

# Passions

The word **passion** comes from the latin *passio*, meaning to suffer or endure. To have passion is to be willing to sacrifice and struggle, to face danger and hardship for what you care about most. Passions are the lifeblood of the game, infusing our characters with a sense of depth and purpose. They are what make our stories human, our conflicts personal. Passions are what drive our play and the framework around which everything else is built.

Mechanically, each passion is a kind of trait that reflects some aspect of the character you've made and the themes you want to explore. Taking a passion is a statement you are making both in and out of character. They are at once a declaration of your priorities *as a player* and an exploration of the nature of the character you've chosen to play: a glimpse of their deepest motivations, most sacred ideals, and the strands of fate with which they are inexorably entangled.

In turn, passions are the game's reward mechanism, your primary source of advancement, and your greatest strategic resource. As your character pursues their passions, they grow in power. When you engage in a conflict based on those passions, they **fire**, giving you their value as bonus dice to help tip the scales in your favor. As this value rises, they can be **burnt**, spending them back down to purchase permanent improvements to your character's abilities.

Finally, for the GM, the passions are your seeds of creation. Your players have given you all the material you need to create scenarios that will get their blood pumping. They've written your hooks for you, they have set the plots in motion. All you need to do is weave the threads together, secure in the knowledge they will be invested and engaged.

## Writing Passions

Each passion consists of a broad category and a specific object or focus. Each category expresses a different aspect of your character and invites different elements into their story through the campaign. Most categories need further definition, asking you to write a short statement or phrase that gives a specific focus to the broader theme. Examples are included with each category to give you some ideas of what they might look like. Two categories are an exception to this rule: Conscience and Honor. These are largely self-defined, but you are welcome to refine them further if you are so inspired.

The following list should cover just about anything you might come up with. On the off chance you're struck with an idea that can't be twisted into an existing category, feel free to talk to your GM and see if you can't come up with something to fit what you have in mind.

### Conscience

**Conscience** is a deep concern for right and wrong, an obedience to one's moral compass without regard for the expectations of those around you. By taking Conscience as a passion, you are declaring your character willing to put their life on the line to do what's right and, if necessary, to sacrifice themselves for the good of others. By choosing conscience, you give your story a moral counterweight, inviting the GM to put your character in situations that may require you to examine *your own* values and beliefs as a player.

Conscience need not be defined further, though it certainly doesn't hurt to do so if you're feeling inspired. Conscience works best when everyone knows roughly what to expect. Take a moment to outline at least the basic foundation of your Conscience with the GM. The more fleshed out it is, the easier it is to play.

## Drive

**Drive** represents a higher calling, some cause or goal to which your character is powerfully compelled. It's a declaration of purpose, some core ambition that they would risk life and limb to pursue. The nature of this goal is up to you. It can be a great and overarching goal that lasts the entire campaign (“*Sit Upon the Golden Throne*”) or a stepping stone along their path (“*Earn a Commission in the King’s Musketeers*”). It can even be a broader mission or purpose with no specific end-point in mind (“*Burn Out Heresy Wherever it is Found.*”)

Drive is the most forceful and directed passion a character can have that is still under their direct control. It is the focal point of your character’s story, telling the GM that you have a goal you intend to proactively pursue. In response, their job is to create obstacles for you to overcome along the way.

*Drive: To Avenge My Father’s Death*

*Drive: To Wine, To Dine, and to Love*

*Drive: To Deliver My People From Slavery*

## Faith

**Faith** is belief in an idea greater than yourself. It is not just agreeing with something in the abstract or general sense, but a personal devotion that gives your character purpose and meaning. It is to believe so strongly that it becomes the way the character understands themselves, their world, and their place within it. It is the guiding structure upon which their life is built and the bar by which they are measured.

The nature of your character’s Faith is between you and your GM. Most typically, this will be a formal religion or philosophy, but priests and temples have no monopoly on Faith. As long as it is something greater than yourself and your character *truly believes*, it is grounds for a Faith.

*Faith: Catholicism*

*Faith: The Gods of My Ancestors*

*Faith: The Divinity of Rome*

## Flaw

**Flaw** represents a tragic failing at your character’s core. When taken as a passion it is not just a moral defect, but a mortal one. It is a sickness of spirit, a compulsion that threatens to drive them even unto ruin. Flaws are unique in that they pit you, as a player, against your character’s own best interests. This can itself make for a tricky thing to play, but in doing so we create characters with real weight and depth. We gain an opportunity to explore stories of damnation and redemption, to explore characters defined as much by their failings and flaws as their victories and virtues.

When defining your flaw, less is often more. The simpler the concept, the easier it will be to engage and explore. The classic sins never go out of style, but you are free to pursue the corruption of your choosing.

*Flaw: Greed*

*Flaw: I Know Best*

*Flaw: Looking Out For Number One*

# Hatred

**Hatred** is a seething animosity felt towards some external entity. Rather than general disgust or casual prejudice, it is a powerful and compelling force that shapes the way your character views the world and their place in it. Depending on the nature of your hatred and the object chosen, it can be played as a righteous flame that propels them onward, or as an acid of the soul that threatens to consume the character from within. Hatred forces us to ask how far we will go to satiate the worst of our nature? Who are we when that nature is revealed?

Hatred (and its opposite, Love) can be among the most fun passions to play. They bring a raw emotional energy to a story that cuts against our natural tendency as players towards optimization and efficiency. It can breathe life into our characters and help produce stories that feel intimate and personal.

The object of your character's Hatred is up to you. Most commonly, this is an individual character or group of characters, though broader applications can be made to work under the right circumstances. When in doubt, the more specific the better.

*Hatred: My Father's Killer, the Six-Fingered Man*

*Hatred: The House of Capulet*

*Hatred: Slavers*

# Honor

**Honor** is above all about reputation, to guard one's personal and familial name against stain, slight, or slander. Honor touches similar ground to Conscience, but has some key differences. While either shares similar virtues (for instance, demonstrating courage and personal integrity), their focus is in many ways diametrically opposed.

Conscience is about following your own sense of right and wrong, regardless of social expectation. Honor is a code of behavior reflecting the expectations and taboos of your society, particularly in regards to gender and social class. Conscience is about doing good for good's sake, answerable only to your moral compass. Honor is in part external and social, a reputation requiring defense from insult and accusation. Letting someone else transgress against or impugn your Honor can be just as damaging thereto as your own actual misdeeds and failings.

Like Conscience, Honor need not be further defined, though you are welcome to elaborate. Regardless, it's a good idea to discuss the concept with the GM before you take it. Get on the same page about what Honor means and requires in the context of the campaign to be played.

# Love

**Love** is the favorite of poets and romantics and, for most of us, the first thing that the word "passion" brings to mind. For our purposes, Love is a feeling of affection, connection, and longing so great that it shapes the way we see ourselves. The object of our love is someone we would risk life and limb for, someone whose needs we would place above our own. This love can be of any variety — romantic, familial, fraternal — but always carries with it the explicit questions: how far will you go for them? What will you risk on their behalf? Love is *not* for the faint of heart.

Love (and its opposite, Hatred) can be among the most fun to play. They bring to the story something human, animating events in ways that make characters feel more real and lifelike. The object of your character's Love is up to you. Most commonly, this is an individual character or a group of characters, though broader applications can work under the right circumstances. When in doubt, the more specific the better.

*Love: The Maiden, Juliet*  
*Love: My Brother, Adrien*  
*Love: Genevieve, Adrien's Wife.*

## Loyalty

**Loyalty** is a close cousin to Love, a feeling of connection and dedication great enough that it becomes part of your own personal identity. Loyalty differs from Love in a few key ways. Where Love tends to work best centered on an individual, Loyalty can just as easily be attributed to a group or even more abstract entity. Moreover, Loyalty does not actually *require* any kind of affection for the object thereof. While it can certainly help, your loyalty could be born of anything from personal identity and a sense of belonging, to duty and obligation, or even fear and blind indoctrination.

*Loyalty: My Liege Lord, the Baron d'Chardenne*  
*Loyalty: My Brothers in Arms*  
*Loyalty: La Résistance!*

## Oath

**Oath** represents a binding agreement your character has made to do (or *not do*) some specified thing. The specific circumstances can vary wildly: the agreement can be made with an individual, an organization, a vow sworn before their deity, or even a quiet promise made to themselves. Their motivation for upholding it could be a matter of personal integrity, a sense of duty and obligation, or some external factor such as payment or coercion. The important thing is that taking an Oath represents a genuine commitment your character feels to uphold their vow or carry out their appointed task.

The task itself is what defines the oath. This can be a short-term task, an overarching goal, or a vow your character must always uphold.

*Oath: Protect the Caravan*  
*Oath: Provide for my Brother's Widow*  
*Oath: To Defend the Weak and Innocent*

## Secret

**Secret** represents some hidden truth that must be concealed at any cost. This could be an illicit or forbidden relationship, some concealed aspect of their nature, a shame buried in their past, or any other mystery you might imagine, so long as the end result is the same: should your character's secret come to light, it would spell their ruin. It could shatter reputations, ruin relationships, or even cost someone their life. Your character must stop that from happening.

Taking a Secret adds a layer of suspense and complexity to the story to be played, introducing questions of trust and fear, leverage and desperation. Like all passions, it asks about the sacrifices you will make and the lines you will cross, but a Secret comes with an added twist. It is by nature a ticking time bomb, a Chekhov's gun. The real question a Secret asks is: *what will you do when it goes off?* By taking a Secret as a passion, you are asking to be exposed.

*Secret: I am the last heir of the deposed King*  
*Secret: I murdered my brother to claim his title*  
*Secret: I am a Jacobite spy*

# Destiny

**Destiny** represents some fate beyond your character's control, some purpose or circumstance towards which they are inexorably drawn. Destiny is presented last for good reason. It is an unusual passion in multiple ways and requires a little more explanation.

First, Destiny is unique in that it is not an inherent, internal quality of the character for whom it has been chosen. They may feel some mysterious pull theretowards, but is not necessarily a priority that they themselves share. Your character may not even know of their destiny, and if they do they may well be reluctant to take on the mantle. In some cases, they may even be trying to actively escape what the fates have in store for them. On a practical level, this may mean intentionally playing your character into circumstances they would prefer to avoid.

Second, unlike other passions, Destiny is largely under the GM's control. While it is easy to tell when a Drive or a Hatred might apply, Destiny's path is only clear in hindsight. Destiny grows and fires only at those pivotal inflection points that bring the character closer on the path. When and where this occurs is entirely at the GM's discretion. As such, it both accumulates points more slowly than other drives and will likely apply to fewer conflicts. On the other hand, Destiny has another trick up its sleeve:

Destiny is the most powerful of passions. When it might apply, it *always* applies, even allowing it to stack with another passion in scenarios where you can only apply a single Passion to the roll. This, however, is a double-edged sword. Destiny has a will of its own. If your character is in a conflict that would work *against* their Destiny, its dice are instead lent to the opposition. When this happens, it grows as though the character had themselves played into it.

Even defining a Destiny works slightly differently than other passions. You may treat it much like a Drive and be very specific in its goal ("*To Bring Down the Republic*") or leave the object to be more vague and cryptic ("*To Bear a Great and Terrible Crown.*") Your Destiny may be a goal your character might eventually share ("*To Unite the Clans*") or a fate they would desperately wish to avoid ("*To Be Betrayed By the One I Love Most.*") Your Destiny may be the end of your character's story, or the beginning of an entirely new chapter. You may even choose not to define a Destiny at all, taking it as a passion but leaving its definition blank, a mystery to be discovered through play. Regardless, once you've added a Destiny to your sheet, the rest is up to the Fates (and the GM) to decide.

Finally, when you take a Destiny, be sure to talk it over a bit with your GM. In particular, decide if your character knows they have a Destiny, if they know what that *is*, and if so, how they found out. Sometimes the act of discovering your Destiny in play can be a story unto itself.

For all of these reasons, Destiny can be one of the trickiest passions to play but it never fails to bring something special to the table. When played well, it is literally the stuff of which legends are made.

*Destiny: To Bring Down the Republic*

*Destiny: To Bear a Great and Terrible Crown*

*Destiny: To Be Betrayed By the One I Love Most.*

## Choosing Passions

Each PC can have up to five passions at any given time and *must* have at least three, including when they begin play at the start of the campaign. The passions you choose are one of the most impactful decisions you will make for your character. They are your way of telling the GM what you want your story to be about and influencing the game the table will play.

- Drive and Destiny are goal-driven activities, giving you a specific objective to pursue and around which the rest of your character can be oriented.
- Love, Loyalty, and Hate all ask how far you will go for the people you care about and what risks you will take or sacrifices you will make on their behalf.
- Conscience, Honor, and Faith will challenge you on the right thing to do, inviting hard decisions about morality, ethics, philosophy, and spirituality.
- Hate, Flaw, Secret, and even Destiny can all be used to play against your character, inviting you to play in directions you know will lead to tragedy.

This gets even more interesting when you look at your passions not as individual threads, but in contrast to one another. It can be tempting to ‘double up’ by taking multiple passions that point in the same direction (*Love: My Father, the Duke, Loyalty: My Father, the Duke, Oath: Fealty to the Duke, My Father*), but this is a misstep for two reasons:

1. In most circumstances, you will only gain the benefit of one passion at a time and thus receive little benefit from the redundancy.
2. The result will be *boring*, pigeon-holing the character into a single note and rendering them only the one angle from which to engage with the broader campaign.

Instead, consider choosing your passions in ways that could potentially compliment *and* conflict with one another. Conscience and Honor sound like the same thing until a circumstance arises where they demand very different actions. Either of these may end up playing a moral counterweight to a Drive your character has, or a Loyalty they claim. What happens when your Love puts you on a course to betray your Oath? What happens when your Hatred might expose your Secret? That’s where the fun begins. You don’t need to think through these in advance, or intentionally define the object of your passions specifically to engineer these interactions – these things have a way of happening all on their own – but you want to leave room for the possibility right from the start.

## **Passions are, above all, Player Priorities.**

Finally, it is necessary to call this out explicitly: passions are ultimately about your priorities as a player, not the priorities your character might have, if you could ask them. They are about deciding what *you, the player*, want to explore at the table. This can be a little confusing at first, as (Destiny aside) the passions are so closely tied to the character themselves. To put this as clearly as possible:

**Passions reflect something your character cares about, abhors, desires, strives for, or is drawn to.**

**Not everything that your character cares about, abhors, desires, strives for, or is drawn to is reflected by one of their current passions.**

The purpose of a passion is not to perfectly simulate the character’s motivations, but rather to highlight the motivations you, the player, want to pursue in play. By way of illustration, consider three famous fictional characters as though they were PCs:

- **Luke Skywalker** is an orphan that lives with his aunt and uncle, who have raised him like a son. We know from his character that he’s a good kid and probably loves his family with all his heart. *Love: Uncle Owen and Aunt Beru* is not one of his passions. Whatever *Luke’s* feelings might have been, *his player* is not pursuing a story about filial love.
- **Bilbo Baggins** is a wealthy Hobbit with a respectable reputation who lives a quiet life of comfort at his familial estate. If you could ask him, in-character, he would like nothing more than to remain at Bag End, enjoying his quiet, comfortable life as a wealthy bachelor admired by his neighbors. Bilbo does not have *Drive: Live a Quiet*

*Life as a Respectable Hobbit* on his sheet. His player wants anything but, in fact, and instead gives him *Destiny: Find the One Ring*, arguably the least quiet and respectable thing a Hobbit could do.

- **Romeo Montague** is the scion of an Italian noble house in the 15th century. By all rights, he should be as thoroughly catholic as it is possible to be. While the church does play a minor role in his story in the form of Friar Laurence, *Faith: Catholicism* is not a passion listed on his sheet. The conflicts his player wants to explore are about Love and Loyalty. The story does not ultimately challenge Romeo's faith as a moral groundwork or his belief in God or the Catholic doctrine.

Passions are what you, the player, care about *right now*: the direction you want to go, the things you want to explore, the ways you want to be challenged. Trying to distill the whole sum of your character's personality into their passions will quickly back you into a corner that will be difficult to escape. Passions are fluid and will naturally change over the course of the campaign in ways that may not be echoed by changes in your character's core personality or identity (see *Changing Passions*.) By the same token, your character can want, have, or feel something without it being their passion. Taking something as a passion means "this is what their story is about."

- Your character may have a desire to do something, but it isn't a Drive unless that's what you want their story to be about, unless that's the direction you want them to pursue in play.
- Your character may be as miserly as Scrooge or as lusty as Casanova, but you need not take either as a Flaw unless you want that to be a significant part of the story you want to play.
- Your character can be as pious as a saint, but they need not take Faith unless you want their story to be *about* defending their Faith or the difficult moral decisions it will demand.
- Your character can be a truly good person and still not take Conscience as a passion unless you want your story to be about doing the right thing and making sacrifices in the name thereof.

For all of these reasons, you may find it easier to create your character *backwards*. Rather than fleshing out the character then trying to translate your image of them into passions, consider starting by looking through the list of passions until you get some ideas that excite you. Get some ideas about the kind of story you want to play and then build a character to support it. Or, at the very least, create your character in the broadest, loosest strokes and start using the passions as the starting point to fill out their particulars.

## Passions Grow

Each passion has a rating between 0 and 5 at any given time. Unlike other abilities, the current value of a passion is not a reflection of its weight or intensity, in-character. A character with *Love: My Father* does not feel more love for their father at 4 than 1, nor do they lose love for their father when it is spent back down to 3. Likewise, there is no 'average' value for a passion. Each fluctuates from scene to scene and session to session.

Passions improve through play. Your character's passions grow stronger when they act in ways that further, defend, or remain true to them. In any scene where doing so requires significant risk, creates meaningful complications, or comes at great personal cost, the GM will award a point to the passion in question. If multiple passions could have applied, then you may choose which passion receives the benefit.

Each passion can only be rewarded once per scene. Any given action, choice, or conflict can only benefit one passion, regardless of how many passions might apply. You may, however, earn multiple points in the same scene by performing multiple actions involving multiple passions.

Finally, each passion has a maximum value of 5. Any further points earned by that passion are simply lost. It must be burnt back down (see *Passions Burn*) under its maximum value in order to earn further rewards.

## When Passions Apply: The One Why Rule

Most of the time it will be obvious when a passion applies, but we'll dive into the topic here for clarity. A passion can apply *directly* or *indirectly*. A direct application is one where an action or conflict is explicitly about either the category of passion (*Love: Juliet* applying to a test of your Love) or about the subject of the passion (*Love: Juliet* applying to a conflict explicitly about Juliet). Any time an action directly relates to the passion — and it comes at risk, cost, or consequence — it grows. Any time you enter a conflict directly about furthering, upholding, or defending that passion, it fires.

An indirect application is one where your passion is not the subject or stakes of an action or conflict, but is instead your character's underlying motivation for engagement. In this case, we apply the **One Why Rule**. The test is simple: Can you get from the conflict to the passion in a single 'why?' Why is your character in this conflict? Why are they choosing to act? What is their motivation here? If the immediate answer *is* the passion, then the passion will still grow and fire even if the action or conflict is not inherently *about* the passion. If it requires more than one 'why' to get to the passion, then it doesn't apply.

As an example, assume you have *Loyalty: My Lord, the Baron de Chardenne*. Direct application would be:

- Any time you choose to remain loyal to the Baron at risk, cost, or consequence.
- Any time you get into a conflict directly *about* your Loyalty (for instance, a social conflict asking you to betray the Baron in some way)
- Any time you get into a conflict in defense of the Baron himself (defending his person or his honor).

Valid indirect applications of the passion might be:

- Pursuing orders from the Baron at significant risk, cost, or consequence
- Entering a conflict pursuing your orders to the Baron (fighting bandits you've been ordered to hunt)
- Undertaking some risk to seize an opportunity that would benefit the Baron in order to act to his benefit

To gain the benefit of a passion you need to be able to draw a direct link from the action to the passion in question, a single 'why?' Why are you in this fight? Because you're loyal to the Baron and he asked you to. Why are you risking your life? To act on his behalf, because of your Loyalty to the Baron.

Any more than that, and the passion does not apply. If on your way to fight the Bandits, you stop somewhere for the night and get in a tavern brawl, the passion does not apply. Why are you in this fight? Because you stopped at a tavern, because you got drunk, because you made lascivious comments about someone's sister. Even if you boiled all of that down: Why are you in this fight? Because you stopped at the tavern. Why did you stop at the tavern? Because you needed supplies. Why do you need supplies? To fight the bandits. Why are you fighting the bandits? Because of your Loyalty to the Baron. That's too many 'why's. Your Loyalty does not apply here, though some other passion you have might.

The GM has the final call on when your passions grow and fire. The GM is encouraged to be lenient here and take the player's description of their character's motivation into account. On the other hand, players are encouraged not to wheedle their passions to justify whatever scrape they're in. As always, if something sounds like a stretch, it probably is.

## Passions Fire

When you enter into a conflict based on one of your passions, two things happen. First, the GM will reward you with a point to that passion, improving its rating by 1 following the rules above. Second, the passion **fires**. You gain its value as bonus dice for that conflict and any directly related conflicts in the same scene. Normally, only one passion can fire at any given time or apply to a given roll. There are two exceptions to this: Destiny has a will of its own. It always advances when



it comes up and always fires when it applies, even if it's firing against you. The other exception is when you invoke Aristeia, below.

## Aristeia

**Aristeia** (pronounced 'air-es-TEE-uh,') is a character's finest moment, digging deep within and reaching their peak ability, often right before the moment of their death. In any given conflict, your character may invoke Aristeia and gain the following benefits for the duration of the scene:

- **Passions Blaze.** If your character has multiple passions that would apply to this conflict, they *all* fire. Each passion involved improves by 1, and you gain the power of *all* the applicable passions as bonus dice.
- **Shrug it Off.** You ignore one level of BTN shift, regardless of source. If you would currently be at BTN5, you remain BTN4. If you would be at BTN6, you suffer only BTN5. This has no effect on disadvantage.
- **Scoundrel's Luck.** Any 6s rolled 'explode.' Count them as hits, then pick them up and roll them again. Add any additional hits to your total. If any further 6s are rolled, repeat the process.

Invoking Aristeia comes at a price. First, *all* passions involved *must* be burnt (below) down to zero at the end of the scene. Second, declaring Aristeia is going all-in. You're putting everything on the line, and declaring your character willing to die for this cause, if it comes to it. In any scene where you've invoked Aristeia, you cannot *also* invoke Grace.

## Grace

Fortuna intervenes on your behalf, twisting a certain fate to some brave new misfortune. You may invoke **Grace** on your character's behalf to one of two ends: either to avoid the unwanted stakes of a social conflict, or to spare your character from a certain death. This may be done during the conflict leading up to those consequences, or immediately upon the moment of their execution, to rewrite them retroactively.

**For social conflicts**, you can invoke Grace to negate the stakes originally negotiated in favor of some other outcome. The GM will make you an offer and you can either go along with it, or stick to the original stakes. This new offer should be an obvious outgrowth of the original conflict, but represent some sudden twist or alternative course of action around the same.

**For character death**, things are more dire still. Whether by profound luck or an iron will, your character survives the impossible. Whatever else is true about this circumstance, your character survives. If this is due to a wound in combat, edit the description as little as possible: for instance, a decapitation becomes a slash across the throat; a crushed skull becomes an impressively gnarly disfigurement. Other than the lethality, all other negative effects from the wound remain. If your character would have died by some other means (collapsing bridge, drowning, execution by the state) the GM is welcome to save your character by whatever plot twist they please, and with whatever additional negative consequences seem appropriate.

Fortuna's Grace demands a price. First, you must take your current highest passion and drain its power to zero. If there is a tie for highest, you may choose which to drain. Unlike Aristeia, this *does not* contribute to advancement. It is simply lost, an offering made to the Fates. Second, Grace is not *mercy*. Fortuna's favor is not kind. You are giving the GM permission to twist the knife in whatever clever way they might come up with. You are buying back your life at a steep markup. It is not an escape from consequences, but an *escalation*. A clean death may have been kinder.

# Passions Burn

As you pursue your passions they grow in value, but each has a hard cap of 5 points. After that, you must **burn** the passion back down or risk missing out on future points that would be earned. This is the primary advancement mechanism in the game, allowing you to spend points from passions to improve your various abilities. Once burnt, these points are permanently lost and must be earned again through play – in order to be spent all over again.

The points required to advance an ability depends on the type and rank of the ability in question. This cost must normally be paid all at once, but the points can be drawn from across multiple passions in whatever proportion you prefer.

- **Skills, proficiencies, and personas** cost a number of points equal to the *next* rank of that ability. To improve Polearm from rank 5 to rank 6 would take 6 points.
- **Attributes** are more expensive, requiring *twice* the next rank of that ability. To improve your Cunning from rank 5 to 6 would take 12 points. Note that only primary attributes can be increased in this fashion. Derived attributes only go up in relation to the primary attributes upon which they are based.
- **Traits** are the most expensive of all, relative to their value. Increasing a trait costs a number of points equals to *three times* the next die value. Increasing a trait from 2d to 3d would cost nine points. Unlike abilities, traits can also be bought down. Decreasing a trait costs a flat 9 marks, regardless of its current value.

Optionally, you may elect to put one ability or trait **in training**, allowing you to pay its cost gradually over time. To put something in training, write it in the training spot on your sheet. At any time thereafter, you can invest points from your passions into the training, filling in a number of boxes equal to the points burnt. The minimum size of investment required for an ability is a number of points equal to 1+the tap value of the next rank. To improve an ability to ranks 1-4, you can burn as little as a single point at a time. From 5-7, it would require 2 points at a time. 8-9, three points at a time. 10+, 4 points at a time. Improving traits requires a minimum investment equal to the next rank. Reducing traits requires a minimum investment of 3.

Training is not an out-of-character action. It assumes your character is investing significant time for the specific purpose of improving themselves in that regard, on or off-screen. If during any period your character is incapable of spending an hour a day (or 6-10 hours in any given week) on their training, you cannot make any further investment therein until their training resumes.

You can only have one ability or trait in training at any given time. You can switch the ability in training whenever you please, but any partial investment is lost. You can, however, pay off the remaining balance outright at any time, including in circumstances where you can no longer invest in it due to inactivity (above.)

## Changing Passions

Passions are not fixed and immutable qualities inherent to the character. It is in their nature to grow and change over time. As you pursue them, some will resolve, some will evolve, and some you may just want to set aside in order to pursue something else that has developed in the campaign. If you have an empty slot (less than five total passions), you can simply add one as you please. Fill in the type, define its focus (if necessary), and then announce it to the table. It begins with a value of 0.

If you have no empty slots remaining, or one of your existing passions no longer applies, you have the following options:

- **Change the Object.** This is most common when the original focus of the passion has been in some way resolved, but you're still interested in the themes it involves. You can retain the same category of passion at the same rating, but change the previous object to a new one. For instance, your *Drive: Become Head of the Dead Rabbits Gang* might be replaced by the next goal – *Drive: Take Over Five Points*.
- **Change the Category.** Change the type or category of passion while retaining the same or a closely related focus. This is usually a response to twists and turns changing your relationship to the subject in question. For instance: *Loyalty: My Liege Lord, the Duke* becoming *Drive: Avenge the Duke's Death* or *Love: The Lady Gwendolyn* becoming *Hate: The Lady Gwendolyn*.
- **Resolve the Passion.** If you are well and truly finished with the thing, you can remove it entirely. Spend the current power down to 0 and you can erase it from your sheet. If you have reached some kind of in-character resolution concerning the passion or focus in play, you can fill the slot as soon as you please. If you abandon the topic without reaching some kind of resolution, you must leave the blank slot until the end of the current session.

Just remember that changing your current passions are just that - your *current* focus of play. While characters will evolve and change over time and this may be reflected in their passions, changing those passions does not inherently or automatically translate to a change in the character themselves. You may have started a character with *Love: The Lady Rosaline*, trying to court her and gain her affections. Once you have them, you may take a more proactive approach, changing the passion to *Drive: Win Rosaline's Hand in Marriage*. The story now becomes about trying to convince her family and gain their blessing. But what happens if you succeed?

Now you have a decision to make. You could take *Love: My Wife, Rosaline* as a passion, but doing so declares that you want your love to be tested. You are putting her and the relationship in the crosshairs. The other option is to resolve the passion, drawing the entire storyline to a close. Maybe you decide the latter. Having spent so much time and energy cultivating that relationship, now you, the player, want to let your PC enjoy it. You spend down the passion and choose some new focus.

None of this changes how your character feels about their wife. You do not cease to love her just because you replace the passion, nor did you require the passion to decide your character loved her to begin with. The same logic goes for their Conscience, Faith, or anything else. On the other hand, you may decide that resolving a passion *does* signal a climactic shift in who the character is and what they care about, especially when it comes to things like Drives, Hatred, Flaws, or Destiny. Ultimately, this choice is up to you.