



The Art of Abundance

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.
- ✗ While you sustain this Art, at any time you may spend one Obstinacy to summon 1d6 more instances of yourself.
- ✗ When you stop sustaining this Art, all instances of you but one vanish; you may choose which one remains.



The Art of Alteration

Refute the lie of shape.

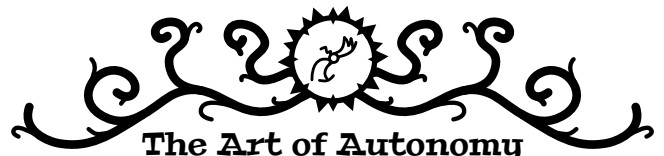
- ✗ When you activate this Art, in no more than seven words, describe an object between the size of a thimble and an ox-cart. You transform into this object.
- ✗ For as long as you sustain this Art, your transformation is fully functional, passing even close examination.
- ✗ You retain the ability to 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 able to detach body parts.



The Art of Ascension

Refute the lie of gravity.

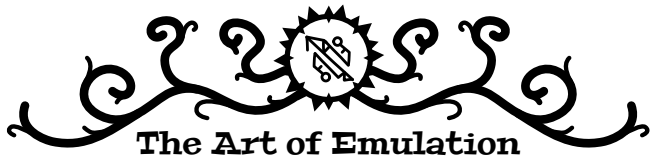
- ✗ While you sustain this art, you may vary the strength and direction of gravity at will; for example, you might “fall” upward, walk on walls, or perch on a spider’s web.
- ✗ At your discretion, this Art may affect only yourself; only things you are touching; or everything within Near range of you. You can alter this choice at will. A thing must fit entirely within Near range of you to be affected.
- ✗ You may not increase the strength of gravity beyond its ordinary magnitude by means of this Art.
- ✗ This Art should be practiced with caution outdoors.



The Art of Autonomy

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 through hazards without harm or hindrance; you cannot 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 you any new ways of moving; however, if effortful use of one of your Forms could bypass a barrier, you may do so without interrupting this Art.



The Art of Emulation

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 does not 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.



The Art of Exposition

Refute the lie of omission.

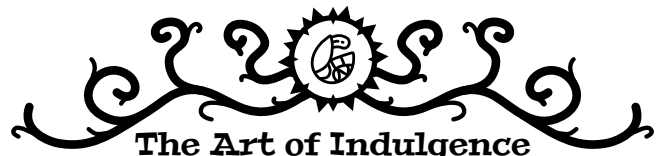
- ✗ When you activate this Art, in no more than seven words, introduce a feature of your current location. The described feature proves to be present, as though it had simply gone unmentioned until that moment.
- ✗ This feature you describe must fit entirely within Near range of you, may not contradict any fact which has 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.



The Art of Guising

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 which is consistent with your role, anyone who does not 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 are not compelled to react in any particular way – they will respond as they normally would to encountering a person of your assumed role.



The Art of Indulgence

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 target (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 consume the target; once eaten, it remains eaten.



The Art of Iteration

Refute the lie of linear time.

- ✗ You may activate this Art immediately after seeing any random outcome generated by a player using dice or cards.
- ✗ The roll or draw is repeated, and the new outcome replaces the old. A rerolled test may add a die for being made in conjunction with an Art if it has not already done so.
- ✗ Observers will remember both the old and new outcomes. However, only the new outcome “really” happened.
- ✗ This Art takes no time to activate and is not sustained.



The Art of Keeping

Refute the lie of dimensionality.

- ✗ When you activate this Art, you stash a creature or object you are touching in one of your inventory slots.
- ✗ The article to be stashed 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. You can retrieve a stashed article from any container within Near range of you (even your own mouth); doing so does not cost Obstinacy.
- ✗ You may cause another character who reaches into such a container to retrieve one of your stashed articles.



The Art of Making

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. For greater tasks, you may sustain this Art to improve your pace by ten thousand times, spending one Obstinacy per minute; each minute achieves a week of labour.
- ✗ Your task may not inflict harm or Stress on any character, nor may it place them in immediate danger of the same.
- ✗ This Art does not elide the need for tools or materials.



The Art of Miscellany

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 which could fit in your inventory, has been within Near range of you in the past day, and is not currently 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.



The Art of Negation

Refute the lie of cause and effect.

- ✗ Any time you would 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. For example, if hurled from a cliff, you might hang in the air.
- ✗ The Art must be sustained only if the circumstance you are 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 is negated for you only.



The Art of Realisation

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.
- ✗ You may use this Art on depictions you created yourself, though it does not enhance your ability to create them.
- ✗ If creating a depiction requires a test, you may wait to see the outcome before deciding whether to activate this Art.



The Art of Revelation

Refute the lie of objectivity.

- ✗ When you activate this Art, make a statement of up to seven words. Everyone within Far range of you who perceives and understands it will be certain you are lying.
- ✗ While you sustain this Art, affected characters cannot be persuaded that your statement was truthful. They are not, however, obliged to believe the exact opposite is true, nor do you get to choose what they decide the real truth is.
- ✗ 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.



The Art of Transition

Refute the lie of location.

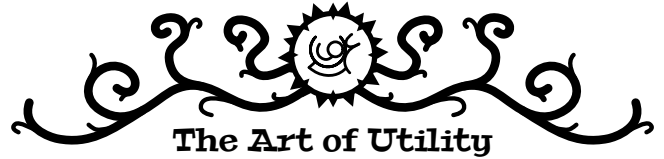
- ✗ While unobserved, you can vanish and reappear in any other unobserved location within Near range.
- ✗ You may sustain this Art to perform several vanishing acts in succession; otherwise, it need not be sustained.
- ✗ Alternatively, you can activate this Art when you open a door or door-like object 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.
- ✗ When using a door, the chosen destination cannot be changed without interrupting and re-activating this Art.



The Art of Ubiquity

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 may react as though you were within Touch range of them.



The Art of Utility

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.