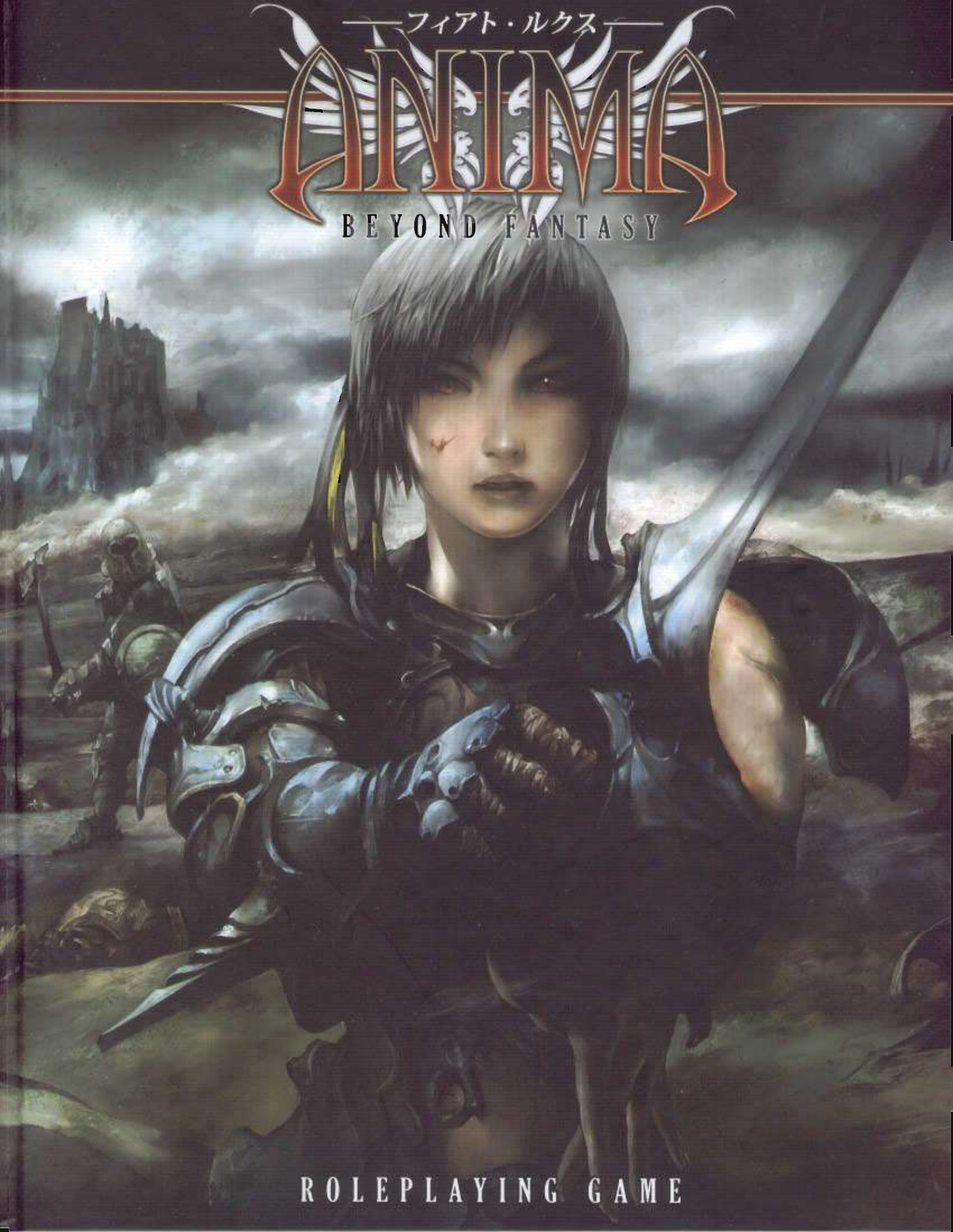


—フィアト・ルクス—

ANIMA

BEYOND FANTASY



ROLEPLAYING GAME

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INTRODUCTION

What is a Roleplaying Game?

Roleplaying is like a board game without the board, where the fundamental element is your imagination. In a roleplaying game, there are two types of participants: the players and the Game Master. The players portray the fictional characters who are the protagonists of the story that will unfold. Their objective is to give "life" to those characters and to follow them through all sorts of events. The players decide how the characters behave at every moment and what they do to try to succeed at whatever task that has been put before them.



Celia's adventures begin.

The Game Master (GM) runs the game and portrays the rest of the characters who appear (those not controlled by the players). The GM is the writer of the basic plot, which the players will later develop extemporaneously. He will also be the game's referee, applying the rules and deciding the outcomes of events.

ABOUT THIS BOOK

The book which you have in front of you is an instruction manual for playing the *Anima Roleplaying Game*. The players and the Game Master can learn to play and to portray their characters using the rules explained here. The objective of the book is to be a quick reference guide. When you play a game, it is not necessary to memorize all the rules, just be familiar with them and know where to look for them when you need to.

This book has two sections, the Player's Book and the Game Master's Book. In the player's section you will find everything you need to know to play a character – from how to create a character to how combat works. This does not mean that all the game's rules are there, since some are explained in the Game Master's section. We have also included only a small amount of information on the world of Gaia in this part of the book, reserving most of that knowledge for the GM. In the second part of the book, you will find all the rules necessary to run a game, as well as details on the game's setting.

Playing Anima

Anima is a game of dark fantasy. The characters are individuals who will face diverse dangers. They find themselves caught between light and darkness, witnesses of events that the rest of the world ignores completely. They will have to conquer their own fears and fight for their lives when they become involved in stories related to the supernatural and plots involving forgotten organizations that still influence the world. In order to survive, they will need weapons, ability, talent, and the same supernatural arts which they confront.

The world of Gaia presents all these elements and many more. It is a setting that allows the Game Master to introduce that dark history to the players or to use it from a more epic or realistic perspective. *Anima* does not have to be played solely on Gaia, however. It would not be difficult to use the rules to play in other settings, even those that are not fantasy worlds. It is enough to use a little imagination and go with it.

Equipment Needed

Except for this book, you need very few things to play *Anima*. The only really indispensable thing is a pair of ten-sided dice. With them, you can roll checks that require a result from 1–10, or 1–100. To generate the latter, roll both dice simultaneously, designating one as ones and the other as tens. A roll of two 0s equals a result of 100.

Players will also need writing instruments and paper on which to write their characters' abilities; to make this easier, there is a blank *Anima* character sheet at the back of this book that can photocopied for personal use. Miniature figures to represent where each character is located in a battle can also enrich the game experience. A calculator may also be useful.

If You Are Going to Be the Game Master

The work of a Game Master is more challenging than that of a player. As a GM, you need to learn many more rules than the other players, and you create the plots of the adventures in which everyone plays. You decide what is going to happen at every moment, and you need to modify events depending on the actions of your players. Nevertheless, in spite of all the added work that comes with being Game Master, it is also very satisfying to write your own story and control your own world.

Example of Game Play

The following example will better illustrate what a roleplaying game is like. The Game Master takes his usual role as the principal narrator and game referee. There are three other players, each acting out their characters, called Lemures, Celia, and Pazuzu, respectively. In the game, it is a dark night, and the characters are following the tracks of a townspeople through a forest.

Game Master (GM): Finally, you leave the wooded area and arrive at the top of a hill. Beneath you is a small valley full of bushes. At the bottom, you can see an old abandoned church surrounded by an almost-ruined cemetery. The night is dark, and you can't see well, but you are almost sure that inside the church there is some type of faint light. You hear nothing but the wind between the trees that you leave behind you.

Pazuzu: Look, let's be realistic. I don't like this place. I wouldn't want to visit it during the day, much less at night...

Lemures: Don't be like that. You worry too much about scary stories. Whatever is happening, we're not going to find out by going back. What do you think? (Talking to Celia)

Celia: That this discussion is useless. We all know that we have to go, so let's go.

GM: Very well. You begin to walk down toward the church. The path is steep, so you have to be careful. The grass is damp and you do not notice that your boots are getting wet. When you are about halfway there, you suddenly see the light in the church go out.

Lemures: Rats! They've seen us! I knew that we should have stayed hidden.

Celia: We're not going to solve anything by arguing, so let's keep going. Perhaps it's only that someone has put out the light. Remember that it's very late at night...

GM: You continue down and approach the church. A couple of minutes later, you arrive at the abandoned cemetery. The building is only a few meters from here.

Pazusu: At least we could avoid the cemetery! Can't we?

Lemures: If that means you'll calm down a little, sure. Is there a way we can go to get to the church without crossing it?

GM: Yes. The cemetery is only in front of the church and on the sides, so you can approach from the back.

Celia: That's unusual (she says, a little surprised), cemeteries are usually behind churches, not in front.

Lemures: Now you're starting? Come on, we go around the cemetery.

GM: You have no problems. In the rear, you see a small entrance and some windows reinforced with metal bars. You hear nothing from inside.

Lemures: Fine, let me sneak up to make sure everything is OK.

GM: Make a Hide roll (The GM rolls the dice without the players seeing the result). Perfect. It seems that nobody has seen you, although frankly, it also seems that no one is here. Everything is totally quiet.

Lemures: Hmm...I look through the windows. What do I see?

GM: Absolutely nothing. The windows seem to be covered on the inside. Suddenly (the GM makes a dice roll and then talks to Celia), you have an unusual sensation. You feel you are being watched, but you're not sure if it isn't just the stress of the moment. You don't see anybody around.

Celia: I get ready to take out my sword if I need to, but I'm waiting to see what happens with Lemures. And I'm watching in case something approaches.

GM: OK. (Turning toward Lemures) What do you do now?

Lemures: I go to the door and try to open it, making the least noise possible.

GM: First of all, you are surprised by the condition of the door and its strength. You put your hand on the doorknob (he rolls dice) and you open it with a loud squeak. The door was unlocked.

Lemures: I wave to them to come over.

Celia and Pazusu simultaneously: We go.

Celia: I unsheathes my weapon and go in. Nobody is there, right?

GM: You see a small room, maybe the sacristy. Everything is destroyed – the furniture lies scattered all over the floor, as well as books with torn pages and covers. Nobody is here, and the windows are covered with planks. The only exit besides the way you came in is a small door that possibly goes to the main part of the church. Suddenly, you hear a noise, and you see several dark forms coming toward you from the ceiling!

Celia: Ah! I move away and jump!

GM: The crows leave, flying inoffensively out the door. It appears that you scared them.

Celia: (a little annoyed) No more than they did to me...

Lemures: (smiling) It would be better if you let me go first. I go toward the door at the other end of the room and try to open it. If there is somebody here (looking at Celia), surely he's heard us NOW, so I do it quickly.

GM: You try to open it but can't. This time the door is not only closed, but it seems blocked in some way.

Lemures: I lean against it and try to knock it down.

Pazusu: I help him.

GM: OK. (After the appropriate rolls) You do it! The door yields with a loud groan. You have not broken it, but the lock, or whatever was blocking it, has given way. It's exactly what it seemed, the main part of the church, but everything is terribly dark and the only light comes in through the enormous stained glass windows. (In a slow, calm tone) Spider webs and dust cover everything. The pews have been moved out of place, and at the end of the room, you can see the two enormous main doors. The ground is covered with book pages that have been torn out.

Lemures: Nobody's here? We go in cautiously, trying to look at everything.

Celia: A question: From here, can I see the window the light was in?

GM: Yes. It's the central window of the church, the one next to the altar.

Celia: Good. I approach the altar and look at it.

Pazusu: Seriously, I don't like any of this. I stay in the center of the room and don't move.

Lemures: You're right. There's something here I don't like. We're looking for somebody, not an empty church. What's happening here? I go toward the main doors.

GM: I'll start with you, Celia. On the altar, you find a Bible which is missing many pages. The few which remain are stained and torn. In fact, it looks like something has been written on them, but most of it is incomprehensible scrawls. There are many knocked-over candles, but none seems to have been totally burned.

Celia: I try...(a little nervously) I try to read it by bringing it closer to the light.

GM: As for you, Lemures, you get to the doors and notice that they are completely blocked. But there's something else – blood and some marks that look like scratches are all over the door.

Lemures: As if someone had been torn apart and blood had splattered the door?

GM: No, more as if someone had cut his fingers while scratching at the door, trying to open it from inside...and while you are doing this, (turning to Pazusu) you stayed in the room, and you notice that a liquid begins to drip onto your right arm; it falls heavily from something that is on the ceiling....

GAME MECHANICS

This section summarizes some of the essential rules and concepts used in *Anima*. They will be described in more depth in later chapters.

Luck

Even the best archer in the world cannot always hit the target, in the same way that the best pianist sometimes makes a mistake when performing. Although ability is certainly a fundamental factor in resolving situations, it is not enough to solve them all. In these cases, luck will also have an influence.

In a roleplaying game unexpected things happen, just as in real life. Even with a very capable character, the possibility of failure always exists. Dice introduce the element of chance when determining if you are successful or not. Dice rolls provide uncertainty, and this creates drama for the players.

Making Dice Rolls

In a game of *Anima*, the players and the GM make frequent dice rolls to see if certain actions or events are successful. *Anima* uses ten-sided dice (d10) and one hundred-sided dice (d100) for all game mechanics (for the later, roll a pair of ten-sided dice, designating one die to represent tens). There are two types of possible rolls: Ability Checks and Characteristic Checks. Ability Checks are the most frequent (in fact, they are the basis of the system). They are made by rolling d100 and adding the result to the value of the skill being tested. The greater the roll, the better the result. The second type of roll is the Characteristic Check, which is made with d10. In contrast with Ability Checks, the lower the result, the better.

Open Roll

This rule is used only when rolling d100. If the result is 90 or greater, the player has an Open Roll that allows him to roll again and add the new result to the previous one. This new roll can also be an Open Roll, but every time the requirement moves one point higher. For example, the second consecutive Open Roll must be 91 or higher, the third 92, the fourth 93, and so on. A 100 is always open.

You can get an Open Roll on any d100 check, except for Resistance Checks and when determining Fumble Level and Critical Level.

A character makes an Acrobatics Check and rolls the dice, getting a 95, which is an Open Roll. He rolls again. This time he rolls 90, but since this is the second roll, he needs 91 to get another Open Roll. He adds the two numbers (95 and 90) for a final result of 185, which he adds to his Ability Score.

TABLE 1: FUMBLE LEVEL

Fumble Roll	Result Modifier
1	+15
2	0
3	-15

Fumbles

In the same way you can have a great success by means of an Open Roll, the possibility exists that an automatic failure occurs due to a Fumble. When somebody rolls d100 and the result is 1, 2, or 3, he has fumbled. A Fumble represents an immediate failure; the character has not been successful in the attempted check. When a player rolls a Fumble, he must next calculate the Fumble Level. The higher the number, the greater the failure. To determine it, roll d100 and apply a modifier that depends on the result that produced the Fumble. If the rolled Fumble was 1, add +15; if it was 3, -15. There are no Open Rolls when determining Fumble Level.

For example, Lemures rolls a 1 on a Hide Check, which is a Fumble. His player then rolls 1d100 to calculate the Fumble Level, and he gets 90. Since the original roll was 1, the player adds 15 points to this result, so Lemures has a final Fumble of 105.

Mastery

When a character has an Ability greater than 200, he has become a master. This means he is an expert without equal in the field, a person who can do things that the rest of the world would not believe possible. In real life, very few people exist who have truly been masters in something. Only the best Olympic champions or the most brilliant scientists are considered to have reached Mastery in their fields. It is much more difficult for a master to make a mistake than it is for a normal person. When a character becomes a master, Fumbles are reduced by one level. A 3 is no longer a Fumble, a 2 means a penalty of -15 for the Fumble Level, and a 1 does not have a modifier.

Celia has reached Mastery in Acrobatics, since her final Ability is greater than 200. If she makes an Acrobatics Check and rolls 3, it will not be a Fumble.

Ability Checks

These are made by rolling d100 and adding the result to the character's Ability. There are two different types: Difficulty Checks and Opposed Checks. Difficulty Checks are those in which a number decided on by the GM must be beaten. In an Opposed Check, two Abilities are compared directly to each other. These checks are diverse and specialized, so each will be explained in detail in separate sections.

Resistance Checks

Resistance Checks are the capacity of a character to avoid detrimental effects or status. There are five different Resistance Checks, which depend on what is affecting the character. In order to pass a Resistance Check, the player must roll d100 and add the result to the Resistance being tested. If he beats the required Difficulty, he has avoided the effect. No matter what the Difficulty of a Resistance Check is, a 100 is always successful. A Resistance Check cannot have an Open Roll. If a character has a Resistance 50 points greater than the difficulty being checked, he succeeds automatically.

Characteristic Checks

These checks are made directly against Characteristics. To make one roll 1d10; the goal is to get a result less than the attribute being tested. The difference above or below its value is the level of success or failure of the check. Naturally, the greater the value of the Characteristic, the greater the possibility of success.

For example, we make a check on a Characteristic with a value of 7. We roll 1d10 and obtain a result of 4, so we were successful by 3 points.

Normally, these checks are made as a test between two different Characteristics. A character may need to test a Characteristic directly against that of another character. For this, both players make the check and whoever gets a positive difference more in his favor is successful. The amount by which a character beats his opponent is his level of success on the check. The possibility exists that both characters fail the check. In this case, the winner is whoever has a lesser degree of failure. Note that the same Characteristics are not always compared in such a check. Sometimes, different Characteristics are opposed – such as Strength against Dexterity or Agility.

Celia and Lemures have an Opposed Characteristic Check featuring Dexterity. Celia has 9, whereas her companion has 10. Celia's player rolls for her and gets a 4, so she has a 5-point success. Lemures' player rolls an 8, so, although he is also successful, it is only by 2 points. In comparing the results, Celia beats Lemures in the check by 3 points (5-2=3).

It is very difficult for an individual with too large of a difference between the Characteristics to lose simply by luck. Therefore, if the difference between the Characteristics is greater than 4, each additional point counts as 2 when making the check.

Celia makes an Opposed Strength Check against Serenade. Celia has a Strength of 5, while Serenade is a supernatural being who has an 11 Strength. Since the difference between the two Characteristics is greater than 4 (by 2 points), Serenade doubles those two additional points when making the check. Therefore, Celia would make a roll against Strength 5, whereas Serenade would have, for purposes of this check, a 13 Strength.

Rule of 10 and 1

When a character makes a Characteristic Check with only a 1d10, he falls under the Rule of 10 and 1. If you roll a 10, subtract 3 points to the difference with the Characteristic (equivalent to having rolled 13). If you roll a 1, add 3 points to the difference with the characteristic (as if you had rolled a -2).

A player rolls a Dexterity Check, in which his character has a 9. He rolls a 1, which is a difference of 8 points in his favor, but thanks to the Rule of 1, he adds 3 points, for a total of 11 points. If he rolls 10, instead of failing by 1, he would fail by 4.

IN CONCLUSION

Now we'll begin to delve into Anima's system. Whether you intend to be a player or a Game Master, you should begin by reading the Player's Book to get used to how the more detailed rules work. But keep in mind that the true essence of Anima (as with any roleplaying game) is in how you play it, which you should never forget no matter how many rules you are given.

