

THE CHILDREN OF THE HUNT

THE WORLD OF MAGUN

The world of MAGUN is steeped in spirits and demons who reach out from their own realm — the Spirat — to touch and influence the world of matter and mortals — the Erith. Like the mortal peoples, these beings are not inherently good or evil. They can be benevolent or cruel, powerful or weak. The demons are said to be the soul of the planet, having existed long before the gods arrived. A rare few among them are so mighty that their names are spoken in the same breath as the gods. With the gods came the spirits — the souls of all mortals.

The gods created the peoples of the world in order to determine who among them was the greatest deity. Deyon, father of the first-born immortal people — the Dreyven — was crowned king when the other gods beheld his creation. The Dreyven were the first children, shaped in the image of their creator and eternal in life. In reverence, Mavericks gave this creation the “First Gift”: servants for the Dreyven, formed from animals. These secondborn were called maveres’ta — among them the humans, who followed the beastkin as the “Second Gift”.

The Dreyven’s power grew and their culture spanned around the world. Some of the Dreyven but also of the servant peoples had the ability to call upon the spirits of the Spirat to perform supernatural deeds — a pact that granted the spirits experience in exchange for service. These magically gifted among the peoples were called Magis or Channelers. Pacts could also be made with demons, promising protection and power in return for offerings.

But the Dreyven became cruel and decadent in their endless existence. The firstborn lost all compassion for other beings. They enslaved not only one another but bred the secondborn for their own purposes. Even the freely given power of spirits and demons was not enough for them. They tore demons from their own realm, bound them with mighty magical chains, and forged them into instruments within so-called demon

forges — where they served as machines or weapons, or simply as fuel to amplify Dreyven might.

When the world of the Dreyven descended into chaos by the “Third Gift” of the gods — the gift of death — the Great War erupted. Slaves rebelled. Demons were freed from their forges and, in endless rage, laid waste to all they could reach. The war engulfed every continent of the world. The demon goddess Fel, mistress of desire, love, and friendship, lay dying and wept so bitterly for the unending suffering that the waters of the world rose and drowned the old lands. When the world, after a century of war, stood at the brink of ruin, the goddess Magun — mistress of spirits and magic — intervened. She ended the Great Flood and the war itself. Deyon, once king of the gods, abdicated in shame at the suffering his creation had brought upon the world, and Magun took his place.



Magun granted the peoples of the world a second chance to prove themselves. But her grace came with a warning: "If you repeat the mistakes of the past, if you act again like the children of Deyon and torment and enslave the spirits anew, I shall descend and shatter this world. We gods will test you, day by day. These are my words, and woe unto you if you fail to understand them."

The few who survived were left with a world washed bare. Cities had vanished. Kingdoms lay in ruins. In the forests once drowned, the bones of vast sea creatures, shells, and corals can still be found. Coastlines were reshaped, and only slowly did the peoples dare return to the lowlands.

In the first three centuries after the war, it was the magically gifted who shaped history. Foremost among them were the Ign'per, a group of trained Magis who wield the element of Fire and can thus more easily contact spirits and demons. They founded the Glerigalis, an order sworn to recognize and prevent the old world's mistakes before they are repeated. This order quickly gained great influence across the continent. But not all welcome their influence — nobles often speak with resentment of the Magis who interfere in the decisions of ruling houses.

The Dreyven have lost much of their power, but not all by far. Some even fought on the side of their former slaves during the Great War. Yet demons have long memories. The demons of this age remain scarred and disoriented from their time as captives under the Dreyven. Only a few have managed to form small cults, gaining strength through worship and new pacts with the peoples. The spirit and demon realm remains wild and primal. The forests of the material world are home not only to bears, wolves, and other dangerous beasts — but also to manifested spirits of the past and wrathful demons who now seek new territories and often unleash their centuries-old pain on others.

THE CAMPAIGN SETTING

This campaign takes place in the year 303 after the Great Flood, which ended a century of liberation war. The tales of that war have become legends. No one remains who can speak firsthand of the flood or the battles. You play in a harsh, expansive region. The community holds together tightly, and the fates woven in this adventure are decisive for the region — though not world-shattering. You play in a rural land of simple dwellings amidst wild nature.



WHAT THE CHARACTERS KNOW

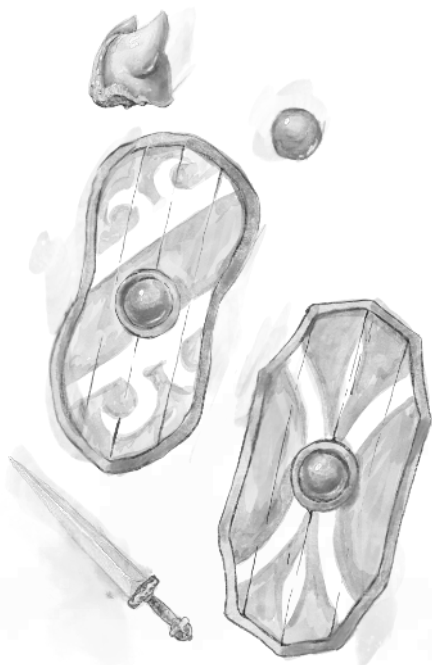
"My name is Felica. This is **Crèrer**, it's on the northern coast of **Cindrier**. Cindrier is a kingdom. Our queen's name is **Fracale**. Grandpa says her family has ruled for over 200 years.

Our village is part of a principality. The princely family is called **Karadeau**, and they own all the settlements north of the **Kirfa Forest** and the city of **Kirfa**, south of the forest itself. They have a lovely estate at the edge of the **Cré Grove**, but I've only been there once — when Mama had to pay our overdue tribute. Every year we give them three of every ten wool bales. Mama and Papa raise sheep.



Fashion of the region

A lot of folks here are shepherds. Papa says it's because little else grows well here, except Inges turnips. You can't really eat them. They taste awful. But they're great for dyeing things. The



Helmet and 'stone' of the rulers. Sword and shield of those who fight and are fit for war.

green in our village crest comes from the Inges turnip. We often dye our wool with it.

If you walk far to the north, you'll come to the **sea cliffs**. They're super high, and I always get scared if I get too close. But the sheep like it up there. The river — **the Kir** — splits in two just before the cliffs and found a way through them to the sea.

If you follow the Kir's shore, you can get to the beach without climbing. That's where the fishers are. They built a few huts there and keep their boats in caves within the cliffs. Everyone in the village calls those caves **Fisher's Nest**. From the shore, you can see the island of **Pio**. The fishers have a small camp there too, to sail out farther.



A dakarin. Predators up to 1.6 metres long that are related to the badger.

Back there (points west), there are spooky rocks. The grown-ups call them **The Longest Night**, or **Morntan's Tears**, and I think they're scared of them. Mama says that's where Morntan wept before the gods banished him to the moon's void for thousands of years. Grandpa says Morntan is the king of all lesser demons. He says only Morntan cares for the little demons. But our **Ign'per Sabiller** says

Morntan only brings vengeance and sorrow. Sabiller is a **Fire Magis**. Grandpa says they can walk between the worlds and speak for the spirits and demons.

The other way is the **Dreyven Ring**. We go there for celebrations. Sabiller gives thanks to the goddesses Magun and Mavericks, and then we celebrate the start of the planting season, or the harvest, or the new year. I love the Ring. It's beautiful. **The old Dreyven** built it long before the flood, and Sabiller says you can read the stars and sun with it.

When the sky is clear, I can sometimes see Morntan's Tears, even if Grandpa says that's impossible! We don't have many trees here. It's



Village and house of the region

hard to play hide and seek, but you can see really far.

That's Jackim (points to a vulpa). He's one of the village warriors. We've got a few vulpa families here. I like the foxfolk. They're not as serious as our parents.

The leader of the warriors is called **the Sword** of the Village. Her name's **Kathradi**, and she's a **Finren**. She lost her home and nearly all her

family. She hid in our village and then decided never to leave. She chooses who becomes a warrior and commands the fighters. My Papa is a fighter too, but he never had to go off with the warriors. My friend Piler's mom is a warrior. That's why he lives inside the wall on the hill, where our stronghold stands.

No one goes into the Kirfa Forest in the south unless they really have to, like when we sell our goods in Kirfa's market. Grandpa always organizes an offering for the demons that live there. They're called **Kithar**. Mama says the lumberjacks have to make offerings too, or the Kithar could get dangerous. Papa once saw one. They're really small. About the size of a cat, he says. They made bodies from animal bones, earth, and twigs, so they don't have to stay in the Spirat — so they can gather experience in our world, the Erith, like real living things.

They're not monsters, they're Feyyen. Mama says that's what makes them more dangerous. But Papa thinks they're like children — full of mischief and always mimicking adults. I like the Kithar."



A Feyyen from the clan of Kithar.



CORE RULES



MAGUN 2.0 is based on the rules of Forged in the Dark. The core mechanics are the same, but the rules have been heavily modified to better reflect the spirit of adventure in MAGUN. The system is released under a CC license and may be used freely. It may not be resold as an "original creation," but it can be used and modified by anyone. It may be sold as part of your own roleplaying game, but only under the same CC license. The base system (Forged in the Dark) can be downloaded and used according to their licence [HERE](#).

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SCENES

The chapters are divided into scenes. Scenes are used to divide the story into segments and determine how often abilities can be used—similar to “rounds” in other systems.

Whenever the story shifts location or mood and a new section begins, this counts as a new scene in the unfolding story.

As an optional tool for structuring scenes and narrative, the GM may use so-called “**clocks**.” These clocks are divided into segments that fill up through player actions. The number of segments is determined by the GM and may vary by scene. The more segments a clock has, the more actions are needed to complete it. There are **Scene Clocks** and **Event Clocks**.

SCENE CLOCKS

A Scene Clock determines how many actions characters must take before a scene resolves and transitions to the next. It provides a temporal (action-based) framework that can help keep the story moving.

Each character action fills 0 to 4 segments of the Scene Clock. How many segments are filled is determined by rolling six-sided dice (d6) during **action rolls**, which are made when characters take action. (See “Actions and Action Rolls” for more.) Filled segments are never emptied.

***Example:** If the GM wants a scene to take between one and three character actions, a Scene Clock with 4 or 6 segments may be used. The scene would then require 1–3 successful actions to resolve.*

EVENT CLOCKS

An Event Clock is used to determine when a negative event is triggered. The Event Clock fills by one or more segments whenever characters fail an action or must pay a price for success. Once full, a pre-defined event is triggered.

Unlike Scene Clocks, Event Clocks may span multiple scenes or even entire game sessions. Depending on gameplay, filled segments may also be removed.

***Example:** The village where the characters are staying is suspicious of them. Each time they fail or pay a price for success while interacting with the village, a segment of the clock fills. Once full, the villagers attempt to drive them out by force.*

ACTIONS AND ACTION ROLLS

To have their characters act in a scene, players describe their character’s goal and how they intend to reach it. Then, they choose one of their nine talents that fits the approach.

Note: The approach can include several actions. FitD deals with entire scenes, and rarely just individual actions.

- **Define the goal:** What do I want to achieve? “I want to hear what the guard says.”
- **Describe the approach:** What do I do to get that result? “I sneak up and stay in the shadows, moving when the guard turns away.”
- **Choose an appropriate talent:** Which talent do I need for that? For example, Dexterity for precise movement.

Check the character sheet. If the character has a background that could help with this task (through experience or knowledge), the GM may increase the effect of the action.

The GM determines how effective the method is and defines what effect will occur on a success.

Then, the player makes an action roll: roll a number of d6 equal to the points in the chosen talent. Skills or conditions may increase or reduce the number of dice rolled.

Note: The GM normally doesn't roll a dice. The players' roll decided both their own success and the environment's reaction.

The highest single die result determines the outcome:

- 1, 2, or 3:** Something goes terribly wrong. The story takes a dark turn. The goal is not reached. The GM may fill up to 1 segment of the Scene Clock. One or more Event Clock segments fill. The character suffers a consequence defined by the GM—this could be a condition (see "Conditions") or a situation change.
- 4 or 5:** The character succeeds, but at a cost. The GM and players determine the narrative consequence, which cannot negate the success. This success with a consequence normally fills 2 Scene Clock segments. The consequence may also fill segments on the Event Clock.
- 6:** Full success without consequence. Fills 3 Scene Clock segments.
- If two or more dice show a 6,** an additional positive effect occurs, which may provide an advantage in future scenes or uncover important information.

Rolling with 0 Dice

There are two reasons for having 0 dice:

1. The chosen talent or talent group has no points.
2. Modifiers or effects reduce the dice pool to zero.

In this case, roll **two dice** and take the **lower result**.

ASSISTING

Characters may support each other in two ways: **Helping** (for two characters) and **Group Actions** (for three or more).

HELPING

A character may help another by sacrificing **1 point of Soul Balance**. This grants the acting character an extra die or stronger effect.

The helper must narrate how they assist, and it must fit within the established narrative. Only **one point of Soul Balance** can be sacrificed per action.

GROUP ACTIONS

If three or more characters pursue the same goal, they may make a group roll. One character takes **responsibility**. Everyone rolls the same talent with their individual dice pool. The highest single result across all dice determines the result for the group.

However, for each character whose **highest die is a 1, 2, or 3**, the **responsible character** loses 1 point of Soul Balance and suffers any consequences.

***Example:** Four characters try to block a narrow mountain pass by triggering a rockslide to escape their enemies. One takes the lead. All roll Strength. Characters A, C and D each have 2 points in their Strength talent and thus 2 dice. Character B only has 1 point and therefore only 1 die:*

A (responsible) rolls 3 and 4.

B rolls a 3.

C rolls 1 and 5.

D rolls 1 and 2.



Highest roll is a 5 (from C) – the group succeeds. But B and D failed (highest die ≤ 3), so A loses 2 Soul Balance points and bears the consequences: Because B and D lost their grip, A is trapped and injured by falling rocks.

CONDITIONS

Conditions describe anything that negatively affects a character—injuries, stress, exhaustion, etc.

They can be a **consequence** of failed actions or the price of success. Conditions can be freely described to enhance roleplay and help guide how they are resolved or healed.

There are four **severity levels**: Light, Full, Severe, and Extreme.

Light and Full: Each has two boxes. One filled box already triggers the listed effect.

- 1–2 Light Conditions: Reduces effect of future actions by 1.
- 1–2 Full Conditions: Reduces the number of dice by 1 on action rolls.

Severe: Character may only act in the scene by spending 2 points of Soul Balance or if another character helps.

Extreme: Character falls unconscious. Can be awakened, but must spend 2 points of Soul Balance to act again.

Receiving an extreme condition causes a **Soul Scar**—a permanent trauma that affects future behavior (not relevant for this one-shot).

If no room is left for new conditions of a given level, the new condition moves up in severity. Thus, a minor injury can become deadly if the character already has several conditions.

SOUL BALANCE

Soul Balance points not only represent a character's mental resilience, they can also be used to influence action rolls, avoid consequences, or create flashbacks. Within the narrative, spending Soul Balance points is

shown by a character pushing themselves beyond their limits to do incredible things or even influence others and their environment. Too much strain may lead to serious consequences (see "Overstrain").

USES OF SOUL BALANCE:

The sacrifice of Soul Balance points has to be announced before a die is rolled. You can only use Soul Balance points once per action.

INFLUENCE ACTION ROLLS

Spend 2 points to get +1 die for an action roll OR receive +1 effect, OR ignore condition penalties for the whole scene: the character grits their teeth and pushes themselves beyond their limits.

Spend 1 point: Help another character (see "Helping") by giving them an additional die for an action roll or enhance the possible effect of the outcome.

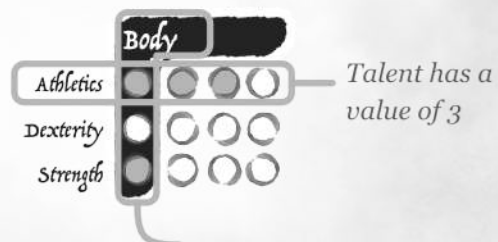
AVOID CONSEQUENCES

After a roll, players can spend Soul Balance points to resist consequences.

To do that, use the talent group that was used for the action roll and roll a number of dice equal to the number of talents in that talent group with at least one point.

Subtract the highest die from 7. The result equals the number of Soul Balance points lost (min. 1, max. 6).

The consequence is then weakened by 1 or even negated — describe how with the GM.



*Talent group has a value of 2 here
(= 2 dice for avoiding consequences)*

FLASHBACKS & SELF-FILLING INVENTORY

At any time, players may describe flashbacks that alter the current scene or grant an item.

Costs 1 Soul Balance point, and possibly money/items, if they would be required to enable the changed situation (e.g. the money that was used to buy the rope they now have).

Flashbacks must not contradict the narrative and require the character to have at least 1 Soul Balance left after the flashback.

OVERSTRAIN

If a character's Soul Balance drops to or below 0, they are completely exhausted and receive the Severe Condition "Spirat Madness".

They become weakened and start seeing disturbing visions—barriers between worlds tear open, and spirits or demons pull at the character's soul.

They receive a Soul Scar—a trauma based on the triggering event. Scars persist permanently and should affect the character's behavior (e.g., phobias, tics, anger, fear).

These do not affect stats, but must be roleplayed and should optimally appear at least once per session.

SUMMARY OF SOUL BALANCE COSTS

- **2 points:**
 - +1 die to action roll
 - OR +1 effect
 - OR ignore conditions for the current scene
- **1 point:**
 - Help another character (+1 die OR +1 effect for their action roll)
 - OR describe a flashback or gain an item
- **1–6 points (roll-based):**
 - Avoid consequences

These are the most important rules for this one-shot. The full rulebook/campaign includes further details on abilities, character creation and development, weapon rules, and more.

