3. Investigation - General Political/Social Disturbance
4. Investigation - Murder/Assassination
5. Investigation - Supernatural Occurrences/Disturbance
6. Investigation - Misuse of Wizardry
7. Investigation - Identification of Artifact
8. Hunting - A dangerous monster
9. Hunting - A dangerous villain/criminal
10. Hunting - A troublesome group
11. Support - Protective Services
12. Support - Magical Ritual
13. Recovery - Artifact or Treasure
14. Recovery - Very Important Person
15. Rivalry - Win a Wizarding Contract
16. Rivalry - Win a Competition
17. Representation - Major Political Event
18. Representation - Invitational Attendance
19. Representation - Routine Inspection/House Call
20. Additional Side quest - Roll twice again, disregarding this result. The second result is a secondary quest.

QUEST SETTING

The Quest Setting is where the quest truly begins, usually the first port place the Wizards must go to in order to get started on completing their solemn duty. They vary from Sites and Communities, where the Wizards make their way at large through the Setting without interference, to Residences where they are being hosted by a character central to the mission. Roll for the feel of the setting as well as its geographical location.

1d20 Result

1. Site - An Ancient Ruin
2. Site - Abandoned City/Town
3. Site - Creepy Catacombs/Caves/Labyrinth
4. Site - A Hidden Fortress (Abandoned or Otherwise)

5. Site - A Fey Grotto/Homeland
6. Residence - A Cursed/Spooky Mansion or Castle
7. Residence - A Noble's Court/Tycoon's Residence
8. Residence - A Countryside Estate
9. Residence - A Recluse's Tower/Madman's Abode
10. Establishment - National Seat of Power
11. Establishment - Religious Organisation
12. Establishment - Another Wizarding/Occult Organisation
13. Establishment - Own Wizarding Organisation
14. Establishment - A Powerful Mercantile Organisation
15. Community - A Metropolis
16. Community - A Big City
17. Community - A Mid-sized Town
18. Community - A Smallish Village
19. Community - A Tribal/Nomadic Camp
20. Community - A Previously Forgotten People/Civilisation

GEOGRAPHICAL LOCATION

1d20 Result

1. In the Mountains
2. In an Isolated Rural Area
3. In a Foreign Land
4. By the Coast
5. On a Tiny Island
6. Under the Sea
7. A Nearby Location
8. In a Desert
9. In the Spaces Below the Earth.
10. Next to an Active Volcano.
11. A Frozen Wasteland
12. A Blighted Swamp/Marsh
13. A Verdant Forest
14. An Enormous Canyon
15. In the Underworld/Spirit Plane
16. A Lush Jungle
17. River-filled Tablelands
18. A Wide Fjord/A River Delta
19. A Massive Flood Plain
20. A Floating Island in the Sky

PLOT TWISTS

The Plot Twists are the things that make the Quest a little less than straightforward. Roll for one or two.

1d20 Result

1. A central character is secretly a ghost or other supernatural entity.
2. The Quest Setting is under a terrible curse.

3. A central character is under demonic control.
4. A central character becomes weirdly obsessed with the Master of Public Relations (or other relevant Wizard).
5. At least one Wizard is arrested for an obviously minor infraction.
6. Two of the central characters are behind the problems with some poorly disguised personal vendetta.
7. Another group of Wizards from the same Wizarding Organisation are working at cross-purposes, or in competition, with the player group.
8. The weather is perpetually terrible as a result of a central character's intentions.
9. A central character is being blackmailed into helping with the plot.
10. An important item is stolen by a central character.
11. A central plot element is actually an elaborate hoax.
12. A central character is blackmailing somebody else for their own financial or otherwise personal gain.
13. A secondary character attempts to use the Wizards in a secondary plot against a central character.
14. A public relations disaster occurs when the Wizards discover a dead body while going about their business, and then taken into custody and forced to defend themselves.
15. A central character is vehemently anti-Wizard, and is wholly uncooperative unless they are forcibly convinced to assist.
16. A central character finds himself under investigation by religious authorities in relation to consorting with demons and/or devils.
17. An artifact provided to the Wizards is actually so terribly flawed that it does the reverse of what is expected.
18. The Wizards find themselves faced with a legal summons in regards to damage that they have actually caused.
19. One of the Wizards inadvertently finds himself in an overly dramatised love triangle through no fault of his own.
20. A well-regarded member of a Religious Organisation becomes convinced that one of the Wizards is consorting with devils. He will follow them in secret and take notes, shouting "I've got my eye on you!" and fleeing when discovered. This could be a problem if the Wizards start to look as though they are actually consorting with devils.

MINOR ARTIFACT GENERATOR

The following generator is not intended to provide a detailed creation, but rather a significant outline to be elaborated upon. Since **GRIMOIRE** does not trouble itself with particular attributes and so on, there is a greater degree of possibility for useful, and useless, magical items. Not all minor artifacts should be useful—Wizards are prone to experiment and haphazardly dispose of the objects they reject.

ARTIFACT TYPE

The artifact type should give you an idea as to what general form the artifact should take. The exact form is up to you, for example a Weapon may be any form of weapon that you, the Game Master, prefers.

1d20	Result	1d20	Result
1-2.	Weapon.	11-12.	Token/Coin/Gem.
3-4.	Armour.	13-14.	Instrument.
5-6.	Clothing.	15-16.	Wand/Stave.
7-8.	Shield.	17-18.	Statuette.
9-10.	Jewellery.	19-20.	Body Part.

ENCHANTMENT TYPE

The artifact's general type falls into one of the following categories. The Game Master must elaborate on the exact nature of the enchantment or spell.

1d20 Result

1. Energy Effect as Beam/Wave.
2. Energy Effect as Area.
3. Energy Effect as Aura.
4. Energy Effect at Wearer/Wielder/Bearer.
5. Mind Altering Enchantment as Beam/Wave.
6. Mind Altering Enchantment as Area.
7. Mind Altering Enchantment as Aura.
8. Mind Altering Enchantment at Wearer/Wielder/Bearer.
9. Form Altering Enchantment as Beam/Wave.
10. Form Altering Enchantment as Area.
11. Form Altering Enchantment as Aura.
12. Form Altering Enchantment at Wearer/Wielder/Bearer.
13. Transportation Enchantment as Beam/Wave.
14. Transportation Enchantment as Area.
15. Transportation Enchantment as Aura.
16. Transportation Enchantment at Wearer/Wielder/Bearer.
17. Protection Enchantment as Beam/Wave.
18. Protection Enchantment as Area.
19. Protection Enchantment as Aura.
20. Protection Enchantment at Wearer/Wielder/Bearer.



ENCHANTMENT EFFECT

The effect the artifact has, in the most abstract terms. Generally an artifact will have either an obviously more constructive or destructive use, while others might not be easily categorised.

1d20 Result

- 1-4. Effect is primarily Destructive.
- 5-8. Effect is somewhat Destructive.
- 9-12. Effect is neither Destructive or Constructive.
- 13-16. Effect is somewhat Constructive.
- 17-20. Effect is primarily Constructive.

ENCHANTMENT STYLE

The artifact is enchanted in a particular way, to either be active at all times, or to be suspended or otherwise able to be activated.

1d20 Result

- 1-4. Enchantment is Always-On.
- 5-8. Enchantment is controlled by Vatia.
- 9-12. Enchantment is activated by Tresvalia.
- 13-16. Magical Effect is a spell triggered by Tresvalia.
- 17-20. Magical Effect is a spell suspended by Instaurare.

ENCHANTMENT RELIABILITY

The enchantment, or spell, may not be entirely reliable, and may not work as intended. This table is use to determine how much the enchantment or spell follows what is actually expected of it. Working unreliably suggests that the enchantment either doesn't take full effect at all times, or has sudden, drastic failures. The existence of a Flaw suggests that there are additional, unwanted effects of the enchantment.

1d20 Result

- 1-4. Works Reliably - Has a Minor Flaw.
- 5-8. Works Reliably - Has a Major Flaw.
- 9-12. Works Unreliably.
- 13-16. Works Unreliably - Has a Minor Flaw.
- 17-20. Works Unreliably - Has a Major Flaw.

UNRELIABILITY

Whenever attempting to use an unreliable artifact, there's always the chance that it won't work at full power, or possibly even at all.

1d20 Result

- 1-10. The Artifact works as intended.
- 10-15. The Artifact works at partial effect, determined by the Game Master.
- 16-20. The Artifact fails to work at all.

A GRADUATE'S GUIDE TO ACADEMY FIELD TESTING

Artifacts are most frequently given to Graduates, although sometimes they might find them instead. At first their instinct will be to play around with them, but they should quickly learn the dangers of doing so. With a few rolls, and a splash of imagination, you should be able to use the Minor Artifact Generator to make whatever you might need.

Today's example is an instrument, in this case a maraca, that can lend a constructive protective enchantment to the area when shaken, surrounding the user with a magical barrier that, when breached by a living being, forcibly expels it away from the protected area at high velocity.

The magical maraca works reliably, but has the minor flaw of not allowing the protected area to move along with the Wizard.

HOSPITALITY SITUATION GENERATOR

Various challenges will undoubtedly occur when attempting to run a hotel of any size. Multiple plot seeds should be run alongside each other in order to create a complex situation to trouble the Managing Wizards. The results below are suggestions only, and you should feel free to modify them to whatever suits you best.

EVENT TYPES

Hospitality Events are divided into Guest, Staff, Hotel and Corporate events. A Situation should have around three or four events going on at once.

1d20 Result

- 1-6. Guest Event
- 7-12. Staff Event
- 13-17. Hotel Event
- 18-20. Corporate Event

GUEST EVENT

Events relating to guests or other individuals arriving to stay or investigate the hotel for various reasons. Re-roll duplicates.

1d20 Result

- 1-2. The Managers learn that a hotel critic is arriving, but do not know the critic's identity.
- 3-4. The hotel is graced by a high profile guest with a particularly foppish accent and impeccable breeding. The guest is exceedingly polite, but has very high standards and is not afraid to call attention to anything they feel doesn't meet them.
- 5-6. The hotel is graced by a high profile guest who is

GRIMOIRE



actually a confidence artist. The guest attempts to con anyone who looks like an easy mark, claiming they have all sorts of contacts and generally being very helpful right up until they steal everything.

- 7-8. Things are going missing, and it looks to be the work of a thief amongst the guests. The items will turn up amongst the belongings of a high profile guest, but they are in fact being framed by another guest with a grudge against them.
- 9-10. The hotel is plagued by a loud and obnoxious foreign guest who complains about everything directly to the managers.
- 11-12. One of the guests dies in a way that can potentially be blamed on something in the hotel.
- 13-14. One of the male guests is suspected of having unauthorised 'guests' in their room. This is against the Hotel rules, but the rules also prevent the Managers from intruding into the room without solid evidence.
- 15-16. The Inspecting Wizard arrives to make sure everything is under control, expecting the Managers to assist him in his investigation.
- 17-18. One of the guests has gone missing on the day he intended to check out. All his baggage is gone, so at first it seems that he ran off. Shortly later the Maids discover his baggage stuffed into the bins, and foul play is suspected, but in fact the man faked his disappearance to remain with his new mistress in the town.
- 19-20. One of the male guests is secretly a cross-dresser who decides to give up his ways. He disposes of the feminine clothes in the hotel bins, but the Maids discover this and suspect foul play. They call on the Managers to investigate what happened, but the guest isn't inclined to talk about it. If pressed, he may declare that the woman is indeed gone forever and that now he can finally get on with his life.

HOTEL EVENT

Events within the hotel itself not directly pertaining to either staff or guests, although they frequently influence the activities of both or either. Re-roll duplicates.

1d20 Result

- 1-2. A fire breaks out in the hotel at an inopportune moment, in an inopportune place.
- 3-4. Building maintenance needs to be performed, and it falls to the Managers to either arrange for it to be done, or to do it themselves.
- 5-6. Additional decor must be added to the hotel, or



some existing badly aged decor must be replaced. If the Managers attempt to engage others to do this, the result is unexpected, unfortunate, and must be rectified.

- 7-8. Vermin are found to be infesting the hotel and may trouble the staff and guests. The Waiter/Bellhop is keeping one as a pet.
- 9-10. The Managers learn ahead of time that a health inspector is to be arriving.
- 11-12. The hotel is holding the wedding reception for a high profile couple, but the couples' mothers are making trouble.
- 13-14. Somehow most of the perishables in the kitchen have gone off, and this may have been discovered a bit too late.
- 15-16. A dangerous animal is spotted in the pool by one of the staff members who reports it to the Managers.
- 17-18. A ghost has been spotted in one of the rooms, although there is no record of anyone having actually died in it.
- 19-20. Stereotypical pirates storm the hotel and take several guests 'hostage' as part of a theatrical performance promoting their stage production in town. The Managers aren't made aware of the fact that it's just a show.

STAFF EVENT

Staff events revolve around the actions and lives of the staff themselves, and will frequently have an impact on the Managers as well as the guests. The Assistant Manager will normally deal with any issues the staff have with each other. Re-roll duplicates.

1d20 Result

- 1-2. The previous chef has departed the employment of the hotel for greener pastures, and his replacement is a raging alcoholic who likes to 'spread the cheer' to the guests by employing plenty of liquor in the meals he serves.
- 3-4. The Assistant Manager has fallen terribly ill, and is unable to tell the Managers what needs to be done. The Managers must determine what requires their attention for themselves, and discover themselves dealing with a large number of minor matters normally dealt with by the Assistant Manager.
- 5-6. The chef suddenly falls ill, and no replacement can be found on short notice. The Managers must take over the role and cover whatever food preparation is required.
- 7-8. The Maids are forced into strike action by their union and refuse to work. The Managers must figure out how to deal with the problem while all the rooms need their daily maintenance, and the laundry needs doing.
- 9-10. One of the Maids becomes convinced that the other Maid is stealing property from the Hotel. She raises the matter with the Managers for them to investigate further, but the reality is that the items have simply been misplaced and the Maid is innocent.
- 11-12. The Waiter/Bellhop goes missing after a major theft from a high profile guest has been discovered. The Waiter/Bellhop has actually been tied up by the guest actually responsible for the theft after walking in on it happening. The Waiter/Bellhop may be discovered stuffed into a wardrobe with duct tape over his mouth.
- 13-14. The chef needs a menu arranged by the Manager for a major dinner function, but hasn't received word on it yet. Each Manager receives word about it from a different member of staff telling them that the chef requires a three course menu. Each Manager should independently write down a menu of their own, and be allowed to supply it to the chef at the times most inconvenient to the chef, probably when he's just bought the ingredients, or when he's already started cooking.

- 15-16. The Assistant Manager returns to the hotel shaking, with a story of being ambushed by thieves while taking the weekly earnings to the bank. The Assistant Manager has actually had enough of the company, and had decided to rob it while taking steps to counter standard Wizardly investigation measures.
- 17-18. The Waiter/Bellhop's family come visiting him, and stay at the hotel. Unable to speak the language but determined to help him holiday with him, they take over his job with extreme incompetence.
- 19-20. Head office respond to Goblin affirmative action by assigning Goblin assistants to all staff members.

CORPORATE EVENT

Events within the corporation that owns the hotel will have effects on the hotel, its staff and facilities, and frequently upon the guests as well. All Corporate policies are discarded after the situation has worked itself out, as Head Office moves on to thinking up their next inane idea.

1d20 Result

- 1-2. Concerned about 'hurt feelings', Head Office send a special agent as part of their 'Good Feelings' initiative. This agent will ensure that all staff members involved in a disagreement of any kind have a nice hug afterwards. Hugs are mandatory.
- 3-4. Head Office are attending the hotel as part of a Corporate Retreat, and need to be assigned rooms. Unfortunately there are not enough rooms available for all of them, and kicking out other guests is not an option from a PR standpoint.
- 5-6. Head Office decree that due to the massive morale problems, all 'problems' are to be addressed as 'opportunities', and are to be dealt with enthusiastically. Failure to be enthusiastic about opportunities will be noted.
- 7-8. Caught up in the middle of a cold-snap, Head Office makes a snap decision to launch an exceptionally vague 'Winter Wonderland' promotion. This is to simultaneously apply to all hotels worldwide, including seaside resorts currently not experiencing a wintery climate at all. The Managers will be judged separately on their contribution to the promotion.
- 9-10. A recent legal battle has resulted in the decision that the hotels are unsafe. Stairwells, pool areas, even the bedrooms themselves... all too unsafe! The Managers are put to work to implement safety features of their own design.
- 11-12. Head Office decides that they can save money by reducing the staff to work only four days a week,

with the Managers filling in the gaps in service for the other three. The larger hotels are capable of some overlap between staff members, but here the Managers must somehow manage to do everything.

- 13-14. Head Office intends to 'rebrand' as 'hip' and 'edgy'. The Managers are put to work trying to transform a sleepy seaside resort into its brand new image.
- 15-16. Shrinking profit margins have led to an overnight decision to stop serving breakfasts across all hotels. The Managers must deal with a number of irate guests who just want their breakfast.
- 17-18. Head Office implements a literal 'The Customer is Always Right' initiative, going so far as to put in signs stating that 'The Customer is Always Right' in all of the hotels. The Managers are faced with a number of guests who are factually incorrect about all manner of things, and are forced to follow company policy to avoid being punished.
- 19-20. For whatever reason, Head Office have decided that this hotel is the best location to film their new ad campaign. The hotel will be disrupted by advertising and marketing people making bizarre requests of the staff and guests.

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- 1-2. Concerned about 'hurt feelings', Head Office send a special agent as part of their 'Good Feelings' initiative. This agent will ensure that all staff members involved in a disagreement of any kind have a nice hug afterwards. Hugs are mandatory.
- 3-4. Head Office are attending the hotel as part of a Corporate Retreat, and need to be assigned rooms. Unfortunately there are not enough rooms available for all of them, and kicking out other guests is not an option from a PR standpoint.
- 5-6. Head Office decree that due to the massive morale problems, all 'problems' are to be addressed as 'opportunities', and are to be dealt with enthusiastically. Failure to be enthusiastic about opportunities will be noted.
- 7-8. Caught up in the middle of a cold-snap, Head Office makes a snap decision to launch an exceptionally vague 'Winter Wonderland' promotion. This is

to simultaneously apply to all hotels worldwide, including seaside resorts currently not experiencing a wintery climate at all. The Managers will be judged separately on their contribution to the promotion.

- 9-10. A recent legal battle has resulted in the decision that the hotels are unsafe. Stairwells, pool areas, even the bedrooms themselves... all too unsafe! The Managers are put to work to implement safety features of their own design.
- 11-12. Head Office decides that they can save money by reducing the staff to work only four days a week, with the Managers filling in the gaps in service for the other three. The larger hotels are capable of some overlap between staff members, but here the Managers must somehow manage to do everything.
- 13-14. Head Office intends to 'rebrand' as 'hip' and 'edgy'. The Managers are put to work trying to transform a sleepy seaside resort into its brand new image.
- 15-16. Shrinking profit margins have led to an overnight decision to stop serving breakfasts across all hotels. The Managers must deal with a number of irate guests who just want their breakfast.
- 17-18. Head Office implements a literal 'The Customer is Always Right' initiative, going so far as to put in signs stating that 'The Customer is Always Right' in all of the hotels. The Managers are faced with a number of guests who are factually incorrect about all manner of things, and are forced to follow company policy to avoid being punished.
- 19-20. For whatever reason, Head Office have decided that this hotel is the best location to film their new ad campaign. The hotel will be disrupted by advertising and marketing people making bizarre requests of the staff and guests.

GUEST ISSUES GENERATOR

Guests are going to have problems, ranging from the quality of their food or rooms, to the availability of various facilities and services. The following is intended to assist when you can't think of a problem for the guests to have, and the Managers need to be interrupted.

1d20 Result

1. A guest wishes to learn to waterski, but the regular instructor is away and no replacement can be sourced. He insists on receiving the full package he paid for.
2. A wizardly guest is engaged in a Quest within the hotel and its surroundings. Use the Adventure Seed Generator to determine the Quest type and one or two Plot Twists.
3. A guest is attempting to blame the hotel for an accident that was clearly their own fault, and is threatening legal action.
4. A foreign couple have had their beloved pet die, and wish to bury it on the premises for some mad reason. They will request to speak to the Manager to get approval for this.
5. A guest is complaining that the sea is too loud, and wants staff to do something about it.
6. A guest is locked out of their room in the nude after carelessly exiting the room instead of entering the bathroom. Hotel policy prevents allowing unknown persons access to any room without identification, which the guest will not have on them. Hotel policy also states that staff may not enter a guest's room when the 'do not disturb' sign is on the door, which it is, without good reason
7. An extremely introverted guest wants compensation for having no bed in his room.
8. A guest of generously rotund dimensions spills his meal all over his shirt. He naturally blames the hotel for this and demands it be cleaned promptly for his upcoming meeting at no charge.
9. A guest has ordered in a special cake for a family gathering that has turned up with an unfortunate spelling error. The guest demands the hotel assist her with this matter.
10. An unknown guest has peed in the elevator, thus starting an investigation into someone who becomes known as 'The Serial Piddler'.
11. A guest has brought in his own food to eat in the restaurant, which is against policy. He is loud and speaks highly of other establishments, although when forced to decide between anything always takes the most boring option.
12. A pair of children are running amok in the hotel, while their oblivious parents cannot imagine their precious little angels ever behaving so badly.
13. A guest has accidentally set fire to his own bed, but when confronted with the damage claims it was like that already.
14. A guest attempts to convince management to stock the rooms with their own, 'much better' holy book that they wrote themselves.
15. A guest believes that the maids may actually be shapeshifters in disguise, trying to put a curse on her. She explains this in hushed tones so they don't overhear her, and wants the Managers to make sure they are not shapeshifters by staring into their eyes for a full minute looking for a colour change. She explains the maids must not know that this is what is being looked for, and wants to oversee the whole thing.
16. A guest has just tried to enter the wrong room, and the Managers must receive a call from the room's occupant who hysterically relates how somebody just attempted to break into his room and that security needs to be upgraded.
17. A guest has been spotted attempting to hide a sheep in his room. The sheep has a name and is listed as an occupant of the room. The guest is quite vocal about treating the sheep like a proper guest 'because he thinks he's a person'.
18. A guest is wandering around the pool area entirely disrobed. He will begrudgingly agree to cover himself, only to be disrobed again within a matter of minutes.
19. The Managers discover that a particular guest is actually an employee of a competing chain of hotels. After a surprise accident, there is talk of sabotage... Unfortunately the guest is entirely innocent.
20. The guest is a foreign tourist with no real grasp of the language, or local customs. He attempts to befriend the Managers and have them show him around.

GRIMOIRE



ACADEMIC EVENT GENERATOR

Wizarding Academies aren't just factories that take unwashed twerps and turn them into washed-out Wizards—there's a lot more to it than that! The process of becoming a ludicrously overpowered social derelict is frequently interrupted by all manner of festival, sporting activity, or other celebration. The following generator creates the outline of some sort of holiday or event that serves to delight or terrify Students, hassle Graduates, and outright irritate the Professors.

GAME MASTER NOTE

Start the scholastic year by rolling at least two events and determining when they fall. Ensure that you have planned events out to around three weeks in advance in order to allow some sort of lead up to the event.

EVENT SCHEDULE (1d20)

Determining the time of events is vital in order to create some sort of meaningful calendar. Each event is scheduled relative to the one before it.

1d20	Result	1d20	Result
1.	Next Monday.	8.	Next Full Weekend.
2.	Next Tuesday.	9-10.	One Day Later.
3.	Next Wednesday.	11-14.	Two Days Later.
4.	Next Thursday.	15-17.	Three Days Later.
5.	Next Friday.	18-19.	Four Days Later.
6.	Next Saturday.	20.	Five Days Later.
7.	Next Sunday.		

EVENT TYPE (1d10)

Determining the type of event will let the Game Master know what kind of lead-up is required for the event. In some situations preparations may need to be made, or gifts purchased. Some events are likely to be whole day affairs, while others may take place on an evening.

1d20 Result

- 1-2. Sporting Event
- 3-4. Cultural Celebration
- 5-6. Traditional Performance
- 7-8. Educational Field Trip
- 9-10. Day Trip
- 11-12. Student Council
- 13-14. Festival
- 15-16. Holiday
- 17-18. Social Event
- 19-20. Fund-Raiser

SPORTING EVENT

The Academy has a great sporting tradition, though it doesn't particularly matter to anyone which sport is actually traditional. Either way all students are required to participate in some variety of sport, and are 'encouraged' to attend the more important sporting events of other students. It is suggested to the Game Master that he invent a number of bizarre sports in which the students are expected to busy themselves, and assign study groups to them at random at the beginning of the campaign. The Game Master may use the Wizardly Sport generator to come up with ideas if he is so inclined.

1d20 Result

- Even. Daytime Event (Day off school).
Odd. Evening Event (No day off school).
17-20. The Sporting Event is also one for the Player Study Group to participate in.

CULTURAL CELEBRATION

The students take part in an educational celebration of their own culture, another culture, or cultures in general. This is usually advertised as 'broadening horizons', though any cultural activities presented are likely to be extreme stereotypes. The celebration is typically run by a single year level, though any given culture is not celebrated more than once per year. Attendance is mandatory for all students, graduates, and staff. Each Study Group is expected to create a project of their own in order to showcase some element of the culture in question.

1d20 Result

- 1-5. Celebration run by First Years
6-10. Celebration run by Second Years
11-15. Celebration run by Third Years
16-20. Celebration run by Fourth Years

If the students are uninvolved in the actual running of the celebration, the Game Master should ensure that there's plenty of opportunity to try and avoid it, and to fall into some manner of Quest (possibly determined by judicious use of the Adventure Seed Generator)

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TRADITIONAL PERFORMANCE

A particular sort of performance is ingrained in Academy history as being traditionally performed on this day. The Game Master is encouraged to take note of this for future years. Such performances take place in the evening and attendance is mandatory for all students, graduates, and staff.

1d20 Result

- 1-2. A Theatrical performed by First Years
- 3-4. A Theatrical performed by Second Years
- 5-6. A Theatrical performed by Third Years
- 7-8. A Theatrical performance by Fourth Years
- 9-10. A Musical performance by First Years
- 11-12. A Musical performance by Second Years
- 13-14. A Musical performance by Third Years
- 15-16. A Musical performance by Fourth Years
- 17-18. Roll twice more and disregard results of 17-20.
- 19-20. Roll thrice more and disregard results of 17-20.

EDUCATIONAL FIELD TRIP

The students are taken on an outing to a place their professor deems interesting enough to educate them about. Determine the location using the Adventure Seed Generator.

1d20 Result

- 1-16. Unremarkable educational field trip.
- 17-20. While away the students get involved in a full-fledged Quest. Finish using the Adventure Seed Generator to determine what sort of Quest to throw their way.

DAY TRIP

The students are allowed to have some fun for once, or at least potentially do so. The actual destination for their day trip is left to the curious interests of the professor taking them. A day trip is typically organised by a Professor wanting to go somewhere and needing to give the Academy an acceptable reason, so they can go to some very unusual destinations. Use the relevant tables on the Adventure Seed Generator to determine where the Field Trip is to.

1d20 Result

- 1-16. Unremarkable day trip.
- 17-20. While away the students get involved in a full-fledged Quest. Finish using the Adventure Seed Generator to determine what sort of Quest to throw their way.

STUDENT COUNCIL

The first time this is rolled marks the Student Council Elections. Additional events of this nature are simply important meetings for the Student Council members to attend. Student Council Members are privy to staff decisions and questionable information about their peers.

FESTIVAL

The event is a festive one, a holiday with a lot of celebration. There are likely to be fairs and fetes, festival markets and entertainments aplenty. Students do not get the day off, but the festivals continue until well into the evening.

1d20 Result

- Even. Religious Festival.
- Odd. Non-Religious Festival.
- 17-20. Gifts are given on this day.

HOLIDAY

The event is effectively nothing more than a day off, usually created to commemorate some form of important event in the past or present that doesn't directly impact the Wizards and isn't particularly celebrated.

1d20 Result

- Even. Religious Holiday.
- Odd. Non-Religious Holiday.

SOCIAL EVENT (1d20)

The Academy is hosting a formal event in which the students are expected to dress in formal attire and 'mingle'. The reasons for these social events are often quite poorly explained and poorly named. They are the cause of no end of consternation and embarrassment for the student body.

1d20 Result

- Even. Event includes dancing.
- Odd. Event includes 'traditional' dancing.

FUND-RAISER

While the Academy is very rich, staff and students will find it next to impossible to loosen the Bursar's grip on the coin purse. It is therefore important to engage in fundraising activities amongst the regular populace. Such activities usually include either reselling goods at a significant markup, or producing goods for direct sale.

Study Groups are all given a target amount of funds to raise, and are naturally subjected to punitive measures if they fail to achieve this. This amount is equivalent to 1d20 x\$100 (or 100 coppers depending on the setting).



WIZARDLY SPORT GENERATOR

While Wizards aren't exactly known for their athletic prowess, the Academy for some reason insists on dividing students into groups and assigning them to sports that are usually not of their own choosing. The generator is not intended to create a full sport, but rather to give ideas as to bizarre sporting activities that wizards may find themselves forced to partake in. The Game Master may wish to create a few Wizardly Sports at the beginning of the campaign in order to round out the setting.

NUMBER OF TEAMS

Most sports have two teams competing at any given time, though some may have more, and given the Wizard mentality this can often be quite a number more.

1d20 Result

- 1-18. 2 Teams.
- 19-20. 2+1d5 (1d20/4) Teams.

TEAM SIZES

The size of the play team doesn't necessarily dictate how many members are included in the Academy's sports team itself. The Wizard Tennis Team, for example might have two dozen members, but only half of them are allowed on the pitch at the same time.

1d20 Result

- 1-4. Individuals (1 per team).
- 5-8. Singles and Doubles (1-2 per team).
- 9-12. Small Teams (3-4 per team).
- 13-16. Medium Teams (5-10).
- 17-20. Large Teams (11-20).

AN ACADEMIC'S GUIDE TO WIZARDLY SPORTS

Like most groups of people, Wizards are passionate about their sports, although since they are blessed with powers far beyond the everyman they have the habit of inventing all sorts of sports of their own, seemingly based on the first equipment they grabbed when entering the sports supply room. Some sports end up more horrible than others.

The exciting sport of Ball Racers, for example, is played in doubles, on a large aerial arena over land. A track is marked out in the air, and three laps are required to be completed to be successful. To make things more challenging, the racer must use his stick to strike a beachball ahead of him, while his partner uses their magic to control a set of flying golfballs used attack the opposition's racer.

FIELD OF PLAY

The field of play varies in size, type and location. Arena sizes are defined as below. Roll on the table to discover the details of the field.

- | | |
|----------------------|-------------------------------------|
| Large Arenas | About the size of a football field. |
| Medium Arenas | Similar to a basketball court. |
| Small Arenas | Similar in size to a boxing ring. |

1d20 Result

1. Large Land Arena.
2. Medium Land Arena.
3. Small Land Arena.
4. Large Aquatic Arena (on water).
5. Medium Aquatic Arena (on water).
6. Small Aquatic Arena (on water).
7. Large Aquatic Arena (in water).
8. Medium Aquatic Arena (in water).
9. Small Aquatic Arena (in water).
10. Large Aerial Arena (over land).
11. Medium Aerial Arena (over land).
12. Small Aerial Arena (over land).
13. Large Aerial Arena (over water).
14. Medium Aerial Arena (over water).
15. Small Aerial Arena (over water).
16. Mixed Large Aerial-Aquatic Arena.
17. Mixed Medium Aerial-Aquatic Arena.
18. Mixed Small Aerial-Aquatic Arena.
19. Indoor Table Game (i.e. Table-tennis or billiards).
20. Indoor Test of Skill (i.e. Darts, beer-pong).

PLAYING EQUIPMENT

The playing equipment that is allocated for use in the game. Roll for three separate results on this table to get the full equipment set. How the equipment is actually used in the sport, along with any rules themselves, is entirely at the discretion of the Game Master.

- | 1d20 | Result | 1d20 | Result |
|------|--------------------|------|-----------------|
| 1. | Body Padding. | 11. | Ball (Large). |
| 2. | Helmet. | 12. | Ball (Medium). |
| 3. | Gloves/Mitts. | 13. | Ball (Small). |
| 4. | Relevant Footwear. | 14. | Ball (Disc). |
| 5. | Bats. | 15. | Ball (Unusual). |
| 6. | Clubs. | 16. | A Trophy. |
| 7. | Sticks. | 17. | Ropes. |
| 8. | Rackets. | 18. | Throwing Darts. |
| 9. | Vehicle/Vessel. | 19. | Slings. |
| 10. | Steed. | 20. | Whistles. |

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SCORING STYLE

The scoring style of a sport guides the manner in which it is played.

1d20 Result

- 1-2. Goals: Scores when object enters goal area (or areas).
- 3-4. Missed Return: Scores when other team fails to return object.
- 5-6. Tag Out: Teams lose when all members are 'Out'.
- 7-8. King-of-the-Hill: Winner determined by holding ground/object for a set time.
- 9-10. Capture the Flag: Scores when object returns to base.
- 11-12. Laps: Scores when a full lap is completed.
- 13-14. Runs: Scores when a player runs between two points.
- 15-16. Contacts: Scores when a player makes contact with something.
- 17-18. Performance: Winner elected by best result from judges.
- 19-20. Roll twice again and re-roll this result.

ACADEMIC RUMOUR MILL

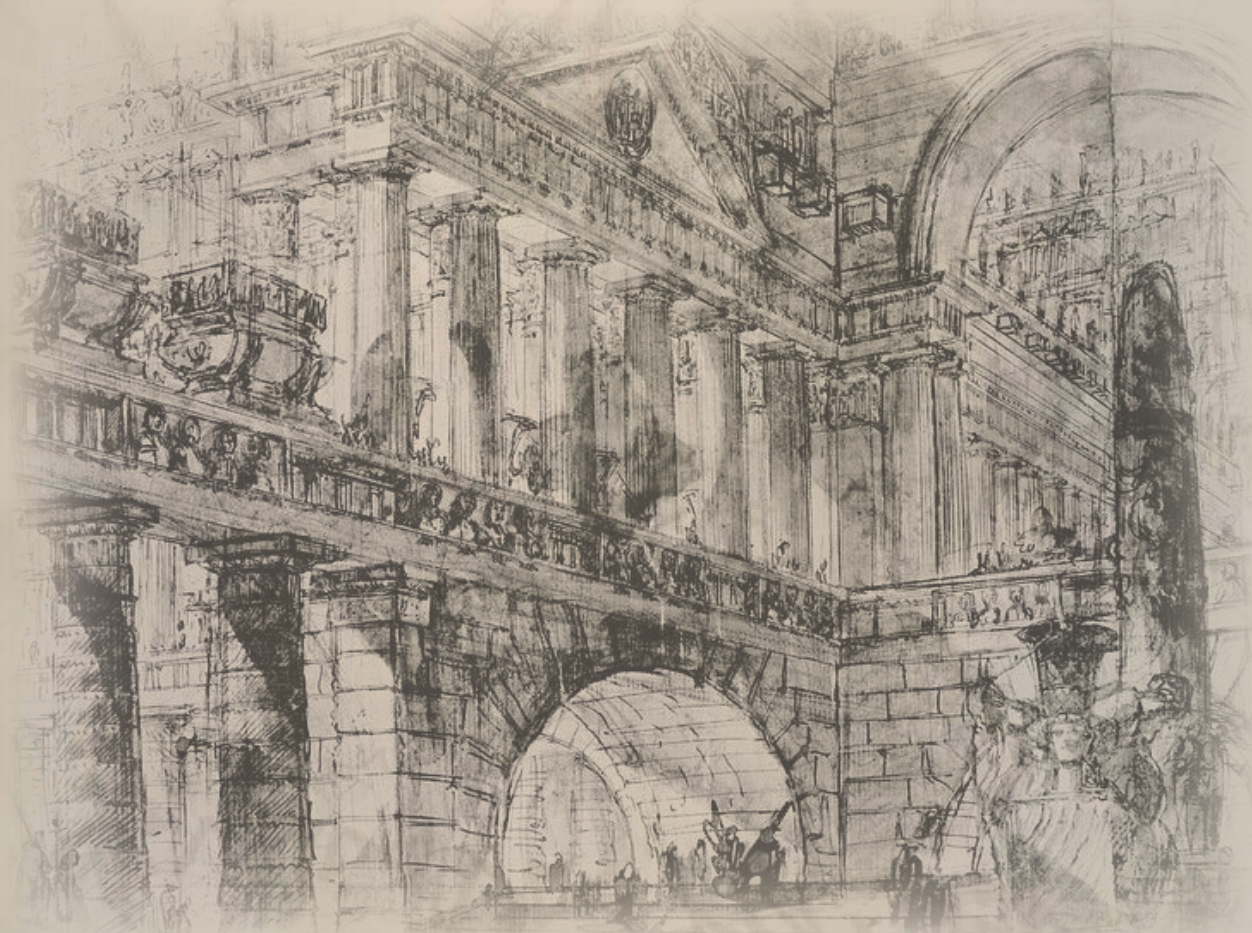
Wizarding Academies are rife with secrets and rumours. Students may hear all sorts of rumours, or plot hooks, to tempt them away from their studies and into more interesting situations. Some of these rumours may lead them into minor escapades, while others may cause them some social problems.

RUMOUR SOURCE

Every rumor is learned somewhere. Roll on the below table to determine where the Wizards learn of it. In some cases the original source may be referred to by a non-player Wizard inclined to share the information with the Wizards.

1d20 Result

1. Scrawled onto a wall by persons unknown.
2. Learned in a vivid dream.
3. Discovered in a lost private journal with an unknown author.
4. Scribbled in the margins of an Academy-owned text book.



5. Heard as a popular story.
6. Heard as whispered gossip.
7. Heard as an official announcement.
8. Heard from a soap-boxing madman.
9. Explicitly and suspiciously denied by authority.
10. Referenced in an original version of a textbook, but removed from later versions.
11. Anonymous letter slipped under the bedroom door.
12. Heard from an authority figure in confidence.
13. Mentioned in passing by those investigating the scene of a crime.
14. Mentioned in an obscure poem or other creative work.
15. Boasted of, or otherwise inadvertently revealed, by a rival student.
16. Known rumour linked to an item the students discover.
17. Mentioned, or implied, in a public dramatic performance.
18. Described by a prophecy.
19. Described in tall tales told by old Wizards.
20. Learned from a vague and incomplete warning sent from the Player Wizards' own future selves.

RUMOUR THEME

The Rumour Mill gives a general theme to be used for the type of rumour, giving a general idea what the rumour is about.. The Game Master must fill in the details surrounding the theme.

1d20 Result

1. A false rumour about a member of staff.
2. A false rumour about some other students.
3. An embarrassing false rumour about one of the player Wizards.
4. A rumour about a secret location within the Academy that nobody has been able to find.
5. A rumour about an unsolved crime.
6. A rumour about an unhealthy or disturbing habit possessed by an Academy staff member.
7. A rumour about the existence of a secret society amongst the student body.
8. A rumour about a secret treasure that exists on Academy grounds that nobody has yet found.
9. A rumour about one of the player Wizards that exaggerates the truth of an otherwise minor indiscretion.
10. A rumour about what has actually happened to certain students who have been told to leave the Academy.
11. A rumour about a dangerous creature stalking the lonely hallways and grounds of the Academy, especially at night.

A STUDENT'S GUIDE TO ACADEMIC EVENTS

The following is a sample schedule for the school events for at least a portion of the school year.

Week 2, Friday - Holiday

In honor of the King's Birthday, the students have been given the day off.

Week 3, Wednesday - Sporting Event

The student is to participate in a full-day game of Aqua-Clubs, with all classes for the day to be cancelled.

Week 4, Saturday - Sporting Event

All students are to attend an evening game of Dolphin-mounted trophy tag. Swimsuits optional.

Week 5, Monday - Cultural Celebration

The student is required to create a project with the help of their study group to celebrate a friendly foreign culture. Exact foreign culture to be assigned closer to the date.

Week 5, Tuesday - Traditional Performance

All students are to attend an evening musical performance put on by the third year students.

Week 7, Monday - Social Event

The students are to attend a formal event hosted by the Academy. They can expect mandatory Traditional dancing.

Week 7, Wednesday - Cultural Celebration

The third year students are to hold a cultural celebration to celebrate a friendly foreign culture. Attendance is mandatory for all students. Exact foreign culture to be determined closer to the date.

Week 8, Friday - Student Council Elections

Students have the opportunity to put their hands up to be elected prior to the day of the election itself. Voting is performed democratically amongst the student body, with two councillors being required from each class. The Student Council itself will elect its president.

Week 10, Weekend - Student Council Meeting

The Student Council have an entire weekend set aside to begin getting their planning for the year.

Week 12, Sunday - Sporting Event

All students are to attend an evening game of Competitive Synchronized Airborne Trophy Dancing.

Week 14, Saturday - Festival

Festival of the Boar, a non-religious festival to celebrate the slaying of the savage giant boar by Wizard Holt.

Week 16, Friday - Holiday

In honor of the Queen's Birthday, the students have been given the day off.



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12. A rumour about a rogue Wizard seeking revenge on the Academy over personal matters.
13. An intriguing rumour about a member of staff.
14. An intriguing rumour about some other students.
15. A rumour about a way to guarantee perfect examination results, either by blackmail, obtaining the exams ahead of time, or by forbidden methods.
16. A rumour about a rogue Wizard having taken to targeting one of the Player Wizards over a prophecy.
17. A rumour about a magical artifact being the reward for any student brave enough to complete the trials of magic and skill in one of the Academy's forbidden rooms.
18. A rumour about an upcoming event being more than it seems, perhaps serving an ulterior motive.
19. A rumour about the ghost of an old member of the Academy who haunts one of the classrooms, or other Academy facility, at night. There are many questions about how the person died.
20. A rumour about certain incantations being hazardous to repeat in front of a mirror in a darkened room, candles being optional.

ACADEMIC BOOK TITLE GENERATOR

The Academy bookshelves are stocked with all manner of titles intended to be purchased and barely read. Each year the Academy produces revised editions for its main titles, filling its already bursting shelves with yet more of the same drivel that the source material already covered. This is the generator for naming that drivel!

AUTHOR'S NAME

When it comes to authoring text books, the authors are never satisfied with a simple by-line to carry their name. The name must always be at the start of the title, such as '*Hurstley's Undead Omnibus*', or '*Cartwright's Essential Arcana*'.

1d20	Result	1d20	Result
1.	Hurstley	12.	Burnham
2.	Cartwright	13.	Upton
3.	Pendlebury	14.	Hedley
4.	Winsome	15.	Aitken
5.	Harrington	16.	Kendall
6.	Appleby	17.	Everett
7.	Peyton	18.	Webb
8.	Simpkin	19.	Clayton
9.	Ostberg	20.	A pair of authors.
10.	Merritt		Roll twice again and
11.	Henson		re-roll this result.

BOOK TYPE

The type of book is usually part of the name, and can come before or after the Subject or even Flair. A book may, for example, be titled as '*Hurstley's Undead Omnibus*', or as '*Hurstley's Omnibus of the Undead*', whichever you prefer.

1d20	Result	1d20	Result
1.	Codex	7.	Manual
2.	Omnibus	8.	Encyclopedia
3.	Guide	9.	Tutorial
4.	Tome	10-20.	No Book Type.
5.	Grimoire		Ignore this element
6.	Journal		to the Book Title.

BOOK TITLE FLAIR

Book title flair does not exist in every title. The flair includes words such as 'essential', or 'elementary', or 'advanced', just to differentiate the book from the several others of the same type.

1d20	Result	1d20	Result
1.	Elementary	8.	Remedial
2.	Essential	9.	Revised
3.	Advanced	10.	History of
4.	Origins of	11.	General
5.	Classical	12.	Basic
6.	Practical	13.	Effective
7.	Applications of	14-20.	No Flair.

AN ACADEMIC'S GUIDE TO FIRST YEAR TEXTBOOKS

Magic is a serious business, and the Academy only requires the best the magical community has to offer. Attending classes and completing homework will therefore constitute the most significant amount of a student's time at the academy, and this means they must have access to text books. Any students unable to afford or otherwise come into possession of their own copies may make use of the limited number of class copies. The Academy curriculum for first years requires at least the following textbooks: *Clayton's Wizardly Behaviour*, 13th Ed.; *Henson's Practical Wand Making*, 8th Ed.; *Merritt's Essential Wand Techniques*, 19th Ed.; *Upton's General Elemental Qualities*, 5th Ed.; *Simpkin's Encyclopedia on Transformations*, 9th Ed.; *Ostberg's General Arcana*, 1st Ed.; *Everett's Revised Alchemy*, 5th Ed.; *Harrington's Origins of Wizardry*, 15th Ed.; *Hurstley's Divinations*, 14th Ed.

GRIMOIRE



BOOK TITLE SUBJECT

The main subject of the book, if you don't like whatever is rolled, or have something in mind, you can substitute any subject you wish.

1d20	Result	1d20	Result
1.	Wizardry	11.	Alterations
2.	Enchantments	12.	Defensive Wizardry
3.	Alchemy	13.	Wizardly Behaviour
4.	Elemental Qualities	14.	Wand Making
5.	Wand Techniques	15.	Religious Dogma
6.	Illusions	16.	Ritualism
7.	Transformations	17.	Black Magic
8.	Divinations	18.	Magical Beasts
9.	Charms and Wards	19.	Non-Human
10.	Arcana		Sapient
		20.	Undead

Book Edition

Roll 1d20. Whatever the result, the book is of that edition. A result of fifteen, for example, would make it the fifteenth edition of the book.

WIZARDLY OUTFIT GENERATOR

Wizards like to think they have their finger on the pulse of the fashion scene, and will attempt to dress in whatever they believe is the most incredibly sophisticated outfit possible, or at least in whatever their tailor tells them is the most incredibly sophisticated outfit possible. That or they just don't care what they put on in the morning. This can also be used to create Wizardly uniforms.

CLOTHING STYLE TABLE

The general layout of the outfit, not counting the hat. Roll materials, patterns and colours for each specified clothing element. Clothing elements are determined as part of the outfit and needn't be gender relevant.

1d20	Result
1-2.	Traditional multi-layered robes
3-4.	Loose-fitting shirt or blouse and skirt/trousers.
5-6.	Vest, loose-fitting shirt and skirt/trousers.
7-8.	Full-sleeved jacket, fitted shirt, and skirt/trousers.
9-10.	Three-quarter-sleeved jacket, fitted shirt, and skirt/trousers.
11-12.	Vest, fitted shirt, and skirt/trousers.
13-14.	Loose-fitting short-sleeved shirt or blouse, and skirt/trousers.
15-16.	Hooded-jacket, loose-fitting shirt or blouse, and skirt/trousers.

- 17-18. Fancifully-ruffled/frilled shirt or blouse and skirt/trousers.
- 19-20. Longcoat, fitted shirt or blouse, and skirt/trousers.

HAT STYLE TABLE

The appearance of the hat, if the Wizard chooses to wear one. Roll material, pattern and colours as well.

1d20	Result
1-2.	Broad-rimmed and pointy.
3-4.	Narrow-rimmed and pointy.
5-6.	Rimless and pointy.
7-8.	Broad-rimmed and saggy.
9-10.	Narrow-rimmed and saggy.
11-12.	Rimless and saggy.
13-14.	Tricorn.
15-16.	Tophat.
17-18.	Bowler.
19-20.	Cap.

MATERIALS TABLE

Each item of clothing requires a material be rolled for it.

1d20	Result	1d20	Result
1.	Leather.	11.	Hessian.
2.	Silk.	12.	Hemp.
3.	Wool.	13.	Calico.
4.	Cotton.	14.	Burlap.
5.	Linen.	15.	Felt.
6.	Satin.	16.	Tweed.
7.	Velvet.	17.	Corduroy.
8.	Velour.	18.	Canvas.
9.	Cashmere.	19.	Chiffon.
10.	Denim.	20.	Flannel.

PATTERN TABLE

Each item of clothing requires a pattern be rolled for it.

1d20	Result
1.	Plain.
2.	Symmetric-Split Duo-Colour.
3.	Thick Vertical Stripes.
4.	Thick Horizontal Stripes.
5.	Thin Vertical Stripes.
6.	Thin Horizontal Stripes.
7.	Checkered.
8.	Zig-zags.
9.	Waves.
10.	Plaid (3 colours).
11.	Stars on Plain.
12.	Stars and Moons on a Plain background.
13.	Lightning Bolts on a Plain background.



- 14. Occult Symbols on a Plain background.
- 15. Palm-leaf on a Plain background.
- 16. Leopard-print.
- 17. Zebra-print.
- 18. Honeycomb.
- 19. Paisley.
- 20. Harlequin (2 colours).

COLOUR TABLE

Each pattern requires colours be rolled for it.

- | | |
|------|--------------------|
| 1d20 | Result |
| 1. | Veridian. |
| 2. | Dry Sage. |
| 3. | Cerulean. |
| 4. | Azure. |
| 5. | Turquoise. |
| 6. | Chartreuse. |
| 7. | Raw Umber. |
| 8. | Burnt Sienna. |
| 9. | Cinnabar. |
| 10. | Cerise. |
| 11. | Puce. |
| 12. | Magnolia. |
| 13. | Burgandy. |
| 14. | Sable. |
| 15. | Gold. |
| 16. | Silver. |
| 17. | Ivory. |
| 18. | Tawny. |
| 19. | Brimstone. |
| 20. | Aggressive Salmon. |

COST OF OUTFIT

The cost of the outfit can range between Bargain, Cheap, Adequate, Premium and Deluxe. While the materials, patterns and colours may be the same, it'll be obvious as to how much money a Wizard has spent. Being seen by the wrong people while walking around in their bargain-priced rags could give others the wrong idea about just how successful and important the Wizard is!

A GUIDE TO WIZARDLY FASHIONS

Wizards are important people, and important people need to look their best. That's why they rely on Tailor and Son WizardlyTailoring for their modern clothing needs. Don't get caught out in yesterday's outdated fashions, come see Tailor and Son and bring your wardrobe up to date!

Some examples of our fine work...

The Incredible Harold... once a poor, clueless soul who thought that plain old brown was Wizardly enough, we've brought Harold into the modern era with this brand new outfit! Wearing a corduroy hooded-jacket with the most modern of plaid stylings in dry sage, burnt sienna, and cerise, Harold matches it with a loose-fitting silk shirt coloured in a vibrant silver and sable harlequin pattern. His trousers are wool, with thin vertical stripes of dry sage and azure, and he tops it all off with his burlap tricorncorn hat rendered with thin raw umber and turquoise stripes. And as far as Wands go, Harold prefers Elm in the colour of chartreuse.

Robert the Inscrutable was wearing nothing more than newspapers when we found him scaring children in the park. We gave him a hot meal and a new outlook on life, along with a brand new outfit. Where he once had yesterday's daily mail, he now wears a fancifully-ruffled cinnabar hemp shirt with plenty of silvery stars and moons to show just how wizardly he is. Highlighting his wild side are his hemp trousers, featuring cinnabar and turquoise in leopard-print, and his flannel bowler of dry sage and magnolia in a zebra-print. We've also given him a brand new, silver-painted merbau wand to help him on his way.

When we first came across Rebecca the Black, she was wearing nothing but a heavy black robe with no features whatsoever. After introducing her to the world of Wizardly fashions, we're proud to say that we've turned her life around. Instead of plain old black robes, she can now be found wearing this three-quarter-sleeved jute jacket in plaid of cinnabar, burgandy and brimstone, along with this beautiful burlap fitted-shirt in this dazzling ivory and brimstone zebra-print. She absolutely loves her satin skirt, and what's not to love about those chartreuse stars and moons all over that wonderful veridian fabric? And she tops it all off with this silk top-hat, another zebra-print this time in magnolia and aggressive salmon. Her brand new wand is hickory painted a solid ivory... absolutely wonderful.

If these success stories don't motivate you to join the fashion revolution, then nothing will! Get into Tailor and Son Wizardly Tailoring today and get your measurements taken with a free quote and a ten percent discount on hats!

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WIZARDLY WAND GENERATOR

The appearance and construction of a Wizard's wand is very important to them, since it's going to be with them for a long time. This generator determines the material of the Wand itself, and the color it is painted. Wands themselves are built to specification before being painstakingly reduced to a structure of pure existence that happens to look exactly the same as it did before.

WAND MATERIAL

All Wands are made of wood, but the wood that is used can vary wildly. Technically a wand can be made of any old piece of lumber, including driftwood, but a true wandsmith will carefully select only the highest quality wood.

1d20	Result	1d20	Result
1.	Pine.	11.	Beech.
2.	Cedar.	12.	Birch.
3.	Cypress.	13.	Elm.
4.	Teak.	14.	Hickory.
5.	Yew.	15.	Mahogany.
6.	Larch.	16.	Maple.
7.	Spruce.	17.	Oak.
8.	Alder.	18.	Poplar.
9.	Ash.	19.	Willow.
10.	Chestnut.	20.	Merbau.

COLOUR TABLE

Roll a colour for the Wand to be painted.

1d20	Result	1d20	Result
1.	Veridian.	11.	Puce.
2.	Dry Sage.	12.	Magnolia.
3.	Cerulean.	13.	Burgandy.
4.	Azure.	14.	Sable.
5.	Turquoise.	15.	Gold.
6.	Chartreuse.	16.	Silver.
7.	Raw Umber.	17.	Ivory.
8.	Burnt Sienna.	18.	Tawny.
9.	Cinnabar.	19.	Brimstone.
10.	Cerise.	20.	Aggressive Salmon.



EXAMPLE ADVENTURE

THERE WERE WOLVES

This adventure for 3-4 Player Characters focuses on a group of Graduates undertaking their first Quest, a visit to a village high in the Lowe Mountains who reportedly have a small issue with werewolves that needs resolving.

If you don't wish to go to the effort of making your own Wizards, you may also choose to use sample characters from the pages following this Example Adventure, starting from Page 113.

ADVENTURE BACKGROUND

Today is the first day of the new year, the year when the Academy Graduates put simple schoolwork behind them and move into their most competitive year yet. They must complete a series of Quests in order to prove themselves and thereby secure employment with the Academy.

PART ONE: THE QUESTING GROUP

They say things move in circles. Perhaps that's why you've been assembled into Marvello's Hall. It's the place where you were assembled when you first arrived at the Royal Academy, four long years ago now and with much happened in-between. Now you stand here again in your Graduation year.

The Hall itself hasn't changed all that much, but the same can't be said of you. It's amazing how you've all changed, how you've all grown up, how you've diminished in number. You started with nearly one hundred students, but you've been left with just over a third of that many.

"Welcome, Graduates," greets Headmaster Kovac, waving to the crowd as he steps onto the stage. Four years ago there'd been some hair left on his head, but it seems that four years was long enough for the remainder to make its escape.

"I won't waste words," he said, as though he ever did. "Your performance this year determines whether you find gainful employment with us, or whether you... don't."

Not much more needed saying on that, it's well known that employment prospects for failed Wizards were not the best. Too much time developing spell casting, and not enough developing other life skills. Still, it'll all be fine so long as you can secure a job.

"You've all been assigned to your Questing

Groups, there's a list posted in the Administrative wing telling you who you're assigned with. Remember that only the top two members of the top three Questing Groups will be considered for Employment in the four positions we have vacant."

He pauses significantly to let that news sink in.

"Well then, good luck." he said finally, and began clapping himself as he exited the stage. Perhaps dazed by the direness of the news, your peers begin to clap as well. None of you move until the Headmaster and all the Professors have left the room.

THE ADMINISTRATIVE WING

The list of Questing Groups must have been intended to be kept a secret for how much attention is drawn to it. Located behind a filing cabinet in an dark and disused office containing little other than a large painting of a tiger, the list is written in small cursive lettering on a small page, forcing you all to crowd around as you try and jostle for a good look.

Finally you each manage to see it, and note that you are all in the same Questing Group under Professor Manfred Lunesby of Post-Mortem Studies. You're not exactly sure what kind of class that is, but you don't know anybody who's in it, which would make it just about the best class to be a Professor in. Not so helpful from the point of view of a Student of the Academy, but you can't have everything. The Post-Mortem Studies office isn't anywhere nearby either, set in building AM on the outer limits of the Academy, so if you intend to walk you need to prepare for a long one.

POST-MORTEM STUDIES

The Office of Professor Lunesby could not be more cluttered. There are books piled everywhere, resting on every available surface and frequently assembled to make additional surfaces. There's also a number of questionable looking instruments strewn about, but it's hard to tell what any of it does, or if it has any purpose at all beyond holding a disconcerting appearance.

Professor Lunesby is nearly the embodiment of his office, a cluttered man with a beard so wild you wouldn't be surprised to find animals living in it. He seems pleased to see you all, however, and bids you to sit down as he assembles something

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resembling seating from some particularly large volumes of the Encyclopedia Mortis, fifth edition.

"I must say," he says with all the frenetic energy of a crazed hamster, "it is good to have such punctual students in my employ. Very good! Excellent in fact! Would you like a biscuit? I haven't got any but I can sympathise with wanting one."

Unless the Graduates guide him, Lunesby will prattle on a while before coming to the point of talking about the Quest he has. He will avoid talking about the class he theoretically teaches, either on account of it being an uncomfortable matter or simply because he hasn't bothered to actually learn anything about it.

"Well then, I suppose we should discuss your first Quest!" Lunesby says, finally turning the conversation in the right direction. "Today I'm pleased to announce that you will be confronting a dangerous foe, the deadly Werewolf."

Lunesby explains that the werewolf has been reported to be troubling the town of Hillstop, high in the Lowe Mountains.

"I'm am told it's a quaint village," he says, "so you probably *won't* want to be using the beds at the local inn. Aside from that there is also the matter of the Mayor."

When asked, Lunesby explains that Mayor Jacob Munroe is apparently quite vocally anti-Wizard. It is therefore extremely important that they do a good job so as to rightfully prove him the fool he is.

"Our first point of order is to establish your separate responsibilities," he says, taking out a number of badges. He hands them in any old order to the Graduates. They include: Master of Artifacts; Master of Coin; Master of Public Relations; Master of the Quest; Master of Records; Master of Wizardly Safety; and most secretly the Master of Wizardly Integrity.

"And then there's the Artifact that will need testing," he continues, taking a triangular piece of metal out of his desk drawer. "I'm told it's a Werewolf Curse Remover, but it has yet

to be tested on an actual Werewolf, so this is really quite cutting edge."

Game Master Note: *The Artifact actually replaces the Werewolf curse with a Werehuman curse, substituting any Wolven quality of the target with a Human quality. This substitution is broken on a Dispel, and will also turn Wolves into rather surprised Humans.*

At this point the relevant players are provided with the Book of Records (A few sheets of paper will suffice), and an Artifact Field Research Report.

"Remember that you will only be awarded points by successfully defeating at least one Werewolf. You will be graded on your overall performance, but remember that you will also be grading each other at the end of this. I'm sure you will all do your best."

He takes out a small bag of coins, with '20 Silver' written tidily on the front of it. He passes it to the Master of Coin. "You will also be needing this."

Game Master Note: *The bag contains 20 Coppers, equivalent to 2 Silvers. If the group leaves the office without the bag being checked, the Professor will believe that the bag contained 20 Silver and the Master of Coin will be forced to come up with some reason all that money suddenly disappeared. If the disparity is called to Lunesby's attention he will apologise profusely and amend the text on the bag.*

TRAVELLING TO HILLSTOP

A coach ride to Hillstop costs one Silver per head, and takes around two days each way. It costs two Coppers to take a freight cart instead, but there's good reason why it costs so little. Easily the fastest and most comfortable way to get to Hillstop is by teleportation magic.

Game Master Note: *Traversia Locatia Hillstop is the appropriate spell once the Graduates have at least seen where Hillstop is located on a map. Other variants of this spell may be used with varying results.*

Should the Graduates be unwilling to cast the spell themselves, they might have somebody else cast it for them in exchange for all of their money and a favour owed. This spell will not fail.

If they decide to take the cart or, by some miracle, the coach, the time passes quietly.

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THE TOWN OF HILLSTOP

Hardly worthy of being deemed a proper town, Hillstop is visible in its entirety from the slightly elevated position at the end of the valley it nestles in. The most notable buildings being a large mansion at the higher end of the town, a rowdy looking inn, the house of worship, and the buildings of the local constabulary and what is unmistakably the town hall.

Next to these buildings everything else looks like it was assembled by a blind carpenter with two broken hands. Seems as though you're in what passes for civilisation in this part of the region, even if it is a little harder than you'd have hoped to spot any.

LOCATION: THE MANSION

The home of Mayor Jacob Munroe is completely at odds with the poverty of the rest of the town, raising more than a few questions as to just how that came about. The Mayor may be home, but he's not opening his door to a bunch of Wizards. He's got guards keeping his mansion secure, and they'll happily tell the Wizards to get lost. If the Wizards force their way in to meet the Mayor he will make his disdain very clear, and will demand they leave.

"You've got a damn nerve forcing your way in here!" he snarls, making it very clear just how very unwelcome you are. "No, before you ask, I don't bloody think there's a Werewolf in town, but that damned Robert Murphy has everyone in a panic, so naturally I have to call for some bloody wizards to come investigate. Now, get out of my home or I'll summon the Sheriff! Any future communications are to go through my assistant, Miranda Court, in the Town Hall."

Mayor Munroe is quite willing to follow through on his threat to summon the Sheriff, who will attend as quickly as he can to take the Graduates back to the House of Justice. There they will be charged with Trespassing, fining them two coppers per trespasser.

LOCATION: THE CHURCH

Pastor Patrick Merry is not a great lover of Wizards himself, considering them as being highly suspect and likely to consort with Devils, but he's willing to talk with the Wizards to help their investigations into a Werewolf threat.

"Look," Merry says plainly, "I've never heard of Werewolves roaming these parts, but I have heard about the bodies in the woods."

Ranger Todd Franklin found them, says they were torn apart by animals, but the only eyewitness to the Werewolf itself is the tavern's resident drunkard, Robert Murphy. Hardly the most credible witness, you'll agree."

Should the Graduates query the Pastor on Robert Murphy's whereabouts, he'll direct them to the Tavern.

If they ask about Ranger Todd Franklin, he'll tell them the Ranger has a cabin in the woods, but he isn't sure where. If they ask him about the Mayor and his home, the Pastor advises them of the creed "If one can't say something nice, one should say nothing at all."

LOCATION: THE TAVERN

The local Tavern is named 'The Boathouse' and is marked as such by a picture of a boat hanging above the front door. There's no sign of an actual boat anywhere around, and the stream that waters the town is only ankle deep. Nobody knows the origins of the name, and look strangely at the Wizards for suggesting it might be odd.

The Boathouse is owned and run by a burly fellow by the name of Andrew Worthy, and he doesn't think much of the resident drunkard and werewolf-sighter Robert Murphy.



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Should the Graduates ask Worthy his opinion on the matter of Werewolves, he raises a skeptical eyebrow.

"Can't say I believe much of what comes out of Murphy's mouth, and this is just a different bucket to the usual slop," he says, clearly unwilling to believe in the possibility of werewolves bothering the mountain town. "Still, I suppose you can't expect much else from a man who spends his days drunk out of his mind. Way I heard his story is he was stumbling around the forest at night, blind drunk, when he saw something furry. Could have been a deer, maybe. Could have been a particularly mossy tree, too. Ranger Todd Franklin lives in his cabin up that way, so if anyone knows anything about weird animals in the area, it'd be him."

Should the Graduates ask Worthy his opinion on the mayor, he's few good words to say on the matter. Most likely he grunts disapprovingly, spitting onto the floor.

"It must be nice to come into so much money," he says with undisguised disdain. "Not quite sure how he's managed it, but so long as he keeps his business to himself I'd reckon we're all better off."

Should the Graduates ask where Robert Murphy is, Andrew Worthy will point them over to a run-down looking fellow in the corner. A man who has clearly seen better days, and is seeing his current ones through the bottom of a bottle.

When he learns what the Graduates are after, Robert Murphy requests a drink before he's willing to share his story. Once provided to him, or once he's convinced otherwise, he tells the Graduates what he recalls.

"Twas a night of the full moon, and whole valley was full of low clouds, that it was, so you could hardly see the feet at the end of your leg. I'd had a strong night here in the tavern, and I thought I might make my way up to.... well, point is I was in the woods, and I saw it. The clouds thinned for a moment and there it was, a black shadow stalking through the trees, eyes as black as coal! I was lucky

it didn't see me, or I'm sure it'd have had my throat like it killed all the rest."

Murphy is unwilling to reveal what, exactly, he was doing up in the woods, but may be coerced.

"Fine!" he says, throwing up his hands in surrender. "I'll tell you! I've got a bit of an operation going on in a cave thereabouts. Moonshine. That's what I was looking to visit after Worthy kicked me out of here. I haven't been back up there since I saw the Werewolf!"

Murphy will freely tell all he knows about the other victims if he is prompted, with no coercion required.

"Way I heard it, they was all ripped up," he says with a grimace. "Just as though they'd been torn to shreds by an animal. It was Ranger Todd Franklin what found each of them, poor fellow. Grisly scenes to behold, I'm sure of it. Still, none of them were from Hillstop, at least. Just lonely travellers, Franklin tells it. Must be a real cowardly Werewolf, if you ask me."

Murphy can also be convinced to take the Graduates to where he saw the Werewolf, and is also willing to introduce them to Ranger Todd Franklin.

Should he be asked about the Mayor, Murphy has little to say on the matter and not much interest in anything besides the whereabouts of his next drink.

LOCATION: THE TOWN HALL

There's not a lot to the Town Hall that you wouldn't expect from a town of this meagre size, and there's not a lot of activity going on inside. It appears that the sole worker here goes by the name of Miranda Court, and that amongst other things she serves as the Mayor's assistant.

Miranda, a young and vivacious woman, is happy to convey any messages to and from the Mayor, and advises the Graduates that all legal and contractual matters will be handled through her rather than the Mayor.

"It's not that the Mayor is too busy to see you," she says, "it's just that you are Wizards and he hates Wizards. He's asked me to take care of anything you'd otherwise go to him with."



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Should the Graduates press her on the matter of the size and opulence of the Mayor's private residence, her initial expression is one of disapproval but she quickly recovers her composure.

"Well," she says as she considers the matter, "I'm sure that he's worked hard for it. Or perhaps it's a lucky inheritance. I wish somebody would die and leave *me* that sort of coin."

Miranda does not think further on the matter unless forced to, and even then tries to avoid bringing up suggestions of corruption.

"Look, maybe there is something suspicious going on," she finally admits, "but I'm not going to risk my job to look into it. Where's a good deed get you these days? Nowhere, that's where. In any case, I'm certain that we should be discussing the Werewolf."

Should the Graduates ask Miranda about the Werewolf, her face draws tight with worry.

"It's terrifying, isn't it?" she asks in nearly a whisper. "Just to think of monsters like that on our doorstep! I can hardly sleep at all since hearing of it! All those victims that the Ranger found, we'd thought they were just normal animal attacks until Robert Murphy saw the true beast! I suppose that ignorance really is bliss."

LOCATION: HOUSE OF JUSTICE

The House of Justice is little more than a few cells and a small office. Two guards sit here to play an endless game of cards against each other, although there is also a space set aside for a third player. The guards look up as the Wizards enter, but quickly return their attention to the card game.

"We're not buying any," one of them says.

The two guards are Tim and Tom, brothers and the two most bored individuals in the town. Nothing, they say, has happened here in years, aside from the victims of the maulings.

When asked who is in charge, they say the Sheriff is, but that he's currently busy in the back. They'll crudely state this means he's on the toilet if they press any harder, and that they're welcome to wait if they pay the waiting fee.

Game Master Note: *Tim and Tom will haggle starting at 5 Coppers if the Wizards make any sign of being willing to pay. Otherwise they will relent and say they were just joking.*

When Sheriff Albert Morrison finally emerges, he welcomes the Graduates to Hillstop but flatly tells them there's nothing here for them.

"I have it on good authority from Todd Franklin, our Ranger, that the attacks on the travellers were just regular wolves," he says, plainly exasperated with the whole matter. "Murphy was probably just seeing things, but that hasn't stopped him from getting the whole town riled up over it."

Should the Graduates ask him about the details of his investigation, he hasn't got too much to talk about.

"Not much to investigate," he admits. "Ranger Franklin confirmed the attacks were from wolves, but that's not so strange. He even said there's been a pack or two roaming around. If you're wanting to talk to Franklin himself, well he's got a cabin up over the ridge on the high side of the valley. You'll have to get yourselves there, though. I'm not in the habit of traipsing off through the woods at my age, especially not for a fantasy."

If the Graduates ask about the Mayor, Morrison states that "There are some things best left undisturbed."

LOCATION: THE FOREST

The Lowe Mountains are covered with coniferous forests intermingled with more varied woodlands. The forests adjacent to Hillstop are of the latter variety, and cover most of the upper valley where land has not been cleared for use by the town. The land here slopes steeply upwards, towards the broken cliffs that mark the limit of the valley, and it is difficult to travel comfortably unless you know the lay of the land.

The forests are often obscured by cloud, sharply curtailing visibility, and this only gets worse at night. It is all too easy to get turned around when it gets like this, and with the speed the temperature drops at night this can be lethal.

The forest also grows up at the lower limits of the valley, quite far from the town, and marks the limits of where the townsfolk have expanded their agriculture.

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LOCATION: THE CLIFFS BEYOND THE VALLEY

The valley is edged by broken cliffs, easy enough to clamber past but creating a natural barrier that keeps out the worst of the mountain weather. The cliffs are spotted with caves, if you know where to look for them, and this includes the cave where Robert Murphy has his personal moonshine still and plenty of moonshine in storage.

There's also Todd Franklin's Rangers Cabin set deeper into the sparser forests of the cliffs, stationed between the town and the sweeping forests of the undeveloped mountain areas.

LOCATION: THE RANGERS CABIN

Todd Franklin is just about the only Ranger worth mentioning in these parts. He makes a good living hunting across the mountains and supplying the town, and the Rangers Cabin is much nicer than the shack you might have imagined it to be. What you see before you is the result of hard work paying off, in happy combination with a local monopoly over fine furs and wild meats.

Todd Franklin is fortuitously home, and the Graduates come upon him splitting wood in the clearing behind the cabin. He is a young and rugged man with a thick black beard and a heavy fur coat, and from the outset it is clear that he does not think much of Robert Murphy and is not afraid to tell him so if he is there. Robert Murphy is likely to become quite irate at this and will begin defending his claims with some level of incoherence.

"It's not that I don't believe in Werewolves," he says, "it's just that I don't believe there are any around here. We've got regular wolves, though, and they're somewhere out in the deeper forests. Wouldn't surprise me in the slightest if it were them what was responsible for chewing up those travellers."

The Graduates may ask Todd to guide them. He advises he'll charge them 3 coppers per day or part thereof, and will take them around for as long as they please. Otherwise he'll point them in a direction and give them vague navigation instructions for free.

THE WOLVES

The Wolves are definitely out there, a pack of twenty, and with enough effort, or guidance from Todd Franklin, the Graduates can find them. Without Todd present there is also a 50% chance that the Wolves will find the Graduates first, and may attempt to bring down any of them who wander

off alone. The Wolves are not, in any way, anything like Werewolves, but are regular animals that are worth about two coppers each to Todd Franklin.

THE WEREWOLF

There is no werewolf. It was all the result of Robert Murphy's inebriated imagination acting in combination with the reports of the half-eaten dead that Todd Franklin had found at various times. The Wizards may come to determine this fact magically or by their investigation, but either way this means that they do not currently have a werewolf by which they can successfully complete their Quest.

COMPLETING THE QUEST

Lacking an existing Werewolf, the Graduates will have to set about inventing or importing one, proving it exists, and then breaking the werewolf curse. This creates a particular challenge for the Master of Artifacts whose testing may not reflect an encounter with a true Werewolf.



SERVICE AGREEMENTS

"I don't like him," Annika declared to her two companions, and not for the first time. She'd been declaring it ever since they'd landed their assignment to protect the puffed-up embodiment of pretentiousness that was Lord Aaron Cottzman. "He's got an unhealthy obsession with maidenly virtues."

"That's less troubling for some of us than others," Lucia sniped, much less maidenly than her appearance would lead one to believe. That was the whole point, of course—there's no point taking on undercover bodyguard duties if you're just going to dress as Wizardly as usual. That was why they had traded their imperious, yet elegant wizarding attire for the chafing discomfort of dresses and corsetry.

"He's got an unhealthy obsession with women in general," Zaleria pointed out, fighting with the straps hidden beneath her clothing. Annika couldn't blame her, she was fighting a losing battle on that front herself, but she didn't want to give Lucia the satisfaction of knowing it.

Lucia smiled faintly. "That's *also* less troubling for some of us than others."

Annika snorted; Lucia was all talk—or at least Annika hoped she was; they'd all been raised in the Academy, after all, and that really wasn't the sort of place for a social education no matter the number of boys. Every one of them had been more interested in matching wands with each other than in investigating what lay beneath the immeasurably frumpy uniform of the other gender, and things had not improved. If Annika's own experiences were anything to go by, or at least the lack thereof, then Lucia wouldn't have the first idea what to do if the young lord Cottzman started living up to his rakish reputation.

"Ah dear," Zaleria exclaimed loudly,

peering out of the small window that was their only view into the outside world.

Annika and Lucia fell silent, waiting for the ensuing explanation to this uncharacteristic outburst, although Lucia's patience was the first to run out. "Ah dear, what?"

Zaleria looked between them, as though surprised by the question. "I didn't say 'ah dear', I said 'a deer'. There's some girl out there who's brought him an albino fawn."

Annika traded a look with Lucia, measuring the chances of this happening as 'very unlikely' and seeing she felt much the same way. "We should

probably check that fawn."

Zaleria, naive as usual, seemed confused. "It's a baby deer. What's it going to do to him?"

Lucia fixed her with an exasperated expression. "Sometimes I can barely believe what comes out of your mouth. *You're* a wizard, Zal, how would you go about murdering his lordship?"

"Maybe it's exploding wildlife?" Annika interjected, the idea coming to her in an instant. "Oldest trick in the book!"

"But he's not being hunted by a Wizard, is he?" Zaleria asked, and quite rightly as well. "It's some other noble, and odds are good it'll just be a



knife in the dark or a crossbow bolt or something equally unexciting.”

Zaleria did have a point, Annika conceded; she seemed to have a knack for thinking down to the level of the powerless commonfolk. Annika might have told her this, if she could figure out how to make it sound like a compliment, but there’s no mastering the impossible so she let it the opportunity pass.

“Speaking of which, we should probably investigate the girl,” Lucia noted. “Do either of you recognise her?”

Zaleria nodded, which was no great surprise—she seemed to have an almost supernatural ability for memorising faces, even those she’d only seen once. “That’s Margret, she’s the groundskeeper’s daughter.”

“She seems awfully familiar with his lordship,” Lucia noted, eyes narrowing in on the young pair. “Is there something going on there we should know about?”

Annika snickered; it was bloody obvious to her that there was. “Seems to me that while her dad’s been tending his lordship’s gardens, his lordship’s been tending—”

“So more or less what I suspected,” Lucia said, cutting short Annika’s witty comment and leaving her with a scowl. “Does her father have any notion of this?”

“Does it look like it?” Zaleria asked. “The answer to that question is ‘no’, just so we’re all on the same page.”

A moment of quick consideration was all Annika needed to come to the same conclusion. Some men might nurse their anger and craft a plan for deadly revenge, but she had met the groundskeeper and he had not seemed blessed with great capacity for forethought. No, if he *had* known about this sordid little affair, then he’d most likely drown his anger in the cheapest wine he could get his hands on.

The conversation between the girl and the young lord, intimate at first, took a sudden turn towards something different, and the atmosphere took on an altogether darker tone as Cottsman’s whole posture changed with it; a moment ago he had been relaxed and friendly, but now he was tense and nervous, and shot a look towards their window before returning inside.

“We’d best go meet him,” Lucia said, although as it turned out there was little need: Lord Cottsman arrived in their little room with remarkable speed, panting only slightly from the rapid ascent of the stairs. His demeanour, usually as foppish as any nobleman might manage, was now far more serious, and

his eyes were dark and grave.

“I’ve just been told there’s been someone recruiting... unsavoury elements in town,” he told them, answering their questioning looks. “With the intention of being particularly unsavoury towards my own person.”

He withdrew a handkerchief and patted at the sweat that had broken upon his brow, although whether it was from fear or exercise Annika couldn’t say. Probably both.

“Just a gang of thugs?” Zaleria asked, sounding slightly miffed. “Your rival hasn’t hired on any magical muscle?”

Cottsman shrugged, smiling weakly. “It seems like it’s the regular sort of muscle.”

“That being the case we won’t be able to work openly,” Lucia said with a sigh. “You can set aside any thoughts you might be entertaining about the three of us blasting this group to cinders.”

“What?” the young lord asked in confusion. “But I paid you! I’m *still* paying you!”

“Article twenty-three in the Academy’s contract,” Zaleria replied, naturally having no need to look up the information. “We’re not allowed to escalate mundane situations unless we’re actively being threatened.”

Young Lord Cottsman paled in horror. “Then just what the hell am I supposed to do?”

“Well...” Annika said, clucking her tongue thoughtfully, “in these sorts of situations we normally provide indirect assistance. Fireproofing the building, and yourself for that matter, as well as other inobvious means of enhancement.”

“In short we’ll help you crush their attack with your own—greatly amplified—strength,” Lucia finished. “How does that sound?”

“Sounds like it’ll need to do,” Cottsman replied with annoyance. “And once I’m done with them, I’ll put an end to that rival of mine!”



The three wizards glanced at each other, making a silent agreement to let the situation proceed. Certainly they could help the young Lord Cottsman achieve his goals, and while his current contract involved protection only there was no reason to discuss contract changes until after he had committed himself.

Annika shared the smile of her companions. "Yes, my lord. It'll be just as you say, my lord."

Lord Cottsman met the crowd of violent peasants that had begun to crowd the road leading from the town to his manor, marching boldly ahead of the small retinue he kept—mainly for show—with a confidence backed by the best magic available. The three wizards stood behind the retinue, remaining as inobvious as they could manage, and avoided drawing any particular attention to themselves. Lucia smiled; so far everything was going to plan.

"Listen you filthy brigands," Cottsman shouted as he approached. "I hear you all want a shot at me, and I've a mind to make it easy for you. Let's take it in turns... the best of yours throws a punch at me, then I respond... and so on until you're all soundly beaten! How does that sound?"

From the noise the crowd made it must have sounded pretty good, because a moment later a bold young lad strode forth and punched Cottsman in the side of the head with a resounding crack. The youth cried out a moment after, that crack having been the breaking of his wrist, and Cottsman didn't hesitate with a backhand that sent the boy sprawling senselessly to the ground.

Cottsman laughed heartily at the worried crowd. "Is that the best you've got? Who's next? Come on, step forward and show me what you've got!"

At that kind of invitation Lucia wouldn't have been surprised if they'd all just set upon the poor idiot, but something

far worse happened instead: out from the back of the crowd strode a figure dressed in a heavy cloak and a pointy cap, and the kind of scruffy, uncared for face that one doesn't forget in a hurry.

"Ah dear," Zaleria mumbled—this time without any unexpected fawns around—and stiffened at the sight of the least orderly Wizard that any of them had ever met. "Raymundo."

Cottsman shifted nervously at the sight of the named Wizard, who proceeded to wink in Lucia's direction as blatantly as humanly possible, and just as blatantly dropped his wand onto the hard-packed earth at his feet. It landed in the dirt with a noise that must have sounded like an incredible opportunity to Cottsman, but to Lucia it only sounded like a plan falling apart at the seams. There wasn't supposed to be a wizard, let alone *this* bloody wizard! If there was anything *this* Wizard was good at, it was upsetting even the best-laid plans, regardless of which side of them he was on.

"No spells, then?" Cottsman said with a broad grin, straightening up with undeserved confidence. "Let's see what you've g—"

The fist hit him with the nasty wet crunching sound that usually accompanies someone being punched in the face with a set of steel knuckles, although this particular set was known to also include that magic-breaking substance called Inarcanide. Robbed of his protective enchantments, and with a noticeably dislocated jaw, the young Lord Cottsman spun slightly to the right before toppling to the ground with a heavy thud.

The roguish Wizard grinned wolfishly, turning to face a whooping audience with the offending fist held high, before retrieving his wand and walking back out into the night.

"Damn it," fumed Annika as the three of them backed away from the rapidly escalating situation, drawing their wands

to ensure any clever individuals in the crowd thought better of trying anything they might regret. "We should go after that smug bastard!"

"Can't," Zaleria replied. "Best we can do is stopping this lot from actually killing the young lord."

"He's a Wizard!" Annika hissed furiously, quickly firing off a spell to protect their battered charge from the crowd. "I bloody well know it's allowed!"

"Only if he uses magic," Zaleria explained wearily, blasting the crowd with a spell to extinguish their flaming torches. "He only hit him, and used Inarcanide, which is effectively the complete opposite of that."

"This won't be the end of it," Lucia said, frowning in contemplation of the consequences: at the very least there was no way this was going to end with a glowing letter of recommendation. "When Cottsman wakes up he's going to want revenge on rival and Raymundo both."

"Revenge is going to need another contract," Zaleria noted. "If the Academy decides to approve it at all."

Lucia knew that did not look good, not if they'd already contracted another Wizard out to the other side. She grimaced as she thought about the conversations yet to come. "If that's the case, what do we tell Cottsman?"

"The same dross we tell every unhappy client," Zaleria replied. "Tell him that he should have taken the *extended* service agreement."

Pre-Made Character Sheet

NAME: *Ambrose 'the Magnificent' Wilson*

RACE/GENDER: *Human Male*

BELONGINGS:

Wand (Pine)

Robe (Hyper-Rainbow dyed cotton)

Wizard Hat (Incredible Orange dyed cotton)

APPEARANCE:

Unkempt

Friendly

Sharp-featured

PERSONALITY STYLES:

Passionate Romantic

Extremely Dignified

Hedonist

STRENGTHS:

Educated Chemist

Skilled Sportsman

Inspired Engineer

WEAKNESSES:

Chain Smoker

Unabashed Racist

WORD RANKS:

Aurus (Aura)	2 (Skilled)
Chronos (Time)	2 (Skilled)
Extractus (Extract)	1 (Expert)
Injectus (Infuse)	1 (Expert)
Liqua (Liquify)	1 (Expert)
Locatia (Location)	2 (Skilled)
Luminus (Light)	3 (Practiced)
Protectus (Protection)	2 (Skilled)
Purgicus (Purge)	3 (Practiced)
Radia (Beam)	1 (Expert)
Spiritus (Spiritual)	2 (Skilled)
Supremere (Suppression)	2 (Skilled)
Traversia (Travel)	2 (Skilled)
Wavia (Wave)	2 (Skilled)

Pre-Made Character Sheet

NAME: *Gavin 'the Slight' Johnson*

RACE/GENDER: *Human Male*

BELONGINGS:

Wand (Oak)

Robe (Mustard Yellow Tweed)

Wizard Hat (Mustard Yellow Tweed)

APPEARANCE:

Rotund

Well-groomed

Sharp-featured

PERSONALITY STYLES:

Quick to Anger

Condescending Protector

STRENGTHS:

Practiced Carousing

Vast Historical Knowledge

Naturally Menacing

WEAKNESSES:

Dangerously Reckless

Dishonest-faced

WORD RANKS:

Aurus (Aura)	3 (Practiced)
Combio (Combine)	3 (Practiced)
Constructus (Solidify)	2 (Skilled)
Crescere (Increase)	2 (Skilled)
Disjunctus (Disrupt)	3 (Practiced)
Elemento (Wandwork)	2 (Skilled)
Instaurare (Store)	2 (Skilled)
Inversia (Inversion)	1 (Expert)
Liqua (Liquify)	3 (Practiced)
Materia (Physical Material)	2 (Skilled)
Memora (Remember)	1 (Expert)
Traversia (Travel)	0 (Mastered)
Verteri (Warding)	2 (Skilled)
Vigora (Animal Material)	0 (Mastered)

Pre-Made Character Sheet

NAME: Eldric 'the Quiet' Nelson

RACE/GENDER: Human Male

BELONGINGS:

Wand (Elm)

Robe (Deep Purple wool)

Wizard Hat (Deep Purple wool)

APPEARANCE:

Muscular

Tall

Severe

PERSONALITY STYLES:

Desperate for Approval

Unrelenting Romantic

STRENGTHS:

Naturally Likeable

Practiced Tinkerer

Talented Sword-Fighter

WEAKNESSES:

Dangerously Reckless

Cannot Swim

WORD RANKS:

Combio (Combine)	3 (Practiced)
Constructus (Solidify)	2 (Skilled)
Emulus (Imitate)	1 (Expert)
Illusia (Illusion)	1 (Expert)
Observe (Observe)	2 (Skilled)
Potentia (Electricity)	1 (Expert)
Protectus (Protection)	1 (Expert)
Thermia (Thermal)	0 (Mastered)
Verteri (Warding)	3 (Practiced)
Vigora (Animal Material)	0 (Mastered)
Vitalia (Life)	0 (Mastered)

Pre-Made Character Sheet

NAME: Ray 'Raymundo' Mundo

RACE/GENDER: Human Male

BELONGINGS:

Wand (Cypress)

Robe (Blue velvet with silver moons)

Wizard Hat (Blue Velvet with a big silver star)

APPEARANCE:

High-spirited

Well-groomed

Confident

PERSONALITY STYLES:

Fame Seeker

Self-Aggrandiser

Overly Ambitious

STRENGTHS:

Renown Street-Fighter

Remarkably Good Aim

Rather Clever

WEAKNESSES:

Dangerously Reckless

Insatiable Avarice

WORD RANKS:

Constructus (Solidify)	2 (Skilled)
Emulus (Imitate)	0 (Mastered)
Mentalis (Mind)	0 (Mastered)
Observe (Observe)	3 (Practiced)
Potentia (Electricity)	3 (Practiced)
Radia (Beam)	0 (Mastered)
Spiritus (Spiritual)	3 (Practiced)
Vaporis (Vaporise)	0 (Mastered)
Vectora (Kinetic)	1 (Expert)
Verbia (Vocalise)	1 (Expert)
Vigora (Animal Material)	1 (Expert)

Pre-Made Character Sheet

NAME: Annika 'the Pleasant' Meadows

BELONGINGS:

Wand (Cedar)

Robe (White wool)

Wizard Hat (White wool)

RACE/GENDER: Human Female

APPEARANCE:

Attractive

Severe

Sharp-featured

PERSONALITY STYLES:

Vengeance-Driven

Insatiably Curious

STRENGTHS:

Rather Clever

High Etiquette

Practiced Carousing

WEAKNESSES:

Terribly Forgetful

Chain Smoker

WORD RANKS:

Arcano (Magical)	0 (Mastered)
Crescere (Increase)	3 (Practiced)
Disjunctus (Disrupt)	2 (Skilled)
Divinus (Divination)	2 (Skilled)
Extractus (Extract)	2 (Skilled)
Liqua (Liquify)	2 (Skilled)
Mentalis (Mind)	1 (Expert)
Morphosia (Shaping)	3 (Practiced)
Plantia (Plant Material)	1 (Expert)
Preventia (Prevention)	3 (Practiced)
Stabili (Stabilise)	2 (Skilled)
Transmutia (Transmute)	1 (Expert)
Vatia (Activation Switch)	3 (Practiced)
Verbia (Vocalise)	3 (Practiced)
Wavia (Wave)	3 (Practiced)
Zona (Area)	3 (Practiced)

Pre-Made Character Sheet

NAME: *Zaleria 'the Cheerful' Roberts*

RACE/GENDER: *Human Female*

BELONGINGS:

Wand (Yew)

Robe (Black cotton)

Wizard Hat (Darker black cotton)

APPEARANCE:

Long-haired

Bookish

Nervous

PERSONALITY STYLES:

Power Seeking

Down and Depressed

STRENGTHS:

Quick and Agile

Rather Clever

Sublime Singer

WEAKNESSES:

Dangerously Reckless

Wantonly Lecherous

WORD RANKS:

Constructus (Solidify)	1 (Expert)
Contra (Oppositional-prefix)	1 (Expert)
Crescere (Increase)	0 (Mastered)
Disjunctus (Disrupt)	3 (Practiced)
Divinus (Divination)	2 (Skilled)
Instaurare (Store)	2 (Skilled)
Transformo (Transmogrification)	3 (Practiced)
Tresvalia (Activation Threshold)	0 (Mastered)
Vatia (Activation Switch)	2 (Skilled)
Vigora (Animal Material)	2 (Skilled)
Vitalia (Life)	2 (Skilled)
Zona (Area)	0 (Mastered)

Pre-Made Character Sheet

NAME: Lucia 'the Songbird' Davis

RACE/GENDER: Human Female

BELONGINGS:

Wand (Spruce)

Robe (Yellow linen)

Wizard Hat (Yellow linen)

APPEARANCE:

Attractive

Unfriendly

Sharp-featured

PERSONALITY STYLES:

Passionate Romantic

Vengeance-Driven

Incredible Vanity

STRENGTHS:

Good Gambler

Excellent Accountant

Street-Fighter

WEAKNESSES:

Compulsive Gambler

Horrible Voice

WORD RANKS:

Chronos (Time)	2 (Skilled)
Contra (Oppositional-prefix)	1 (Expert)
Disjunctus (Disrupt)	2 (Skilled)
Inversia (Inversion)	3 (Practiced)
Luminus (Light)	3 (Practiced)
Mentalis (Mind)	0 (Mastered)
Morphosia (Shaping)	3 (Practiced)
Opacus (Opacity)	2 (Skilled)
Radia (Beam)	0 (Mastered)
Stabili (Stabilise)	0 (Mastered)
Transmutia (Transmute)	2 (Skilled)
Vectora (Kinetic)	3 (Practiced)
Verbia (Vocalise)	1 (Expert)

BIG BAD BOOM

Most of the wine poured into the cup, sloshing around as unsteadily as its bearer, while the rest of it ended up on the floor. It wasn't great wine, too dry and too musty by far, but it wasn't as though these stained old floorboards would notice a little more being spilled all over them. It was not, Raymundo understood, a high-class type of place, and the floor had surely seen worse things than a little wine. He turned around to face the others, dripping cup in hand, and wobbling slightly from the sudden movement. "Another drink?" he asked, slurring his words, but everyone else was too sloshed to care. Everyone except for Ambrose, that was; he had discovered a solitary bottle of the King's finest port laying forgotten in the cellar and was carefully rationing it for maximum enjoyment.

"Just the one," Gavin slurred, passing his cup over to receive the crimson liquid. He'd said the same thing to the last five offers—not that Raymundo was counting—and who could say how the booze might be affecting him with the mushroom poison still in his body, but it was hard to worry about that sort of thing when an angry god was hunting you down.

Raymundo did him the courtesy of filling the proffered cup, and only spilled about half as he passed it back. That was no matter, the tavern had only been recently abandoned and there was still plenty more to go around.

"Perhaps this is a good time for a toast?" Ambrose suggested, standing up from where he'd been privately enjoying the exquisite bottle of port.

"We could drink to getting drunk?" Gavin suggested, raising his cup to his mouth

and already starting to imbibe. The rest of them did not join him, even though it was one of their more frequent toasts.

"Given the gravity of our current situation," Ambrose mused, "perhaps something with a little more... class?"

"Maybe... to new beginnings?" Raymundo suggested, a wolfish grin springing onto his face. "Preferably somewhere with lots of sun and young ladies."

"I remember when that was supposed to be here," Eldric replied, taking a sip in spite of his commentary.

Raymundo couldn't really fault him on that. They had indeed come to this town in search of somewhere to while away the end of the world, somewhere with a warm climate and warmer bodies, but it seemed as though the Bleak God's return had already scared all the locals away. That was just the kind of luck the Wizarding



quartet was having lately.

He was just about to answer—probably with something witty—when he was interrupted by a powerful tremor that made them all grab for something steady, and sent all the loose bottles and wall-hangings tumbling to the floor, and practically washing it with a thick sea of various vintages. All eyes, however, were turned to the north-facing door, where a brilliant light briefly burned around the cracks; it was shortly followed by the loudest boom that Raymundo had ever heard, which finished off any bottle that had survived the tremor.

Ambrose took a considerable swig from his glass of port. "Seems he's arrived, then," he bellowed over the ringing in their ears and the powerful winds the explosion had whipped up. It was likely that everything outside the tavern had been reduced to ash and dust, along with everything else nearby, but that only proved the wisdom in protecting the

structure against such things.

"I don't suppose he'd settle for a glass of the King's finest?" Gavin shouted back, gesturing to the bottle Ambrose had safely carried through the experience.

"After what we did to him?" Eldric asked, eyebrow raised.

They had to concede that the odds were firmly stacked against this being the case. After what they'd done to Kaph there'd be nothing on his mind but simple revenge. The trap they had set for him—the clever one with the orb—had crippled the god without wholly destroying him, and the problem was, as Raymundo saw it, that even a crippled god is still more powerful than just about anything the mortal world had to offer.

"So..." Ambrose began, the question trailing off. They all knew where it was headed: run, fight or hide? So far they'd tried all three and it had brought them here.

Eldric stroked his wispy beard thoughtfully. "It seems to me that running and hiding are merely postponing the inevitable."

"Yes," Gavin conceded, "but if we postpone it long enough we can all live full lives and die of old age."

"If you wanted to die from age then you shouldn't have been born a Wizard," Raymundo said, only half-joking. It was a common enough expression amongst the magically gifted, reflecting the tendency for Wizards to die in more creative ways. "Grievous error in judgement, that."

There was a mirthless muttering of agreement, and Ambrose inspected his glass once again. "Perhaps we should toast to a glorious victory?"

Eldric frowned. "Even for you that seems a touch presumptuous."

Their conversation arrived at an abrupt end when the tavern door blasted open to reveal a blindingly white light that filled the room like a middle-aged man stuffing himself into a long-

unused pair of trousers. It was the kind of entrance that reeked of desperation.

"Five out of ten," mumbled Ambrose. "Maybe."

The light resolved into a humanoid form that did not seem concerned with things like gender or clothes, but was surrounded by a glowing aura that filled the tavern with a stark light. This was the Bleak God: Kaph.

"Finally!" the deity rumbled exultingly, "I have found you! This time I am ready for you and your—"

He faltered as the glow faded and then vanished in a sad shower of sparkles. "What..." he sputtered, "what's going on?!"

As one, the Wizards slid their wands from their pockets, and any hint of fear or concern was replaced by predatory smiles. With a quick incantation and flick of his wand, Ambrose had the door closed and sealed against escape; the ancient, eldritch deity was not going anywhere.

"Typical god," Gavin said lightly, "all swagger and confidence, kicks down the door without checking for traps."

"I'm afraid you checked your godhood at the door," Ambrose interpreted. "Good of you to enter that way, things might have turned out worse if you'd just popped down the chimney or teleported the whole building into the sun."

"You will suffer for this!" the powerless deity snarled, bluffing with all his might. He stretched out his arms. "Take your best shot, fools!"

"And risk you feeding off our power?" Raymundo wondered aloud, his words punctuated with the breaking of glass that turned his wine bottle into a perfectly serviceable weapon. "We were born, but we weren't born yesterday."

"He means we're not fools," Eldric added, his tone cold, rightly judging that the Bleak God wouldn't be up to speed with modern idioms.

"Not fools, no," Raymundo agreed, grinning as he gave the deadly bottle a practiced twirl. "We're Wizards. *Professional* Wizards."



Artifact Field Research Report

NAME OF RESEARCHER: _____

DATE: / ____ / ____

Artifact Description

What tests were made with the Artifact, and what results were expected?

Did the Artifact function as expected?

☐ **Yes**

☐ **No**

If no, please explain: _____

Was the Artifact able to be re-used?

☐ **Yes**

☐ **No**

If no, please explain: _____

Was the Artifact damaged during testing?

☐ **Yes**

☐ **No**

If yes, please explain: _____

Group Project Rating

Academic Policy 102(c) states that all Group Projects, Activities, and Quests are to involve the input of the members of the group. All surviving Group Members are to complete this form in order to properly reward excellence. Students are judged based on their contribution to the Group Project, Activity, or Quest, their adherence to the role bestowed upon them where applicable, and the extent to which their behaviour met the Behavioural Standards laid out in Academic Policy 215(f) as based on the ubiquitous *Dalton's A Wizard's Guide to Best Behavior, 4th Edition*. Each student must complete the form for only the other students in their Group. All forms are to be completed anonymously. All forms must be signed to be considered valid.



Student: _____

ROLE: _____

CONTRIBUTION TO PROJECT: ☐☐☐☐☐

ADHERENCE TO ROLE: ☐☐☐☐☐

QUALITY OF BEHAVIOUR: ☐☐☐☐☐

Notes



Student: _____

ROLE: _____

CONTRIBUTION TO PROJECT: ☐☐☐☐☐

ADHERENCE TO ROLE: ☐☐☐☐☐

QUALITY OF BEHAVIOUR: ☐☐☐☐☐

Notes



Student: _____

ROLE: _____

CONTRIBUTION TO PROJECT: ☐☐☐☐☐

ADHERENCE TO ROLE: ☐☐☐☐☐

QUALITY OF BEHAVIOUR: ☐☐☐☐☐

Notes



Student: _____

ROLE: _____

CONTRIBUTION TO PROJECT: ☐☐☐☐☐

ADHERENCE TO ROLE: ☐☐☐☐☐

QUALITY OF BEHAVIOUR: ☐☐☐☐☐

Notes

SIGNED: _____

DATE: _____

Policy Infractions Report

Managers are required by policy to keep a log of all observed policy infractions, which must, by policy, be recorded immediately. Failure to immediately record a policy infraction is in itself a policy infraction, and must be recorded immediately.

Offender	Infraction Details

I AFFIRM THAT THE INFORMATION ON THIS FORM IS TRUE AND THAT I PERSONALLY WITNESSED THE ACTIONS DESCRIBED.

SIGNED: _____

DATE: _____

Guest Concerns Log

It is company policy that managers keep a comprehensive log of guests and any concerns or complaints they may have, as well as any measures taken to address these issues. The company prides itself on responding appropriately to any issues guests may encounter, albeit only within the company policies.

Guest	Concern Details and Resolution	Witness Sig.

Magnificent Badges of Responsibility



Magnificent Badges of Managerial Position



Character Sheet

NAME:

BELONGINGS:

RACE/GENDER:

APPEARANCE:

PERSONALITY STYLES:

STRENGTHS:

WEAKNESSES:

WORD RANKS:

PRACTICAL MAGIC

"I don't know what I was picturing for your future," said Ambrose as he accompanied Raymundo down the long corridor, "but it certainly wasn't you in front of a class full of students."

"In front of a tribunal, I always thought," Gavin quipped from behind. With little else to do, he'd naturally gravitated to that place most interesting: a slight distance behind the two least stable individuals he'd ever known. "You might have smartened up a bit, though. I take it you *know* you're dressed like a vagrant?"

Ambrose snorted in amusement, and Raymundo shot them both a glare. "At least I've got something better to do than pick the crusty bits off my feet," he said, referring to the unpleasant malady that Ambrose had acquired in one of their more recent forays. Then he turned his attention to Gavin. "And just how good is it being a groundskeeper? Everything you were hoping for?"

"I am not a *groundskeeper*!" Gavin protested. "I'm in the Department of Unusual Botany—I grow the plants that you'll be using in your classes!"

Raymundo scowled. "*Farmer*, then."

"All I meant," Ambrose pressed on, his lip twisted sourly, "was that I can't believe somebody thought it was a good idea to have you teach the next generation. I can only assume the administration want them either dead or permanently traumatised by the experience."

"Just what, in the great cosmic machine, do you think I'm going to be doing to them that our professors didn't do to us?" Raymundo demanded. He pointed towards the heavy book carried underneath his arm. "At least I'm taking this seriously. Do you remember old Professor Abernathy? He couldn't have given two figs what we learned—fell asleep in most classes and we all snuck out!—and I don't even remember which class it was supposed to be!"

"Magical languages," Gavin recalled unhappily.

"That might have been useful last year," Ambrose muttered bitterly. "Might have saved my feet from this damned affliction!"

"It was a swamp," said Gavin. "Wandering into a swamp is a bad idea, no matter what language the directions are in."

"Well, it was a magical swamp in a magical world," Ambrose replied indignantly. "I thought it might have been different."

"The magical worlds are *always* different," said Raymundo with a grimace. "Rarely are they *different* in a good way."

They reached the door to classroom eighteen of the academy's Vincent wing, and could already hear the animated chatter of a room of excited students; it sounded as though the class had already arrived.

The three wizards turned to each other, sharing a look of confusion.

"Must be a trap," said Gavin. "No other reason they'd all be on time. When did you ever turn up on time?"

"I'm not even turning up on time now," Raymundo admitted without shame. "But I'd still expect to see some stragglers."

"Very disappointing," Ambrose judged. "Something's wrong with students today."

Raymundo adjusted his grip on the heavy book he carried, took a deep, steadying breath, and resolutely stepped into the classroom of cheerful students with his worried colleagues staring after him.

The door swung itself closed.

The classroom itself was a wide, pleasant space, with big open windows looking out onto the academy grounds below. With the curtains drawn wide there was more than enough sunlight entering the room to make the overhead glow-lights completely pointless.



The children quietened immediately, quickly taking their seats and looking on expectantly. Raymundo glared at them suspiciously, trying to figure out exactly what it was they'd done. Nothing obvious—they were a clever lot—and he decided to press on with his plan. "Hello." "Good morning, Professor," they all said in unison, and Raymundo nearly shivered; this was getting creepy, even by his standards.

He did a rough count: there were eleven of them. His eyes narrowed.

"Where's the other one?" he asked. "Why aren't you sitting in groups?"

They looked confused, and one girl even put up her hand. He nodded for her to go ahead with whatever it was she wanted to say.

"What do you mean, Professor?" she asked, appearing to look genuinely confused.

"There's eleven of you," Raymundo said, dropping the heavy book on the oaken desk at the front of the room and punctuating the statement with a heavy thud. "And you're sitting... together."

That part was particularly unnatural;

someone might have just died, after all, but sitting in groups would still be normal.

They had the decency to look unhappy; almost mournful. It was the same girl who continued to speak. "There was an accident in last year's class on aggressive magical creatures."

"Was it a gryphon?" Raymundo asked. He recalled that the same class had claimed three students in his own year; the brutish creatures could literally smell fear, and it made them feisty. The class confirmed his suspicions with a sullen nod.

"Well, you'd best group up and get over it," Raymundo told them. "There's only ever going to be more of it."

For some reason they all looked at him with fear, as if he'd said something surprising. He supposed he might have done—ugly truths were always something that went untalked about—but while Raymundo was many things he was not shy of reality. He opened the big, heavy book to the first page, and frowned.

"Welcome to Ecological Occultism," he read in monotone, "I am your professor, Professor Raymundo."

He looked up, finding the same girl had her hand raised again. "What is it?"

"I've already done the roll call, Professor," she said, and pointed to a piece of slate laying on the desk. It held a list of eleven names, with eleven ticks next to them; Raymundo stared at it with disapproval.

"What's your name?" he asked.

"Herminia Berry," she replied without hesitation, and was evidently so pleased with herself for having done so that she finished with a short nod. Raymundo took note of this and developed an instant dislike for the girl; she was a know-it-all, the sort of person who knew just about enough about everything to confidently set themselves against any challenge. She was the sort of person who'd think she had everything in hand, right up until it all went sideways, and then have no idea what to do. Dangerous to herself, to her group, and anybody else around her.

He smiled at her, and she smiled back; only three of the students regarded his grin with the sort of concern it warranted.

"Who here wants to be a gardener when they graduate?" he asked, looking around the classroom expectantly. The students met his expectations by remaining quiet; there wasn't a Wizard in the whole world who wanted to deal with pot plants all day long. "That's what I thought. Put your books away, we're going off-curriculum."

"But sir..." called out Herminia, not even bothering to wait this time. "Professor! We've already been studying!"

"That's good," Raymundo replied, "if we run into a dangerous shrub you'll be the first one I call on."

There was a tittering of laughter surrounding this, but a boy raised his hand amidst it. "Sir, speaking of plants, what happened at the Ent Moot?"

The class fell silent, breathless, as though they were afraid of what asking the question might result in. Whatever their first year had been like, it was clear that their teachers had failed them; they weren't brash enough to be Wizards, and at least one of them was too clever

for her own good.

"I set them on fire," he replied.

The students paused, trading glances amongst themselves; clearly they hadn't expected an answer.

"But why?" the same boy persisted.

Raymundo looked at him as if he were simple. "Because wood burns."

Herminia decided to make her own contribution; her sort always did. "I think what Dom means is... how did you figure out their plans, sir?"

"Solid investigatory technique," he replied, tapping the side of his nose conspiratorially.

That was a lie, of course, it had just been a happy accident resulting from the usual disagreements. Ambrose had been lamenting his newly festering feet to the point that Raymundo had decided to go somewhere else, and what with one thing leading to another they'd inadvertently destroyed the whole Entish invasion plan and saved the local Gnome population from certain slavery and slaughter.

Naturally they'd taken credit for it, but the Gnome King had decided to give them all medals for their bravery, and that was the kind of story that got around. Stab a rampaging god in the throat with





a broken bottle and nobody says a thing, burn down a forest of sapient tree-men and that's all people can talk about.

A few minutes later, and the whole class had been relocated to the Academy's grounds. The extensive grounds of Lyons Park were adjacent to the Vincent wing, and provided the ideal location for the kind of teaching Raymundo was best suited for.

"Alright, students," he announced once his cigarette was burned and crushed unflickeringly into the moist ground. "You'll learn that I am very much in favour of practical learning."

That girl's hand went up again, only to slowly descend beneath a withering glare. A smaller, quieter boy whispered something to her a moment later, only to receive a sharp elbow to the ribs.

"And," Raymundo continued, ignoring the grunt of pain, "I'm willing to keep it topical. Each of you will be facing off against your very own Ent!"



The students looked around dumbly, apparently expecting an army of Ents to pop into existence at any moment. The other boy—Dom or something—didn't bother to raise his hand to ask the next question. "Where are they?"

Raymundo broke into a wolfish grin. "Fortunately for you lot, we'll be using practice Ents for today. That'd be *trees* for the slow ones."

"But this is a *garden*!" protested the smaller boy who'd received an elbow to the chest. "We can't just start casting spells on the trees."

Raymundo raised an eyebrow at the lad, wondering why he'd think something like that would matter. "Why not? It's part of a class—my class, I'll note—and I'm the one telling you to do it. This is education!"

"But what are we supposed to do?" called out the annoying girl. "There's nothing about this in any of our books!"



She said that with the kind of authority that came with being the sort of person to actually read things ahead of time.



"Pick a tree of your very own," Raymundo replied, jabbing his finger in the direction of several as though it should be obvious. "Kill the tree. You get points for time, not for style. Just try to avoid killing the rest of us while you're at it."

That was about all the push the students needed to go off and destroy the gardens, leaving Raymundo to stand there and watch, puffing away on a fresh cigarette while he did so. A few of them—that annoying girl included—went about things in a more creative way than usual, transmuting the practice-Ents into water or air. Most went with fire as their stand-by, immediately causing a small

forest fire to break out.

Gavin arrived a few moments into the inferno, tugging down his own hat in horror at the scene. "What," he shouted as he rounded on Raymundo, "have you done to the park? These are your students? Why are you letting them destroy everything?"

Raymundo looked back, much calmer than Gavin, although that was the situation more often than not. "This," he explained with a sweeping gesture towards the scene, "is indeed my class; you are witnessing Ecological Occultism practical experiment number one."

"Number one?" Gavin echoed, paling. Raymundo replied with his wolfish grin.

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“Do not be alarmed! We are Professional Wizards!”

Eight words that can clear an area of any sane people who hear them. It is widely considered, amongst the non-magical community, that the least alarming thing about a Wizard is his pointy hat, but only when the owner isn't attached, and even then it's worthy of a degree of caution. Wizards, it is thought, are a lot like natural disasters: better when they're happening to someone else, and best when they're happening to exactly the right someone else. For this reason alone they're not completely useless, and it is hoped to one day discover the existence of a second reason as well. Possibly even a third.

Grimoire follows the tales of these magically-empowered narcissists as they seek to fulfil whatever requests are made of them, no matter how bizarre, pointless, or clad in red-tape they are, and while there may indeed be a dangerous villain, the typical adventure is most commonly fraught with perils of the Wizards' own making.

In addition to the basic rules, this guide offers several suggestions on settings that may be run with the system, including placing the Wizards in the roles of Students, Graduates, or Professors of a Wizarding Academy, as members of a shady and secretive Wizarding Circle, or as Managers of a desperately disorganised seaside resort.



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