



Princes & Dagabonds



John Grumph



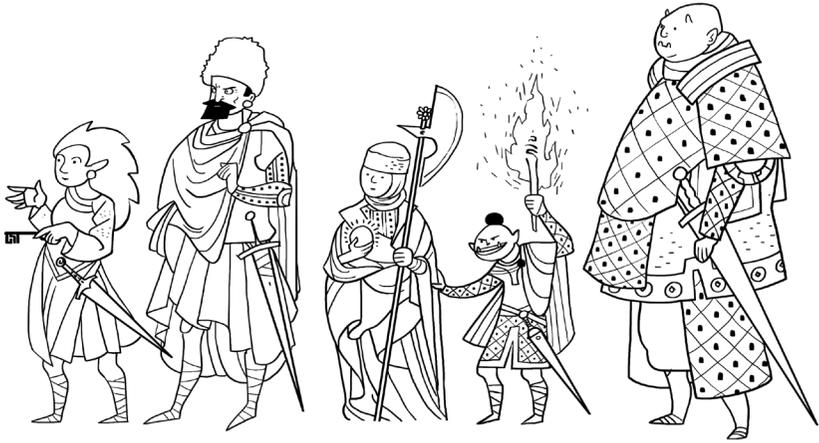
Princes & Vagabonds

TEXTS, ARTS AND TRANSLATION: John Grümph
(not my first language... so sorry)



PRINCES & VAGABONDS is a role playing and adventure game, inspired by the original rules of the Ancient One we all love, located in a medieval and fantastic world. It owes to many other games and to many other authors who have shaped the author's reflections for years. Thanks to them. To play, each player and the gamemistress need two d20, a few d8 and d4. For starters, players need to create a character, which is their avatar in the game, while the gamemistress must prepare an adventure.





A character is defined by his name, level, race, class, hit points and equipment. Its level defines its power and reputation and increases with experience and adventures. Its race and class give him special talents in various fields, such as combat or magic. Its hit points measure his ability to withstand the vicissitudes of adventure and battle, while his equipment allows him to be more effective or to protect himself.

A character is first described by his abilities. Each one has a score, from 0 to 10, and indicates the character's natural abilities in certain areas. The six abilities are Strength, Dexterity, Constitution, Intelligence, Wisdom and Charisma.

First, the character is level 1.

The player must distribute 18 points among his six abilities, with a minimum of 0 (very bad) and a maximum of 5 (very good). The abilities increase with the experience – the character gains an ability point, to place as the player wishes, for each level he wins.

The player chooses a class (bard, fighter, paladin, ranger or thief) and a race (elf, goblin, human, dwarf or ogre). She notes the various abilities her character knows, as well as his class bonus.

Finally, the player can determine the number of hit points of her character ($1d8+8+\text{Constitution}$ at first level) and note his movement speed (which is equal to 30', in general). Then, she can fill his inventory by selecting his armor (which will indicate his armor class from 3 for heavy armor to 7 for light armor), his weapons and various useful equipment. The character speaks one language for each point of charisma.

The adventure can now begin.

Most in-game situations can be resolved simply by embracing the logic and coherence of the game world; the players must be clever, cautious, thoughtful, determined; the gamemistress must be fair, flexible, attentive, frank.

When circumstances require, players must roll the dice. There are three types of rolls: Abilities rolls, Damage rolls, and Initiative rolls. Rounding numbers, simply ignore all the digits after the decimal point.

Abilities rolls always work the same way, whether it's an attack roll, a physical feat roll, a skill roll, or a saving throw: the player throws 1d20, add the appropriate ability score and applicable modifiers, and must score a total score of 20 or greater. This is a major success. Otherwise, it is a minor success or a minor failure. A result of natural 1 indicates complete failure; a result of natural 20 a brilliant or exceptional success.

ATTACK ROLL:

$1d20 + \text{ability} + \text{opponent's armor class} \geq 20$

PHYSICAL FEAT ROLL:

$1d20 + \text{ability} + \text{character's armor class} \geq 20$

SKILL ROLL:

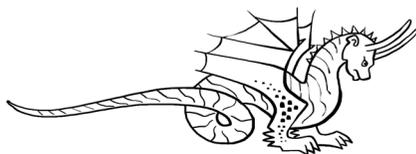
$1d20 + \text{ability} + \text{class bonus} \geq 20$

SAVING THROWS:

$1d20 + \text{ability} + \text{class bonus if applicable} \geq 20$

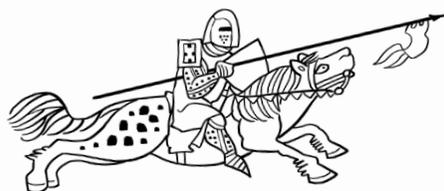
If the circumstances are favorable, the character gets an advantage to the roll: the player rolls two d20 and takes the best result. If, on the contrary, the circumstances are unfavorable, the character gets a disadvantage to the roll: the player rolls two d20 and takes the worst of the results. Sometimes, the characters benefit from various modifiers: magic bonus, situation malus, etc. Most of the time, these modifiers are equal to +/- 2 and do not exceed +/- 4.

In rare cases, a character and an opponent perform an abilities roll in opposition: the one who gets the best result wins.



Damage rolls, whether it's an attack, a poison, a trap, or a natural hazard, involve rolling one or more d8s or d4s, adding them together, possibly add a damage bonus (equal to half of the ability considered, Strength or Dexterity) and subtract the sum from the target's hit points.

An initiative roll is made once at the beginning of each encounter. The player rolls 2d8, adds the Dexterity and armor class of her character. Some classes offer a bonus to the roll. One must obtain the highest possible, not only to act first but also to try to get a second action in the round.



All the characters are adventurers, striders of the world, travelers, mercenaries, explorers. There is no room in the group for library rats, master craftsmen or ecclesiastical leaders. They all know how to fight properly and possess, moreover, very useful talents in the field.

BARD. The bard is a field scholar, someone who knows the legends and knows how to listen to news and rumors from around the world. He is also a leader of men and a pleasant and attentive fellow. He has a +3 class bonus. He applies this bonus on saving throws to resist magic and mental and social attacks. Once between two breaks, the bard offers an advantage to one of his allies who can hear or see him. In addition, the bard can cast arcane spells.

FIGHTER. The fighter is a professional of war and battle. This is where he is the most efficient and the most useful. He has a +4 class bonus. He applies this bonus on saving throws to resist pain, poison, sickness, fatigue and massive hazards. The fighter rolls 3d8 for his initiative. Once per turn, it deals 1d4 points of damage to an enemy in sight (as for the maneuver). In addition, he can choose a class of weapons (blades, axes, hammers and masses, flails, spears and sticks, bow, crossbow) – he has a +2 bonus on attack and damage rolls when he handles these weapons.

PALADIN. The paladin is a soldier serving a church and a deity (or pantheon). He is generally a loyal, upright, inflexible and merciful person who respects the social hierarchies and the orders of his superiors. He has a +3 class bonus, which he can apply to all his saving throws. The paladin can always choose to take damage hurled to an adjacent ally. In addition, the paladin knows the prayers of divine magic.

RANGER. The ranger is a traveler who knows well natural environments (including the streets and roofs of the cities). He knows how to move effortlessly and without leaving a trace, letting himself be carried by his intuition and his understanding of the world. He has a +4 class bonus. He applies this bonus to saving throws against natural hazards and magic effects. The ranger has a movement speed of 40' and ignore the effects of difficult terrain. Moreover, for each action, it can shift 10' instead of 5'. Finally, rangers ignore the cover of their targets when they attack from a distance.

THIEF. The thief is a raider, a scout, an assassin, a spy – all useful functions in armies and adventures parties, but badly seen by the rest of the society. He has a +6 class bonus, which he applies to saving throws against sudden hazards, zone attacks, and poison. The thief has a damage bonus equal to $1d8 + \text{Reflexes}$ each time he has the advantage against an opponent. For a maneuver, he disappears from the sight of his opponents if he is less than 10' from a place to hide (shadow, furniture, corner ...) and he remains hidden until he attempts any action.



The characters may belong to one of the five races that make up civilized society. Each race has some specific abilities, but all share a common culture.

DWARF. The dwarves are solid, stocky beings, no bigger than the elves but rounder and hairier. Their features give them a grumpy air they know how to use, but joviality, humor and sarcasm are their most important traits. They can see in the dark.

ELF. Elves are a little smaller than humans, thin and lithe, with almond-shaped eyes and slender ears. They like showy and intricate hairstyles, silky clothes and furs. They can see in the dark.

GOBLIN. Goblins are industrious little creatures, astute and solid, whose stories of families and clans are incomprehensible to other peoples. They love neat jobs and teamwork. They can see in the dark.

HUMAN. Humans are probably the most numerous, but also the most stormy, susceptible and resentful of all of the five races. It is not always easy to follow their many ideas or simply to trust them, but they know how to be particularly convincing. They receive an advantage on all their rolls to flannel, haggle and negotiate.

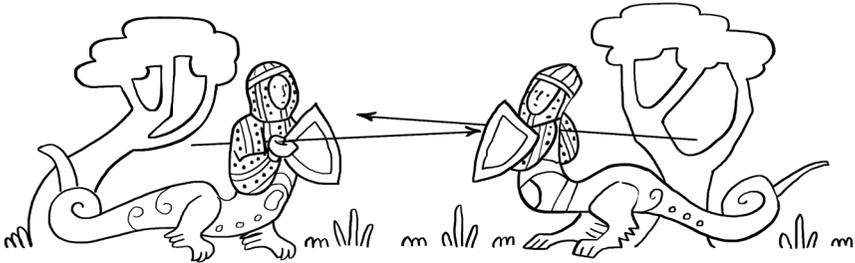
OGRE. The ogres are huge sumotoris with small black eyes, bluish skin and totally glabrous. They are tall, powerful and eat only raw meat, but are particularly attentive to the world around and to the people approaching them. They benefit from an advantage to all rolls for perception and intuition.

A character does not go bare in adventure; he must equip himself – find an armor that will define his armor class, weapons, etc. For this, the player receives an initial endowment of 100 coins.

The character's inventory is very simply managed: each item fills a slot, regardless of its size, weight or volume. An armor, a quiver full of arrows, a bag, a sword, a shield, but also a lantern, a potion, a ring, a blanket, a rope or a box of spices. The inventory has a number of slots equal to the sum of its Strength and its Constitution. However, a bag, which occupies itself a slot in the inventory, includes ten (soldier bag) or twenty slots (traveler bag). You cannot put all items there: no weapons, no objects too bulky (at the discretion of the gamemistress) and no bag itself filled with objects. It takes 1d8 rounds to retrieve an item from a bag – It's fast enough when the character has time; it's more complicated when there is an emergency. An object that is not in a bag can be retrieved and used in the same round.

Everything is paid with coins. Ten coins represent a week's salary for a journeyman; a good mercenary or a good craftsman is paid double for the same period. Trade is a matter of bargaining and haggling, the price of objects depends on part of a general category recognized by all merchants and secondly by the number of syllables in his name: a longsword (category 5 coins) costs 10 coins, while a two-handed sword will cost 20. A beautiful sword costs more, of course, but in some cases, it may bring an advantage to the character. A quality item (providing a non-magical +1 bonus) is rated at three price categories above normal. A +1 magic item is rated at four categories above normal. +2 magic items are six categories above.

Categories	Examples of items
1 coin	Small very common objects, knife, meal in hostel, simple accommodation...
2 coins	Daggers, cestus, tools, shield (armor class -1), alcohols, everyday clothes, comfortable accommodation, simple musical instruments...
5 coins	Sword, axe, hammer, light armor (armor class 7), soldier bag (10 slots), solid or specialized clothing, livestock, alchemical ingredients...
10 coins	Luxury clothing, complex musical instruments...
20 coins	Bow, crossbow, mounts, dogs, drakes, trolleys, tents...
50 coins	Median armor (armor class 5), war mounts, traveler bag (20 slots), rare or specialized tools, exotic weapons, magic potions...
100 coins	Exotic animals, vehicles, huts, minor magic items...
200 coins	Heavy armor (armor class 3), house...
500 coins	Manor, ships, intermediate magic items...
1000 coins	Fortress, palace...
2000 coins	Major magic items...

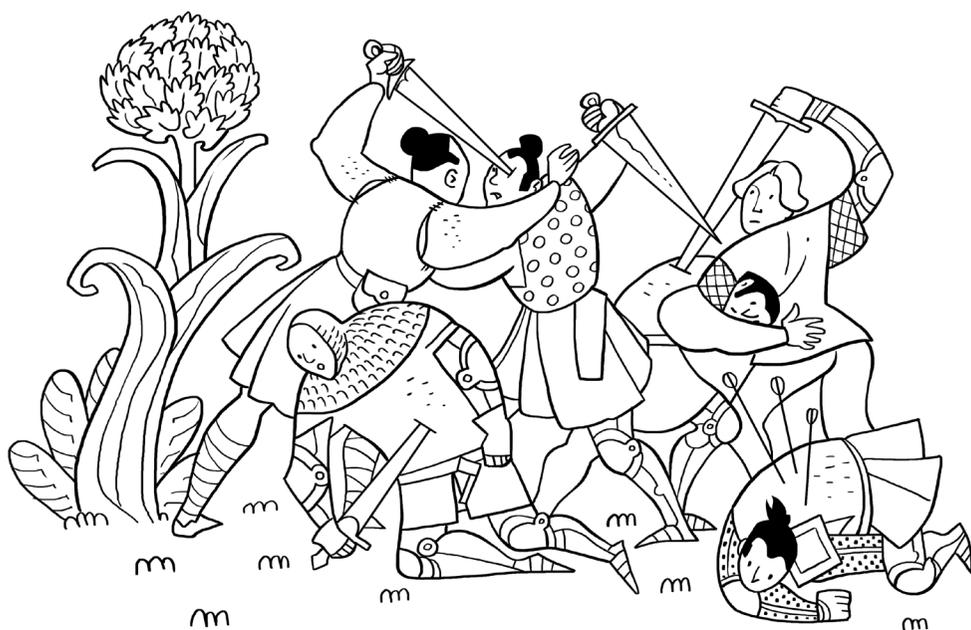


All the creatures and humanoids of the known world are defined by their alignments: a way of claiming filiation to one of the great moral and philosophical forces incarnated, among others, by the deities.

Chaotic creatures are nihilistic. They abhor order and civilization, claim arbitrariness and power, challenge absolutes, taboos, traditions, destroy works of art and knowledge, disgust social structures and deny positive values: honor, modesty, respect, mutual help. Destruction will always be better than building, whenever possible.

Loyal creatures, like most humans, elves and dwarves, value the civilization – order and justice, hierarchies, laws and codes, well-measured and well protected life in society, the implementation of community projects, the practice of the arts, the conservation of knowledge and the development of social and economic structures.

Finally, neutral creatures do not claim much more than to make their lives without chaos or benevolence coming to lecture or chagrin. Neutral creatures take care of their particular interests and make sure that they do not disturb or attract anyone's attention.





During his adventures, the character will gain experience, depending on the enemies he has defeated (which does not always mean killing them), the riches he has brought back, the dangers he has faced, the trips he has made and the places he has visited. Whenever the character gains enough experience, he gains a level.

At each level, he gets an extra ability point that the player can place where she wants – however, no ability can have a score greater than 10. In addition, he gains additional hit points. The player rolls a number of d8 equal to his level, adds 8 and his Constitution. If the new total is less than or equal to the old one, he just gains 1 hit point – he will do better at the next level.

The other great way for characters to progress is to find treasures and magic objects, very commons and with properties as diverse as unexpected.

XP to pile to go to	Level
0	1
300	2
900	3
2700	4
6500	5
14000	6
23000	7
34000	8
48000	9
64000	10

Of course, the characters do not gain experience resting their buttocks on a inn stool. They will take risks and go to battle. A encounter is resolved in rounds, so that all adversaries can act at least once before a new round begins.

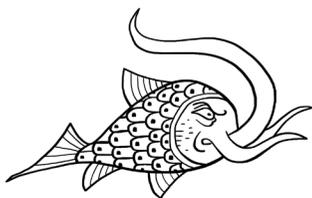
Once at the beginning of the fight, everyone determines their initiative by rolling 2d8, to the result of which the player adds the class of armor and Dexterity of her character. People act from the highest initiative score to the lowest and start again. Initiative will certainly change regularly during the fight and it is important to keep its exact account.

A character can perform an action on his turn to attack, perform a feat, use a skill, cast a spell, and so on. He can exchange his action for a maneuver. If at any time his initiative is equal to or greater than 20, he receives a second action at an initiative rank lower by 20 (at 2 for an initiative of 22). He can only get one more action per turn.

A character can perform a maneuver per turn. A maneuver allows him to perform some sort of minor or secondary action, such as moving his speed, picking up an object on the ground, getting up, drinking a potion, etc. For a maneuver, a character can swap his place with another adjacent person or drag him 5' while accompanying him. If the target is not consenting, the player must make an attack roll (but it is not an action).

A character can also use his maneuver to give himself a +2 bonus on the next roll (self or ally) or to deal 1d4 damage to an opponent in sight. This damage receives no bonuses (magical for example) and does not affect creatures that are immune to normal attacks.

There are certain things that a character can do in a round without costing him any action or maneuver, such as giving orders or advice to an ally, releasing an object from his belt or unsheathing a weapon. In many situations, actions like opening a door on the fly are also free actions. Class talents are usually free actions, such as bard encouragement, fighter bonus damage, or paladin protection.





Once per round, the player can choose a bonus; the gamemistress rolls a penalty. Taking a risk is never an obligation for the players. The player can choose a bonus at any time of the round – most often before the first action of her character, but it is possible to wait for his second action at the end of the round. She chooses, for bonuses rated *, whether she applies the effect to her character or to one of his allies. If the bonus and penalty obviously cancel or contradict each other, the character simply ignores the penalty.

Bonus	1d8	Penalty
Armor class -2 *	1	Armor class +2
Damage +1d8	2	Damage -1d8 or Level damage received
Second maneuver	3	Loss of the next maneuver
Ignore a disadvantage *	4	Give an advantage to an opponent
Initiative +1d8	5	Initiative -1d8
Attack roll +2 *	6	Attack roll -2
Feat or skill roll +2 *	7	None
Hit points +2	* 8	None

A character who attacks an opponent rolls 1d20 and adds the target's armor class. He then adds his Strength if it is a melee attack or his Dexterity if it is a ranged attack. Finally, he adds any applicable modifiers (such as magic bonuses). On a roll of less than 20, the character deals 1 damage per rolled dice. The player counts all the dice, but none of the bonuses. On a score equal to or greater than 20, the player can roll all the damage and add bonuses. Damage is subtracted from the target's hit points.

A character gets an advantage if he surprises his opponent, if this one is on the ground or if he manages to get behind him while an ally has already attacked the same target upfront this round).

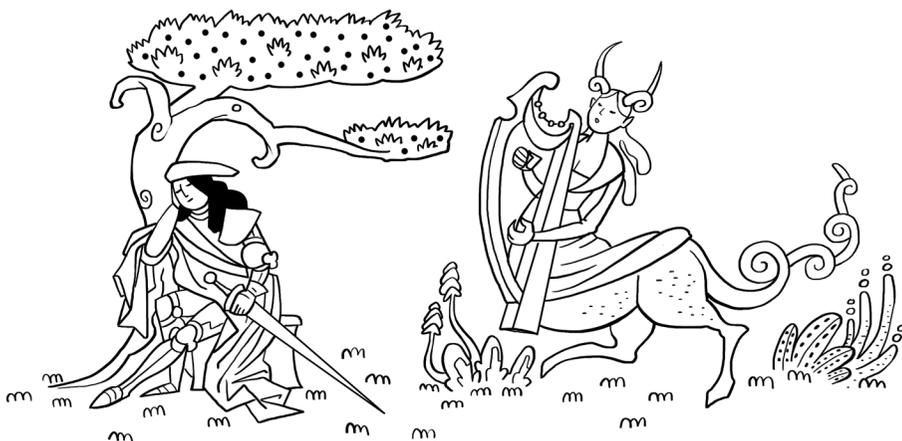
There are three combat styles that determine the damage dealt and the number of dice that the player can roll. The opponents of the characters directly throw the damage indicated in their description.

COMBAT WITH ONE-HANDED/MEDIUM WEAPONS (AND A SHIELD). The character deals 1d8 damage to which he adds half of his strength score in melee and half of his Dexterity score at range. He wears a shield that gives him a bonus of 1 to the armor class (reducing it by one point). It can be noted that a medium ranged weapon (short bow) does not discourage the use of a large shield attached to the forearm.

COMBAT WITH HEAVY AND TWO-HANDED WEAPONS. The character cannot use a shield. He deals 2d8 damage to which he adds half of his Strength in melee and half of his Dexterity at range. However, he has a disadvantage to all his physical feat rolls because of the bulkiness of his weapon.

COMBAT WITH TWO WEAPONS. The character handles two medium weapons or a light weapon and a medium weapon at the same time. This technique also includes the use of staves and spears, as well as hand-to-hand combat. A short bow can also be used in this way. Each round, the character chooses whether he attacks with finesse or power. Finesse attack allows him to relaunch the attack roll if the first roll has failed (it is, technically, the equivalent of an advantage, but it is not one). It deals 1d8 damage, but does not add any abilities bonuses. Power attack allows him to deal 2d8 damage without any bonuses.

Light weapons always inflict 1d4 damage. A character who fights with his bare hands is considered using two weapons (see above), but he takes 1d4 damage per attack against an opponent with a weapon.



Most attacks deal physical damage. Some weapons or creatures deal specific damage. In addition to losing life, this damage causes special effects in case of a major hit on the attack roll.

ACID. The armor class retrograde a point or the character loses a piece of equipment.

COLD. The target moves only half of its speed until the end of its next turn (not cumulative).

ELECTRICITY. The target is stunned and receives a disadvantage to all his actions until the end of his next turn (not cumulative).

FIRE. The target takes 1d8 continuous fire damage (not cumulative) until he succeeds on a saving throw.

NECROTIC. The damage cannot be healed naturally.

Resistance to one type of damage halves all damage of this type, as well as their specific effects. An invulnerability cancels all damage and effects.

On a natural 1, the character must choose if he suffers 1d4 points of damage per level of his opponent or if he ends up on the ground having lost his weapon. On a natural 20, the character inflicts twice the damage and his opponent is on the ground.

A character on the ground inflicts a disadvantage to all opponents who target him from a distance, but offers an advantage to all opponents who attack in melee. Himself is at a disadvantage to the attack, unless he uses a specific weapon. It takes a maneuver to get up.

At 0 hit points, extras and creatures are killed or seriously injured (20 or more on the attack) or stunned (on less than 20). At 0 hit points, a character loses half of his initiative, falls to the ground, loses his next action, and must roll a saving throw to avoid falling unconscious. He also suffers a wound, which gives him a penalty of -2 to all his Ability rolls. Any serious attack (20 or more) against the character while he is at 0 hit point, inflicts an additional wound (with the same effects – including a cumulative penalty of -2). Other attacks (less than 20) have no effect.

It takes an action and a successful Wisdom roll to get an adjacent ally out of his unconsciousness. The use of the combat bonus *Hit points +2* has the same effect.



nce per combat, a character can gain 1d8 hit point by level using his action and taking a second wind.

At the end of a fight or scene, the characters can take a break. They regain 1d8 hit points and can benefit from additional magic care.

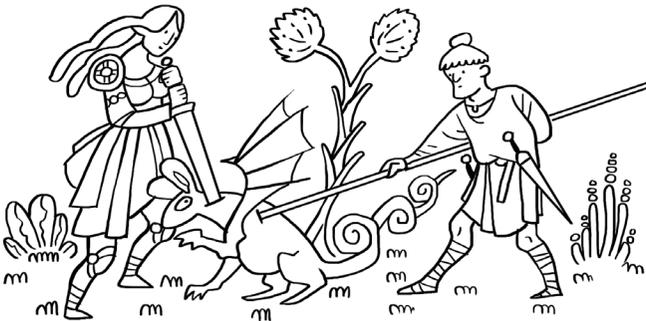
When they can enjoy a quiet night and a few hours of tranquility, the characters take a rest. They regain 1d8 hit points by level. In addition, if the player gets a double on her d8, she allows her character to get rid of a wound (one per night at most).

If the characters decide to give themselves a real reprieve, they make a halt. They regain all their hit points and get rid of all their wounds. However, it is very common for creatures in the region to reappear, for dungeons to repopulate, and for the great villains to advance their schemes.

Bards and paladins cast spells. Each spell is a combination of, more or less complex, gestures, postures, hand movements and incantations pronounced aloud, that the caster learns by heart, a bit like martial arts kata.

Spellcasters learn spells in order from the simplest (level 1 spells) to the most complex spells (level 4 spells) as they progress themselves in their power levels. Thus, a bard must reach level 7 to be able to master level 4 spell shapes and cast them. However, a character capable of casting spells of a given level knows them all and masters words and gestures. He is only limited by the number of spells he can cast during the day without getting tired: it is the number of spells matrix he is able to charge with magic energy during a rest. This number is defined by the character's level, as shown in the table below, to which can be added an additional number of matrix equal to a quarter of the bard's Charisma or a quarter of the paladin's Wisdom.

Level	Matrix			
	1	2	3	4
1	1	—	—	—
2	2	—	—	—
3	3	1	—	—
4	4	2	—	—
5	4	2	1	—
6	4	2	2	—
7	4	3	2	1
8	4	3	3	2
9	4	3	3	2
10	4	4	3	3



The caster does not need to learn spells in advance – just triggering a matrix of a given level by associating it with a spell of an equal or lower level. As long as the character has energy-charged matrix, he can cast spells. A caster is always very careful not to cast spells unnecessarily whenever he can achieve the same results by acting on his own. A caster who is immobilized, tied, or silenced (for example by the spell of the same name) can not cast spells – he does not have the freedom of movement necessary to physically shape the spell.

Spell targets of a caster may sometimes be allowed to make a saving throw to reduce or negate the effects of the spell. The caster whose spell was canceled in this way still spent the matrix – it counts as a completed casting.

Some spells can be used in two distinct ways: a normal form (eg *Light* or *Blessing*) and an opposite or inverted form (*Darkness* or *Curse*). In general, casting a spell of one form cancels the effects of the opposite form.



BARDS CAN CAST THE FOLLOWING LEVEL 1 SPELLS:

AURA READING. The bard determines the nature of beings and objects within wisdom $\times 5'$ of him. He can thus know if an item is magical or if a door has been enchanted – however, he cannot know the nature of the magic, but only detects its presence in the form of a weak luminous aura. The bard can also know the alignment of living creatures within the range of the spell: a dark aura for a chaotic creature, a clear aura for a loyal creature, and no aura for a neutral creature. The bard can only determine the alignment of the creatures, not their intentions towards him. The effects of the spell end at the next break.

DISARM. The bard takes an object from the hands or the belt of an opponent. He can get rid of it by throwing it away or appropriating it. The target has a saving throw.

IMBALANCE. The Bard repels an opponent within 30' of him and force him to move away by level $\times 5'$. If the target misses a saving throw, he is also on the ground.

LIGHT. The bard creates light in a radius equal to his Intelligence $\times 5'$. This light surrounds him without emanating directly from him, but accompanies his moves. He can choose to cast the spell on an item or place – the glow remains focused on the target. The effects of the spell last until the next break, but the bard has the choice to vary the intensity, at will, brightening or weakening the light or even extinguishing it.

MAGIC MISSILE. The bard casts a silver arrow at a target at 250' or less. The projectile automatically hits and deals $1d8 + \text{damage level}$ – the d8 is explosive: the player has to reroll the 8's and add the new result to the total. When the bard uses a level 2 matrix, he can launch two projectiles at a time; he can throw three with a level 3 matrix.

MINOR ILLUSIONS. The bard creates an auditory, visual and/or olfactory illusion within a radius equal to ten times his Wisdom score. The illusion does not move and lasts a short time ($1d6 + \text{level rounds}$).

PROTECTION AGAINST SPIRITS. The bard extends a protection area against the magical creatures within 5' around him, who moves with him and of which he is the center. Magical creatures, materialized or intangible, that enter the circle receive a disadvantage to all their rolls. Creatures that act from outside the circle, for example by firing projectiles, are not affected. The protection lasts until the next break. The effect radius goes to 15' if the bard uses a level 3 matrix.

SHIELD. The bard raises a spiritual shield that grants him a AC 4 until the next break.

BARDS CAN CAST THE FOLLOWING LEVEL 2 SPELLS:

2 BLIND. The bard blind a target within sight. This one must make a saving throw or he is considered to be plunged into darkness for 1d8 rounds (speed reduced by half, disadvantage to all melee attacks, ranged attacks impossible).

FEAST. The bard creates enough food and water for himself and a number of companions equal to his level. The food is good until the end of the next rest, then pass up quickly.

JELLY. The bard creates a space of about 10' wide (10x10x10) filled with a kind of jelly. If he casts the spell on an area already occupied by creatures, they can make a saving throw (Dexterity) to throw themselves out; in case of failure, they are caught in the gelly. It is impossible to move or act normally in the gelly. Each action taken requires a successful Intelligence roll – only 5' can be moved and the creatures stuck have a disadvantage to all their characteristic rolls.

KNOCK. The bard blocks in a closed position a door or gate that is within 25' of him – if the door was open, it closes abruptly, pushing the creatures out of the room. The effect of the spell lasts until the next break. Only a creature with a hit dice greater than or equal to the bard level +3 may attempt to smash it.

LEVITATION. The bard or one of his allies starts to float a few inches from the ground. He ignores difficult terrain and moves a little faster (+5'). He can rise vertically above the ground to a height equal at most to the level of the bard.

LUCK. The bard must touch an ally to cast that spell. The latter may cast again a roll of his choice before the end of his next break. One can only benefit from one effect of this spell at a time.

NATURE TONGUE. The bard can talk with plants and animals for general information. The player can ask the gamemistress three questions about the local environment – animals and plants try to respond as best as they can, within the limits of their knowledge or understanding of the demands.

TERROR. The bard forces a target into sight to roll a saving throw against fear. In case of failure, the target flees as fast as he can until he feels safe. If any retreat is impossible, he must make a morale check: in case of failure, he surrenders immediately; if successful, he fights to the death.

BARDS CAN CAST THE FOLLOWING LEVEL 3 SPELLS:

3 CONVOCAATION. The bard invokes a spirit of nature and forces it to materialize at his side. The spirit remains until the next break or until it is destroyed or turned. He fights alongside the character or can perform simple tasks. [Summoned spirit of nature. DV3. AC5. JS+11. Spirit Touch +4/1d8+2 cold damage. Advantage on discretion.]

DIMENSIONAL DOOR. The Bard immediately carries a creature within 25' of him or himself to a destination chosen by him, 500' or less away. The magician can see the destination or know it in advance. He can also try to guess it by indicating displacement coordinates (250' north, 100' west, 50' above). If the location is already occupied by a creature or an object, the spell does not work. If the spell's target is not voluntary, he can make a save roll.

DISAPPEARANCE. The bard hides in the magical frontiers of the world. He is invisible, out of reach of spells or physical attacks, but he cannot move. As long as he retires into the frontier, the bard is aware of his physical and magical environment – including detecting anything invisible. He can rest or wait as long as he wishes, without suffering hunger or thirst.

DISPEL MAGIC. The bard creates a spherical zone of 15' radius, within sight, where all magic disappears. The effects of spells cast by bards, paladins or creatures less than or equal to the character's level are immediately canceled, along with any magical equivalent effects. The bard must roll an Intelligence roll, with a penalty of -1 per level of difference, to dispel magical effects produced by creatures of greater power. Permanent fetishes, charms, and spells stop working for 1d8 minutes.

ENERGY BURST. The bard creates a small ball of energy he can project towards a target in sight. The moment the ball touches its target (or as it disappears from the magician's sight), it explodes into a terrifying wave of intangible energy 36' in radius. The discharge deals 1d8 damage per level of the bard to each creature in the area of the explosion. Creatures can make a saving throw (Intelligence) to resist the wave – if successful, they reduce the damage taken by half. Spiritual discharge is a dangerous spell: if the ball explodes too close to the bard, he and his allies may be affected.

IMAGE MIRROR. The bard creates four absolutely identical illusory copies of himself, which randomly take place around him and perform exactly the same movements and actions. These images remain at his side until they are erased or until the next break. Each attack that targets the bard automatically hits one of his copies and wipes it off – the attacker does not need to make an attack roll, but whatever happens, he does not hit the bard directly. The bard cannot recast this spell as long as there are still pictures of himself at his side. The bard can choose a character other than himself as the target of the spell.

IMMOBILIZATION. The bard can cast this spell on a single target or group, affecting up to four targets. The spell affects the humanoid creatures. Targets can make a saving throw to escape paralysis, but if the bard targets only one creature, the creature suffers a disadvantage to its saving throw. The target is paralyzed until the bard's next break: he can no longer act, speak, move, but he is conscious and normally perceives his environment.

TELEKINESIS. Until the next break, the bard can move objects by telekinesis within Constitution $\times 5'$ from him and up to 10 kilograms (or an inventory line) per point of Intelligence. It's usually a work in force. A dexterity roll may be needed to perform more delicate tasks.

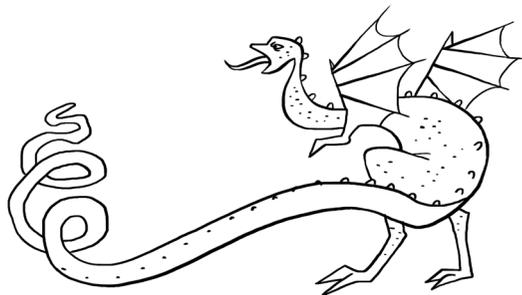
BARDS CAN CAST THE FOLLOWING LEVEL 4 SPELLS:

4 METAMORPHOSIS. The bard can cast this spell on himself or on a target in sight. If the latter is not voluntary, he can make a saving throw (Intelligence) to cancel the effects. The target takes on the physical appearance of another creature or person, whether it is a dragon or a frog, whose hit dice are equal to or below his level. His armor class, his hit points and his mental abilities (Intelligence, Wisdom, Charisma) do not change. He enjoys the physical benefits of the creature, but not her special abilities or immunities. A character transformed into a frog can breathe underwater; in dragon, he can fly but not spit fire; in giant ice, he will benefit from a prodigious strength, but not from his immunity to the cold, etc. The target of the spell cannot cast spells or use its special or class abilities as long as he is transformed. The spell lasts until the next rest, until it is dispelled or until the target is killed.

MAGIC EYE. The bard invokes a magical eye – a round, white sphere the size of a human eye, which levitates above the ground, up to the bard's face height. The eye follows the bard until the end of the next rest. When the bard concentrates, he sees and hears through the magical eye and can detach him, at the speed of a man running, to a distance of a 500'. The eye is hard to detect, has 1 hit point and AC5.

SPEED. The bard affects a number of creatures equal to his Intelligence. Until the next break, these creatures act twice as fast – their speed is increased by 2, they receive a bonus of 2d8 in initiative and gain an additional maneuver per turn.

DARKNESS VISION. The bard affects a number of creatures equal to his Intelligence. Until the next break, the targets see in non-magical darkness as in broad daylight. The bard also sees in the magical darkness.



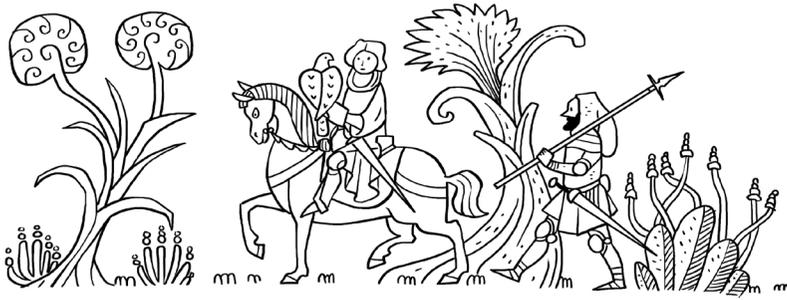
1 PALADINS CAN CAST THE FOLLOWING LEVEL 1 SPELLS:

CHARM. This spell affects all intelligent humanoid creatures. The undead are immune. The target of the spell must make a saving throw to cancel the effects of the spell. In case of failure, he considers the paladin as a friend, defends him or vouches for him. If the paladin speaks the creature's language, he may ask for services provided that they are not contrary to the security of the target. Affected creatures may or may not choose to follow the paladin depending on the circumstances and their activities – if he returns later and they are still affected, he remains a friend. Creatures with Intelligence equal to or greater than 3 may make a new save roll after each rest. Lower Intelligence creatures can roll after each halt. Creatures with Intellect equal to 0 are limited to a new roll every month, at a minimum. The spell takes effect as long as the target fails a saving throw or until the spell is canceled by a *Dispel Magic*. Once the spell is dispelled, the target creature may react differently depending on how the paladin treated it: extreme violence or unwavering friendship – and all the feelings in between.

COMFORT. The paladin arranges an indoor or outdoor space, the size of a small room, so that it is perfectly comfortable and protected. Fire can be made without accidental release of smoke; odors do not spread far; the general temperature can be adjusted; protection against rain or wind is effective regardless of their nature. Characters who take a rest in these conditions can gain 2d8 additional hit points.

ELEMENTAL RESISTANCE. The paladin touches an ally and grants him resistance against one type of elemental damage (acid, electricity, fire, cold or necrotic) until the next break. If the paladin casts the spell with a level 2 matrix, it gets the same effects on an ally within sight. If he casts the spell with a level 3 matrix, he affects all his allies within sight.





FORBID. The paladin places a glyph of guard on the lintel of the main door of a house or building. Until the end of the next rest, one type of creature in particular (goblinoids, ogroids, spirits, undead, giant arthropods, etc.) cannot enter the premises, through any opening, and triggers a silent alarm if he approaches it.

LIGHT. The paladin creates light in a radius equal to his Intelligence $\times 5'$. This light surrounds him without emanating directly from him, but accompanies his moves. He can choose to cast the spell on an item or place – the glow remains focused on the target. The effects of the spell last until the next break, but the bard has the choice to vary the intensity, at will, brightening or weakening the light or even extinguishing it.

MINOR CURE. The moment the paladin imposes his hands, the target of the spell instantly regains a number of hit points equal to $1d8$ per level, plus his Constitution. The target of the spell cannot gain more hit points than its maximum. This spell also helps to clear a target of minor magical effects: Ghoul paralysis or the effects of a Charm spell. Casted with a level 2 matrix, it also allows the paladin to cancel *Immobilization* or *Blind* spells.

PEACE. The paladin touches an ally and drives out all fears in him, giving him an advantage over all saving throws against fear or terror until the next break. If the paladin casts the spell with a level 2 matrix, it gets the same effects on an ally within sight. If he casts the spell with a level 3 die, he affects all his allies within sight.

TALK WITH THE DEAD. The paladin can ask a question to the corpse of a creature who has been dead for less than a day. The creature responds to the best of his knowledge, but in his own language and with his natural intelligence. If the paladin casts the spell with a level 2 matrix, he can interrogate a creature dead for a week. If he casts the spell with a level 3 matrix, he can interrogate a creature dead for a month.



PALADINS CAN CAST THE FOLLOWING LEVEL 2 SPELLS:

2 ANIMAL METAMORPHOSIS. The paladin can cast this spell on himself or on a willing target. The target takes on the physical appearance of an animal whose hit dice are equal to or below its level. His armor class, his hit points and his mental abilities (Intelligence, Wisdom, Charisma) do not change. He enjoys the physical benefits of the creature: a character transformed into a frog can breathe under water. The target of the spell cannot cast spells or use its special abilities as long as it is transformed. The spell lasts until the next rest, until it is dispelled or until the target is killed.

ANTIPOISON. The paladin touches an ally and protects him from venoms and toxins, giving him an advantage over all poison saving throws until the next break. If the paladin casts the spell with a level 2 matrix, it gets the same effects on an ally within sight. If he casts the spell with a level 3 matrix, he affects all his allies within sight.

BLESSING. The paladin affects allies within 15' of him. These allies must pay attention and cannot be engaged in any other activity than the possible surveillance of the surroundings – no combat or other complex actions. The paladin grants them a +1 bonus to all morale and fear saving throw. They also get a +1 bonus to their attack rolls as well as any damage they may inflict in combat. The effects of the spell last until the next break.

IMMOBILIZATION. The paladin can cast this spell on a single target or group, affecting up to four targets. The spell affects the humanoid creatures. Targets can make a saving throw to escape paralysis, but if the bard targets only one creature, the creature suffers a disadvantage to its saving throw. The target is paralyzed until the bard's next break: he can no longer act, speak, move, but he is conscious and normally perceives his environment.

INVISIBILITY. The paladin can cast this spell on himself or on any person or object within sight. The target becomes instantly invisible – if it's a person, everything he wears or holds in his hand or in his arms becomes invisible until he lets go of it. A source of light becomes invisible, but the light it produces remains visible. The target remains invisible until the next break or until he performs an offensive action or casts a spell.

NECROTIC TOUCH. The paladin casts the spell on himself. Until the next break, he deals $1d8 + \text{level}$ necrotic damage each time he hits a target with his bare hands. The $d8$ is explosive: you have to reroll the 8's and add the new result to the total.

PLEA TO THE ANCESTORS. The paladin contacts his ancestors for advice and knowledge. He gets, until the next break, an advantage for all rolls related to a particular skill out of combat or the answer to a question (the way to recognize unknown plants, the knowledge of a particular craft, the fastest way or the safest through an unknown territory, etc.)

SILENCE. The paladin targets an area or creature within sight. It deploys a 5-radius silence bubble around this point – creatures within the zone cannot make any noise, speak, or cast a spell, although they can normally perceive sounds emitted from outside of there. If the spell is cast on a place, the area is still. If the spell is cast on a creature, the area moves with it. If the creature is not willing, it can make a saving throw – If successful, the silence area affects the place, but the creature can exit freely.



3 PALADINS CAN CAST THE FOLLOWING LEVEL 3 SPELLS:

ASTRAL BODY. The paladin's body falls into catalepsy as his mind begins to travel through the physical world, in the form of an invisible ectoplasm that moves at the speed of a galloping and flying horse. Physical obstacles are ignored – with the exception of walls of metal – and the character passes through. He cannot act or speak while he is in this form.

DETECTION. The paladin can detect the presence of an object category within a radius of ten times his Wisdom score. He must designate what he seeks: spirits, living creatures, undead, magic, water, food, etc. The paladin must concentrate to maintain the spell, but he has a disadvantage to all his throws during this time.

DISPEL MAGIC. The paladin creates a spherical zone of 15' radius, within sight, where all magic disappears. The effects of spells cast by bards, paladins or creatures less than or equal to the character's level are immediately canceled, along with any magical equivalent effects. The paladin must roll an Intelligence roll, with a penalty of -1 per level of difference, to dispel magical effects produced by creatures of greater power. Permanent fetishes, charms, and spells stop working for 1d8 minutes.

IMPROVEMENT. The paladin chooses an ability, for himself or an ally he touches. Until the next break, the target has a score of 6 in it, with all the benefits and effects associated.

LIGHTING. The paladin casts a lightning bolt. Whenever the Lightning hits a creature, it deals 1d8 damage per level of the paladin, then bounces immediately to the nearest creature behind the first, at a 180-degree angle, and so on – injuring all creatures crossed. If a lightning bolt hits a physical obstacle, it bounces off him in the direction of the nearest creature that has not yet been hit. The lightning dissipates once it has crossed a maximum of 100'. If he does not wear metal armor, a creature hit by the spell may make a save roll (Constitution) to reduce the damage by half.

MAJOR CURE. The paladin heals all the hit points of a patient he can touch. Moreover, he can choose to cure him of a normal or magical illness. The effects of the spell are immediate.

NECRO-ANIMATION. The paladin can animate corpses, humanoids, monstrous or animals, which are less than Wisdom $\times 5$ ' from him. He wakes up, in the form of skeletons (1DV) or zombies (2DV), a number of creatures whose sum of hit dice is at most equal to its level. The undead obey him and remain at his service until they are destroyed in battle or a paladin launches a dispel of magic on them.

SPIRITUAL BLADE. The paladin invokes a spiritual blade (one or two-handed). The blade is considered magical and hurts intangible creatures as if they were material. The blade stays until the next rest.



PALADINS CAN CAST THE FOLLOWING LEVEL 4 SPELLS:

4 DISSIPATION OF EVIL. The paladin affects all undead creatures, artificial creatures, and immaterial creatures in his area. These creatures must make a saving throw or they are destroyed. Extra-dimensional creatures, such as demons, must make a saving throw or they are banned and returned to their plan – a success indicates only that they must move away as fast as possible from the paladin.

CONVOCAION OF THE OLD WAYS. The paladin appeals to the ancient powers of the earth and nature. He can thus create enough food for a number of people and their mounts equal to his Charisma score – this double at level 10. He can also call natural beasts to him – wolves, crows, deer, rats, etc. – who will move as fast as possible to join him, for several versts around. Once present, the animals obey and follow him until the end of the next rest. Finally, he can summon an elemental, of his level or lower, who agrees to perform a task on his behalf: the type of elemental depends on natural sources immediately accessible – a body of water, a fire, the pure mountain air or solid and old rocks.

CONTROL OF THE FLORA. The paladin takes control of the plants in his immediate surroundings. In an area in sight, it causes the immediate growth of all existing plants, creating an entangled area where creatures smaller than an ogre cannot pass. Creatures in the area at the time the spell is cast can make a saving throw (Dexterity) to flee to the edges before the plants have completed their growth – If unsuccessful, they are immobilized. A creature so taken may hope to leave the area after one or two hours of effort – in the meantime, he still benefits from a cover against all ranged attacks. The effects of the spell persist until a spell of *Dissipate Magic* or an inverted spell of *Control of the flora* is cast. The opposite spell can also reduce a lush or thick natural vegetation to facilitate passage. The spell finally allows the paladin to establish a sensory communication with plants in order to obtain images and sensations of what they have perceived since the last stop.

GREATER HEALING. The paladin heals all the hit points of a creature, rids him of the normal and magical diseases that affect him and heals all his wounds.





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Princes & Magabonds

Name _____
 Class _____
 Race _____

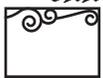
FOR


DEX


CON


INT


WIS


CHA


Armor class


Hit points


Wounds
 -2
 -4
 -6
 -8
 -10
 -12

Class bonus


Level


XP

Portage (FOR+CON)


Saving throws

Talents

Spell matrix

1 2 3 4

Inventory

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COMBAT BONUS

- Armor class -2 *
- Damage +1d8
- Second maneuver
- Ignore a disadvantage *
- Initiative +1d8
- Attack roll +2 *
- Feat or skill roll +2 *
- Hit points +2

ATTACK ROLL: 1d20 + ability + opponent's armor class \geq 20
 PHYSICAL FEAT ROLL: 1d20 + ability + character's armor class \geq 20
 SKILL ROLL: 1d20 + ability + class bonus \geq 20
 SAVING THROWS: 1d20 + ability + class bonus if applicable \geq 20