

11–12. Art of Abundance

You refute the lie of singularity.

When you activate this Art, roll 2d6; that many additional instances of you appear within Near range.

All instances share the same Stress total, Obstinacy pool, and “turn” to act in time-sensitive situations.

At any point while sustaining this Art, you may pay 1 Obstinacy to summon 1d6 more instances of yourself. You may do this as often as you have Obstinacy to pay for it. This doesn't count as activating an Art.

When you stop sustaining this Art, all instances of you but one vanish; you may choose which one remains.

13–14. Art of Alteration

You refute the lie of shape.

When you activate this Art, in no more than seven words, describe an object between the size of a thimble and an ox-cart. You transform into this object. You must become an object, not a creature or phenomenon.

For as long as you sustain this Art, your transformation is fully functional, passing even close examination.

You retain the ability to move and act as you normally would, including using and tagging your Traits.

This Art ends if someone accuses you aloud of not being what you seem, or if any part of you is removed; the latter condition is ignored if you are ordinarily able to detach body parts.

15–16. Art of Ascension

You refute the lie of gravity.

For as long as this Art is sustained, you may vary the strength and direction of gravity, with respect to yourself only, at will; for example, you might “fall” upward, walk on a wall as though it were a floor, leap impossible distances, or perch upon a blade of grass.

Whatever you're wearing and carrying is also affected, as long as you are not overloaded.

You may not increase your personal gravity beyond its ordinary magnitude by means of this Art.

This Art should be practiced with caution outdoors.

21–22. Art of Autonomy

You refute the lie of boundaries.

While you sustain this Art, you may bypass obstacles to your freedom of movement without making tests.

You can pass though hazardous terrain and inclement weather without harm or hindrance; you can't be restrained unless you allow it (and you may escape existing restraints simply by choosing to do so); and locked doors spring open at your touch.

This Art does not grant any movement abilities you don't already possess; however, if effortful use of one of your Forms could bypass a barrier, you may do so without interrupting this Art.

23–24. Art of Emulation

You refute the lie of constancy.

When you activate this Art, choose one Trait of a creature, object or location within Touch range: you gain a copy of that Trait.

If this Art's target has a Stress Limit, you must personally have caused it to suffer at least one point of Stress in the current scene to emulate its Traits, though it doesn't matter how – humiliation is as good as injury.

This Art need not be sustained. The extra Trait vanishes the next time you spend Obstinacy or Stress Out.

25–26. Art of Exposition

You refute the lie of omission.

When you activate this Art, in no more than seven words, introduce a feature of your current location. The described feature proves to be present, as though it had simply gone unmentioned until that moment.

This feature you describe must fit entirely within Near range of you, may not contradict any fact that's already been established, and may not place any character in immediate danger. Apart from these restrictions, its presence need not be in any way plausible.

The feature persists for as long as you sustain this Art. Afterward, it quietly vanishes when no-one is looking.

31–32. Art of Guising

You refute the lie of identity.

When you activate this Art, describe a social role in no more than seven words: “local farmer”, “off-duty librarian”, “cultist of the Red God”, etc.

While you sustain this Art and behave in a manner that's consistent with your role, anyone who doesn't know your true name will accept you as such.

If you emulate a role held by a specific person, this Art does not cause you to appear to be that person.

Affected characters aren't compelled to react in any particular way – they'll respond as they normally would to encountering a person of your assumed role.

33–34. Art of Indulgence

You refute the lie of limitations.

When you activate this Art, you perform an impossible act of consumption, like slurping the colour out of a painting or devouring someone's shadow.

The targeted phenomenon (or the part of it to be eaten) must fit entirely within Near range of you. A creature must be Stressed Out or have no Stress Limit in order to be devoured.

This Art need be sustained only for as long as it takes to perform the act of consumption; anything that's eaten remains eaten. “Impossible” conditions (e.g., casting no shadow) correct themselves after a few hours.

35–36. Art of Iteration

You refute the lie of linear time.

You may activate this Art immediately after seeing *any* random outcome generated by a player: a test, a selection from a player-facing table, etc.

The roll (or card draw, if applicable) is repeated, and the new outcome replaces the old, even if it's worse. A rerolled test may claim an extra die for being made in conjunction with an Art if it hasn't done so already.

Observers will remember both the original outcome and the new one; however, for rules purposes, only the new outcome “really” happened.

This Art takes no time to activate and is not sustained.

41–42. Art of Keeping

You refute the lie of dimensionality.

When you activate this Art, you stash an article you are touching in one of your inventory slots.

The article to be stashed must be a creature, object, or collection of similar objects, and must fit entirely within Near range of you. A creature must consent, be Stressed Out, or have no Stress Limit in order to be stashed.

This Art need not be sustained. The article remains stashed until it is retrieved by reaching into any container within Near range of you (including your own mouth). Doing so does not count as activating an Art.

You may cause another character who reaches into such a container to retrieve one of your stashed articles.

43–44. Art of Making

You refute the lie of exigency.

This Art speeds your work at any reparative or creative task: building, cooking, cleaning, etc.

The work of hours is accomplished in moments, in a frantic blur of activity. For greater tasks, you can sustain this Art to improve your pace by ten thousand times, paying one Obstinacy per minute; each minute achieves a week of labour.

Your task may not inflict harm or Stress on any other character, nor may it place any character in immediate danger of the same.

This Art does not elide the need for tools or materials.

45–46. Art of Miscellany

You refute the lie of possession.

When you activate this Art, choose any item that would have been a valid starting inventory choice for you.

Alternatively, you may choose any item whatsoever, as long as it would fit in an inventory slot, has been within Near range of you in the past day, and is not currently being held by another character; items which are merely worn or carried are fair game.

In either case, the chosen item appears in one of your inventory slots, leaving no evidence of how it got there.

This Art need not be sustained.

51–52. Art of Negation

You refute the lie of cause and effect.

Any time you'd mark Stress, you may instantly activate this Art to negate both the Stress and the narrative circumstance that caused it.

How this occurs is chosen by the GM, and may be inexplicable to observers. For example, if hurled from a cliff, you might hang in the air in defiance of gravity.

The Art must be sustained only if the circumstance you're negating is an ongoing condition (e.g., failing to fall in spite of there being no ground beneath you).

If the negated circumstance affects multiple characters, it's negated for you only.

53–54. Art of Realisation

You refute the lie of perception.

While you sustain this Art, you may interact with artistic depictions of objects as though they were real.

For example, you might snatch a sword from a statue's hand, or pass through a drawing of a door chalked upon a wall to reach the other side.

You may use this Art on depictions you created yourself. However, this Art does not enhance your ability to create them.

If creating your own depiction requires a test, you can wait to see the outcome of that test before deciding whether to activate this Art.

55–56. Art of Revelation

You refute the lie of objectivity.

When you activate this Art, make a statement of up to seven words. Everyone who perceives and understands it will be certain you're lying.

While you sustain this Art, affected characters cannot be persuaded that your statement was truthful. This Art defeats both mundane intuition and magical senses.

Your statement need not be verbal, but must be made in person; e.g., you can hold up a sign, but not mail a letter.

Affected characters are not obliged to believe the exact opposite of what you said, nor do you get to choose what they decide the real truth is.

61–62. Art of Transition

You refute the lie of location.

While unobserved, you can vanish from your current location and appear in any other unobserved location within Near range.

You may sustain this Art to perform several vanishing acts in succession; otherwise, it need not be sustained.

Alternatively, you can activate this Art when you open a door or door-like object to change its destination for as long as you sustain this Art. The door's new destination must be within Far range of wherever it normally leads.

Using a door permits other characters to pass through it; however, the chosen destination cannot be changed without interrupting and re-activating this Art.

63–64. Art of Ubiquity

You refute the lie of separation.

For as long as you sustain this Art, you may act upon creatures and objects within Near or Far range as though they are within Touch range.

This Art does not disregard line of sight, nor does it grant enhanced senses, so beyond Near range you will typically be limited to acting upon targets which are large and easy to see.

A creature acted upon at range through this Art can react to that action as though you were within Touch range of them.

65–66. Art of Utility

You refute the lie of purpose.

You must be holding a creature or object to activate this Art; a creature must consent, be Stressed Out, or have no Stress Limit in order to be affected.

While you sustain this Art, you can use the target as a tool for any task. The target is not harmed or permanently altered by being used in this way.

You may use the target in any number of ways; it will prove to be suited for each new task you set it to.

You can set the target down without terminating this Art, but if another creature picks it up, the effect ends.