Ars Magica

Fourth Edition

Ars Magica™

The Art of Magic

Fourth Edition

Atlas Games

Charting New Realms of Imagination™

Ars Magica Fourth Edition

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Chapter I
Introduction

Extracts from the Journal of Antoninus of Jerbiton, formerly William of York

The Feast of St. Hugh, in the year of our Lord eleven hundred and ninety nine.

In the name of our Lord Jesus Christ, the holy Virgin Mary, and Ailred of blessed memory.

May the God of Majesty who has watched over my life watch over the pen with which I write it, lest I stumble in the retelling. I am William, called of York for I was born in that city, and I am an oblate at the monastery of Rievaulx. I came into this world of suffering in the year of our Lord eleven hundred and eighty six, and it pleased God to take my mother to Him at my birth. In my eighth year my father died, and my uncle gave me as an oblate to the monastery, where I have lived since. I shall take my vows as a monk next Easter, and never leave the monastery thereafter.

I was given the book in which I record my life by Fulk of Cîteaux, a monk of our Order. He has visited this monastery many times, and is much in conference with the abbot. He has shown a great interest in me, and I do not believe Geoffrey's suggestion that his interest stems from a mortal sin. I believe that Geoffrey will be a bad monk and bring scandal to our Order, but God alone shall judge.

The abbot gave Fulk permission to grant me this book, and required that I obey his command to record my life. The monastic day is unchanging as the eternal God is unchanging: we pray seven times per day, as the psalmist says, and pass our other time in labor and study of the Holy Bible. There is great wisdom in such simplicity, as St. Bernard says.

I, William, write this with my own hand. Adelard wrote the above with my help. I wanted the opening of this book to not be marred by my poor Latin.

The third day of Advent, in the year of our Lord eleven hundred and ninety nine.

In the name of our Lord Jesus Christ, the holy Virgin Mary, and Ailred of blessed memory.

Fulk of Cîteaux visited the monastery today, and the abbot summoned me to a conversation with him. He wanted to read my book, and I brought it to him. He asked me many questions about my studies, and my life as a monk. He seemed happy, but I do not understand what he wanted.

The Feast of the Circumcision, in the year of our Lord twelve hundred.

May the Lord Jesus Christ, the holy Virgin Mary, blessed Bernard, and Ailred of holy memory have mercy upon me and guard my soul.

I have left the monastery. Fulk of Cîteaux, who is neither Fulk nor of Cîteaux, came for me and took me away. I am sitting by the fire in a camp, surrounded by men of war, and Julia who is Fulk is watching me write from the other side of the fire. I would leave, but I have nowhere to go. *Kyrie eleison, Christe eleison.*

I shall tell the story of these days calmly. Fulk who is Julia came to the monastery on the Feast of the Innocents. He went to see the abbot, and I was summoned to speak to them again. Fulk asked me more questions, and then stared at me as if he could look into my soul. Perhaps he could. When I returned to the novices they were all whispering

about me, and Geoffrey said wicked things about Fulk. His imagination fell far short of the truth.

Yesterday I was summoned again to the abbot, and Fulk was with him once more. The abbot seemed distracted, and told me that I was to leave the monastery and go with Fulk to his home. I was shocked, because the abbot has always preached firmly that monks must stay in their monasteries. I began to protest, but he stopped me, telling me that I was sworn to obedience. I left, but it was not true. I have not taken my vows yet. I could have disobeyed him and remained. Instead I left.

Fulk spoke to me before I left the abbot, and told me that we would leave before dawn. I own nothing, and so brought nothing but my clothes and this book. Fulk met me in the cloister, and we left in the half dark. Fulk quickly led me away from the road, and I heard voices ahead, and saw a camp fire. Fulk led me to the top of a hill, and stood between me and the rising sun.

"Watch and learn," he said, "for this is your destiny." I faced the old man, dressed in the plain white habit of the Cistercians, and for a moment nothing happened. As the sun rose above the horizon, a darkness spread through his robes, and through his hair, his skin became fair, and his body changed, and I thought that a demon had surely possessed him. Perhaps it had. The white habit of a monk became rich robes of deepest blue, decorated with shining silver, and I was frozen to the spot as ice seemed to clutch at my heart. The old man was gone, and a beautiful woman stood before me. The silence of that moment seemed to last forever, as she seemed to gather the disappearing darkness into herself.

"I am Julia, follower of Jerbiton, and I am your mistress." The words broke whatever spell held me there, and I turned to flee back to the monastery, but men from the camp had climbed up behind us, and one of them caught me.

We walked all day, the warriors guarding me so that I could not flee, and Julia leading the way. We camped shortly before sunset, and I watched carefully to see if she would change back. She did not, only performing some ritual. Now, she watches me across the flames, and I see my soul in hell, watching her through the flames for eternity. Lord have mercy, Christ have mercy.

The Feast of Epiphany, in the year of our Lord twelve hundred.

May our Lord Jesus Christ protect me, the Blessed Virgin Mary send angels to guard me, and Ailred of holy memory intercede for me, for I am in the den of vipers, yea, the very house of robbers.

I am sitting in my room, which is lit by a fire which never goes out. The worm which never perishes will come for me when I sleep, for this is an unholy place, surely cut off from the love of God.

It does not look like the mouth of Hell. It is a stone manor house, well built around three sides of a courtyard, the fourth side closed by a wall with a gate in it. Two towers rise from the rear corners, and there are people busy within it. It even looks something like a monastery, but without a chapel. There is no chapel, and no church in the village. Truly, all those here are lost, and I am among them.

When we arrived it was clear that Julia had come home, for everyone rushed around to make her welcome. She sent a servant to summon a council, and led me to a large chamber in the rear of the house. In this room stood a large table, round like Arthur's, and she sat in a chair finer even than the abbot's, with her name carved on the back. She told me to stand behind her and keep silent. As I waited, the others came.

The first was a man, small and thin, dressed in robes of deep red, the color of blood. He brought with him a smell of burning, and there was ash on his hands. The second was another woman, taller than Julia, and very pale, dressed entirely in white. Her cheeks and forehead were covered with scars in an intricate pattern, as were her hands. In one hand she held a dagger which glittered like ice, and she toyed with it throughout the council. They had entered through the door by which we had come, and I was sure then that I was in a house of demons.

Then a bird, a raven, flew in through one of the windows and settled on another chair. In a moment it had changed to a man, small, with dark hair, who sat naked in the seat, staring at me with hungry eyes.

One chair remained empty, and I fixed my eyes on it to avoid looking at the others, who were talking in Latin, too quietly for me to follow. As I watched, the final councilor appeared in the chair, appearing from nothing amid a stench of rotting flesh. He was robed in rough brown, and his face had the pallor of a corpse. I was about to run, but Julia had seized my wrist, and I found that I could not move. She spoke to the assembly.

"Sodales, this is William of York, my new apprentice. He is under my protection." I am sure that the raven looked disappointed at that.

Then I was sent from the room, and guarded by two of the soldiers who had come with us from the monastery, until Julia emerged to lead me to my room. And now I sit here, and dare not sleep. Oh lord, save me from this place.

The feast of St. Antony, in the year of our Lord twelve hundred.

In the name of our Lord Jesus Christ, the holy Virgin Mary, and Ailred of blessed memory.

I am still alive, and I have a friend here. Jocelin is a minstrel, and not much older than me. He lives here all winter, and for much of the rest of the year, but he also travels round England. He assures me that I will be allowed to leave.

He came to me on the day after I arrived, and offered to show me around the place. This is the covenant Voluntas, part of the Order of Hermes. The magi, those whom I saw at the council, rule the covenant, while the consortes like Jocelin see to day to day administration and the turb does all the menial work. The magi all have private areas, which Jocelin refused to show me: he said it was too dangerous. Julia of Jerbiton, my mistress, is the most approachable of them. Kirist of Flambeau, the one in red, has a nasty temper, and can make you burn by snapping his fingers. Phessallia of Merinita, the woman in white, is cruel and cold, and I should stay away from her. Corvus the Raven of Bjornaer is just wrapped up in his own world, and doesn't like interruptions. Desiderius of Verditius is a necromancer, and would be more interested in me were I dead. I asked Jocelin where all these places — Jerbiton, Flambeau, and the rest — were, and he laughed, saying that they were not places, although they were houses. He said that Julia would explain that to me, and that he did not fully understand it.

Jocelin took me to the kitchens, and introduced me to the head cook. She warned me about stealing from the larder, and told me that I was not a magus yet. He showed me round the dormitories, and took me to the door of the library and showed me a crack in the door. I peered in, and I was amazed. There were dozens of books, maybe more than two hundred. Jocelin told me that the library was off-limits to all but the magi, but that most covenfolk could not read, anyway. Then he took me to meet the grogs, the soldiers who had guarded me on the way here. The leader of the grogs is a woman, although I didn't realize that until she spoke. I think I was a bit rude in my confusion, but Maud just laughed and went back to training the others. Jocelin explained that the grogs were there to protect me, and were supposed to die to defend me, if necessary. I asked him why, since I was nobody important. Jocelin laughed then, and sat me down on a mounting block to explain. I will try to write down what he said.

"William, you have the Gift, and you are Julia's apprentice. In a few years you will be a magus, able to command the birds of the air and the beasts of the field. The winds and waves will answer to your will, and the earth itself will rise up to form your dwelling. Age will flee from your face, and flames will shrink from your body in fear. People will see what you wish them to see, and think their thoughts at your whim. The power of a king pales beside that which you may attain, and no-one but the Tribunal of the Order may judge you. You may be only an apprentice now, but everyone here respects what you will become."

I wonder if he is right.

Fifth day of Scorpio, thirteen hundred and thirty ninth year of Aries.

I think I should write down what I have been taught, because I am sure that my mistress will not repeat it. She, and the other magi here, are members of the Order of Hermes, which seems to be much like the Cistercian Order to which I once belonged. It is divided into twelve Houses, of which Jerbiton is hers, and will, as her apprentice, one day be mine. The Order governs magi by the Code, which is enforced by the Quaesitores and at the Tribunals, which meet every seven years, one in each region of Europe. My mistress wants to build a Great Chamber, a new meeting place for our Tribunal, in London, because she says that the covenant of Blackthorn, as host, unduly influences the decisions. There are no abbots in this Order, and every magus has a say, so there is no-one to stand against Blackthorn's corruption.

Covenants, like Blackthorn and Voluntas, are something like monasteries, I think. Several magi live together, sharing resources and governing themselves. Voluntas has a council of all the magi, and my mistress believes that we should build a fine new chamber for the council meetings, so that their importance is more obvious to the other magi. I think that she wants Corvus and Desiderius to regard them as more than simply distractions from work. They complain every time they are forced to leave their laboratories, even if it is only to fetch a book from the library.

My training will last for fifteen years, and at the end of it I will be admitted to the Order, and then I shall have the same rights as my mistress, and the power that Jocelin spoke of.

Fourth day of Leo, thirteen hundred and forty first year of Aries.

My mistress is going to visit another covenant, and she has decided to take Jocelin and me along. This will be the first time I have been out of the covenant since I arrived, apart from brief visits to Wilton, and Jocelin has been helping me with preparations. Henry the Tailor has made me a proper traveling cloak, and Henry the Smith has prepared me a dagger and an ax. We leave at dawn, and Jocelin is being deliberately mysterious about our destination. He won't tell me where the covenant Semitae is, telling me that I shall understand when we get there.

Eighth day of Leo, thirteen hundred and forty first year of Aries.

We were attacked by brigands today. They were waiting in ambush, and the grogs had to fight them off at first, until my mistress could cast a spell. The spell, and the speech that she made after casting it, convinced them that we were important allies. They swore by the Holy Cross that they would not harm us, and then escorted us to the edge of their territory. Jocelin noted the route, and says that we will return another way. I don't see why: we dealt with them easily, but Jocelin is afraid to rely on magic too much.

Twelfth day of Leo, thirteen hundred and forty first year of Aries.

We have arrived at the covenant Semitae, and I see what Jocelin meant. The covenant lives in several large wagons, and travels around the Tribunal. Their route is planned by Gerfallon of Criamon, the head of the covenant, which Jocelin says makes it nearly impossible for any sane person to track them down. My mistress is closeted with Gerfallon, but I haven't seen him (or her, I don't know) yet. Junius of Verditius, who makes the wagons, is entertaining us. They are fashioned of iron, so that a magus may have his laboratory in one, and they change the ground that they cross to make a firm road. Junius told us about his new project, which is to make a wagon that can be pulled through the sky and over the seas. He said that the main problem is the horses, and he thinks that he may have to make them as well, mundane horses not being suitable. I suggested that he just make the wagon move itself, but he didn't like that idea. Wagons do not move themselves naturally, while horses do, so it is easier to enchant a horse to move than to do the same for a wagon. There are so many things to remember when working magic.

Thirteenth day of Leo, thirteen hundred and forty first year of Aries.

We have left Semitae, and my mistress is pleased with the results of our visit. I asked Jocelin why we had to walk, and he told me that most magi cannot ride horses, because the beasts hate their magic, and throw them off. I am unusual in that. He told me not to ask my mistress about it, because she is sensitive on the subject.

Twentieth day of Virgo, thirteen hundred and forty second year of Aries.

My mistress is in a foul mood. She went to the council today to try to convince them to build the new council chamber. I have seen the plans: it is heptagonal, with a vaulted stone roof supported by a slender central pillar. It is truly beautiful, but they made her choose between that and the Great Chamber. She chose the bigger project, and made them promise to give her the money for the land next year, but she is still raging about their lack of vision.

Ninth day of Gemini, thirteen hundred and forty third year of Aries.

The covenant council have given my mistress the money for the land, and so we are going to London. Jocelin is coming along as well, because he knows London better than we do. My mistress has been sketching new plans all day, wondering whether she needs to buy a larger plot of land. Jocelin says that we should have some time to look around the city while she negotiates with people.

Twenty third day of Gemini, thirteen hundred and forty third year of Aries.

We have arrived at London. There are so many people and houses here, and they are so big. Not as big as Rievaulx, on the whole, but large all the same, and so many of them. We are staying in an inn that Jocelin knows. We have private rooms, in return for a lot of money and a promise from Jocelin that he will perform. I don't think that I have ever actually heard him sing.

Twenty fourth day of Gemini, thirteen hundred and forty third year of Aries.

My mistress gave me leave to wander London today. Jocelin took me around for an hour or so, showing me how to get to the inn from St. Paul's, and where I could buy food. Then he left me. I think I lost my purse less than half an hour after that, but it is no matter. The merchants balance the thieves, and I can make as many silver pennies as I need. I watched a miracle play, which showed the martyrdom of St. Catherine, and wandered round St. Paul's, listening to people conduct business until they realized I was eavesdropping.

Then I wandered up among the merchant houses, and met Elisabeth. She is working as a servant for one of the big houses, and was happy to go with me to an inn. I bought her wine, rather than the cheaper ale, and made sure that we were away before sunset. It's amazing what a tiny amount of magic can achieve. Perdo Mentem made her forget the time and the greetings from her friends, Creo Mentem enhanced her liking for me, and Creo Corpus made her burn with lust. Magic, and a bit of timing. The sun set while we were in flagrante delicto, so she barely noticed the magic wear off. She did hurry home as soon as we had finished, though, and I got back to the inn to discover that I had missed Jocelin's performance. Ah well.

Twenty sixth day of Gemini, thirteen hundred and forty third year of Aries.

Elisabeth had a young man, it seems. Quite a wealthy one, with a large number of rough friends. They sent a messenger, claiming to be from her, and like a fool I followed him. They were all waiting for me, and I couldn't affect enough of them. I don't know if they would have killed me, but Jocelin arrived, with the household guards of some noble, and they fled. He has promised not to tell my mistress, and hopes that I have learnt a lesson.

I certainly have. I must get my mistress to teach me more Intéllego.

First day of Cancer, thirteen hundred and forty-third year of Aries.

The negotiations are complete, and my mistress holds the deeds to a large plot of land just outside the city. She has spent most of today expounding her plans for the Great Chamber, both as a masterpiece of architecture and art and as a place where all the magi of the Tribunal can meet away from the influence of Blackthorn. Apparently Semitae has also agreed to support this idea. We shall leave London tomorrow, and I still haven't heard Jocelin sing.

Tenth day of Libra, thirteen hundred and forty seventh year of Aries.

My mistress talked to representatives of many covenants at last year's Tribunal, and now we are traveling about the country to negotiate support for the Great Chamber. She plans to form a religious order to look after it while the magi are not using it, thus giving it legitimacy while preserving our control. Personally, I doubt that many magi will want to meet in the Dominion, but she plans to portray that as a benefit: it grants additional safety to those attending Tribunal.

We have come to the covenant Schola Pythagoranis in Cambridge. They are well-disposed to us, as House Jerbiton dominates them, but they are more interested in scholarship than art, and I think that our visit is somewhat ill-timed. They have taken advantage of the dissolution of the university at Oxford to lure the Masters and scholars here, and the town is bursting at the seams. It is strange to be in a town, and all the churches be closed. Even the round church of the Holy Sepulcher is closed, although I thought that the Templars had an exemption from the interdict. Jocelin is nervous about his immortal soul, but I told him not to worry: the faithful are not damned merely by dying during an interdict.

We are being accommodated in one of the covenant's houses for tonight: they have buildings scattered through the town. The sancta of all the magi are in a large stone house near St. Sepulcher's, but the grogs and covenfolk live in other buildings, sometimes in single rented rooms. At least this covenant will not have any problem about meet-

ing in the Dominion. I wonder how they manage their research.

Twelfth day of Libra, thirteen hundred and forty seventh year of Aries.

We met with Edward of Milton, the Warden of the covenant, today. Of course, I merely sat and listened, but my mistress did allow me to stay this time. He had taken our request to the covenant council, and they had considered it carefully. As expected, they were sympathetic, but they had a request for us. The magi here do find that the Dominion interferes with their work, but they have identified a magical area in a nearby forest. Unfortunately, most of the forest is under the control of the faerie, and all attempts to construct laboratories have been thwarted. He wants us to negotiate a peace with the fay. If we succeed, he will support my mistress's plan at the next Tribunal. She agreed, of course. She looked worried on the way back here: I suspect that she was trying to figure out how to deal with the fay. I suggested that we should go and get Phessallia, but she merely stared at me. I suspect that Phessallia is not fully behind her project.

Fifteenth day of Libra, thirteen hundred and forty seventh year of Aries.

We will enter the faerie forest tomorrow. I shall leave this journal here, with a note instructing the covenant to retain it if I do not return.

Eighteenth day of Libra, thirteen hundred and forty seventh year of Aries.

I have returned, and we were successful. This event deserves a more detailed account, however. The forest is only an hour's travel from Cambridge, and so we left shortly before dawn, my mistress preferring to deal with the faeries of the light. We arrived there a while after the sun had risen, and walked into the forest. My mistress was calling out that we wanted to speak with the ruler of this place, and the grogs were looking around nervously. I, of course, maintained my poise and dignity, as did Jocelin. He said that the fay were well known to be fond of minstrels, so he felt safe.

After we had wandered for an hour, Guy, our woodsman, announced that we were lost, and that he could no longer make sense of the vegetation. My mistress was pleased at the news because, she said, it showed that we had entered the faerie forest. I felt a burning by my side, and realized that my knife was glowing with red heat. I plucked it from the sheath and threw it to the ground, where it melted and ran away like water. All around me, the grogs were doing the same. Poor Stephen was wearing chain mail, and we could not get it off him in time. As we stood there, completely unarmed, Jocelin said, quietly, "I seem to remember that faeries dislike iron." My mistress turned on him, and seemed about to do something serious, but after a moment she relaxed.

"Yes, I should have thought. My apologies, lord." I was confused for a moment, until I followed her gaze, and saw that the faeries had arrived. Their lord was dressed in gleaming silver armor like the scales of a fish, and sat on a throne of ice, which sparkled in the sun. Beside him stood his guards, great bears in a silver livery, carrying clubs the size of young trees. At the lord's feet sat his minstrel, a tiny creature with enormously long, spindly fingers, which cradled a lute. I sensed other eyes on us, but I could see nothing.

"Why have you sought me out?" the lord asked. My mistress replied.

"We are here on behalf of the magi of Schola Pythagoranis. They seek permission to build a laboratory on the edge of your wood."

"Why should I permit that?" My mistress was silent, and Jocelin stepped forward, clearing his throat.

"Would you accept a wager for your permission?" The faerie lord considered him, and nodded.

"Perhaps. What wager, and what contest?"

"A singing contest, between me and your minstrel. If I win, you will allow the magi of Schola Pythagoranis to build and use laboratories in that area of your woods, for as long as they wish. If he wins, they will give up any attempt to build there."

"And you will remain here as my servant, until you die."

"Agreed." He said it quickly, before any of us could intervene. My mistress was pale, and went to talk to him, but he waved her away, turning his attention to tuning his lute. He looked at me over the frets and winked, and I realized that I was finally going to hear him sing.

He struck a chord, and began. It was an old lay, the tale of a faerie maiden who enslaved human knights with her beauty, and kept them imprisoned in a cave. He sang well, and the faerie minstrel joined in. Its fingers moved like lightning over the strings, and it seemed to be playing three parts at once. It opened its mouth to sing, and three voices spilled out, the high voice of a young boy, the deep voice of a mature man, and a voice that was like the singing of birds in the dawn. My heart sank, but Jocelin only smiled, as he played a little interlude between verses. The maiden's latest victim was led into the cave, and there met the previous

prisoners. Still the faerie minstrel seemed clearly better, and the faerie lord was grinning.

Then the music changed. Jocelin was improvising, and changing the story. The newcomer spoke to the imprisoned knights of their homes and families, left behind desolate, and of the glory to be won on the battlefield, not in this cave. He spoke to them of the shame of being held in thrall by a woman, and roused them to action. As the knights rose to their feet and girded on their arms, preparing to leave, the faerie minstrel began to falter, losing time with Jocelin, the notes clashing. As they turned on their captor, who revealed herself as a fiend with golden claws dripping ink, which scored wounds on the heart, and a voice that pierced the ears with poetry, the faerie minstrel was reduced to singing fragments, off key, and often mistakenly continuing the story. As the faerie was defeated and the knights rode to freedom, he dropped out completely.

The face of the faerie lord was like thunder, and darkness swirled within his throne.

"You have won, mortal. Leave the forest, if you can."

"My lord, I was only to serve you if I lost." The faerie's face twisted for a moment, then he relaxed.

"True. You may leave. Your companions, however, were no part of our bargain." Jocelin turned to look at us, stricken, and I felt little better. My mistress, however, was undisturbed. She gathered us close to her, and bowed to the faerie lord. I could see the shadows taking shape around us, warriors with cruel, dark blades. Then she held up a piece of wood from our chambers in Cambridge, and began chanting. The faerie lord screamed with rage, even as he vanished from our sight, and we found ourselves back in Cambridge.

We spent two days in the faerie forest, it seems, but Schola Pythagoranis are happy, and my mistress has their support. And I have heard Jocelin sing.

Twelfth day of Capricorn, thirteen hundred and forty eighth year of Aries.

I dislike traveling in winter. We have come to Norwich to meet with a lord. My mistress has told me not to write down his name, for his protection. I suspect that ours may also be involved: the Quaesitores might be inclined to take a dim view of such goings on. My mistress needs a public sponsor for her religious order, and this lord is likely to be it.

This is a great city, not quite so large as London, but large nonetheless. From the towers of the castle keep, it is all spread out below you, the great cathedral dominating, and the dozens of smaller churches pushing their towers up beyond the level of the houses. It is strange, all these churches and no service, as the interdict continues. Kirist has spoken of the possibility that the Dominion will fade if it continues, since the power of God will lie less heavily on a land that He has rejected, but I have noticed no fading while I have been here.

As guests of this lord, we were entertained well in the Great Hall, a truly spectacular room. Of course, my mistress's Great Chamber will be yet finer. Minstrels played, and Jocelin joined them for a while. He really loves these places — I think it has something to do with the servant girls. The food, at any rate, was better than I have eaten in some time. The winter stocks here have hardly been touched, it seems.

Thirteenth day of Capricorn, thirteen hundred and forty eighth year of Aries.

My mistress spent today closeted with the lord, negotiating for his support. I was employed as a valet, bringing food and drink so that none of the lord's servants need know what was going on. He spoke of the possibility of magical assistance against the Pope, in Ireland, or against the King of France. Of course, my mistress had to refuse. She can hardly break the Code that blatantly in order to build a meeting place for the Tribunal.

The talk turned to more personal things: long life, protection from his enemies, and such like. I was sent from the chamber at that point, ostensibly to fetch wine. Since the agreement had been concluded by the time I returned, however, I suspect that the real reason was to prevent me from learning what the terms were. My mistress seemed happy, however.

Twenty first day of Sagittarius, thirteen hundred and forty ninth year of Aries.

My mistress has just spent three seasons solidly training me, and now she has told me to amuse myself for a while. I think she must be working on her side of the bargain with the lord. I have convinced Jocelin to take me to York, as the council will not give me access to the library. It is time to become a monk again for a while.

Eighteenth day of Leo, thirteen hundred and fifty first year of Aries.

Another journey in search of support, this time to the other side of the country, amid the mountains and lakes looking across the sea to Ireland. Ungulus is an old covenant, housed in a great tower, raised by magic from the mountain on which it stands. The outside is covered by intricate carvings which no human being has ever puzzled

out, and the inside is filled with magic, used with the freedom of abundance.

The doors are iron, carved with silver runes, and opened at a word from the magus who came to meet us. This was Flavius of Bonisagus, the youngest magus at the covenant. As we walked through the corridors, torches flared into burning life as we approached, and sank back into darkness as we passed on. We felt, rather than saw, the servants of the covenant pass us, spirits in the darkness. We were taken to the guest area, and warned that the rest of the covenant was off limits. The main reception room was lit by a sphere of crystal which shone like the sun and hung under a gilded dome more than thirty feet across. The walls were hung with tapestries shot through with golden thread, and the furniture was covered with silks. Gems gleamed on the golden utensils, and the aroma of fresh food rose from covered trays. Three silver figures, which I took to be statues at first, proved to be the servants, magically animated and enchanted to see to our needs. My mistress affected disdain for it all, pronouncing it gaudy and vulgar. Truly, it was, but the sheer power on display was enough to awe me. I wish that Jocelin was here to see it, but the magi of Ungulus do not like consortes to visit.

We have bedchambers of equal splendor, and equal magic. There are basins into which statues of nymphs pour never-ending streams of water, and a fire that burns without fuel. The bed is hung about with curtains that seem to cut off all noise, and a bell summoned a serving girl who was ready to see to any need I might have. I have sent her away for now, but I think I may summon her again when I have finished this.

Twentieth day of Leo, thirteen hundred and fifty first year of Aries.

Oh dear. We met with the four members of Ungulus yesterday. Only Flavius was really coherent: the other three must surely be on the verge of Final Twilight. Certainly the magic here seems to have addled them, even if it is not quite ready to take them: they seemed incapable of agreeing on anything, including how to disagree with my mistress. Finally, Flavius got them to agree to support her in return for some service. I'm sure he had something in mind, because he turned to her, but another magus, Sinead Ex Miscellanea, leapt in first, demanding that we deal with a dragon who lives to the north of the covenant. The other older magi immediately agreed with her, and Flavius found that he had no choice but to go along with them. He was not happy about it.

My mistress agreed. I think that her mind is going, with this focus on the Great Chamber. We cannot expect to take on a dragon. Were we both Archmagi I would have my doubts: as it is, this is surely madness. I have tried to persuade her of this, but all she will say is that she needs their votes. Soon, then, we will visit the dragon.

Eighth day of Virgo, thirteen hundred and fifty second year of Aries.

We escaped the dragon, but my mistress will not have the support of Ungulus at the Tribunal. Nor will she ever have Jocelin's support again. I hope that she is satisfied.

Blind in her obsession, she was sure that we could handle the dragon. She spent a year researching these things, and preparing supplies for the assault. She hired some skilled mercenaries to train the most loyal grogs, and even Jocelin went into training. I tried to dissuade him, but he only laughed, and said that he would relish being the only minstrel in England to have seen a dragon and lived to tell of it. I am sure that he would have, as well. My mistress will answer for him at some tribunal, somewhere.

Our journey across country was uneventful as far as the cave where the wyrm was said to lair. My mistress cast her scrying magics, and declared that it was safe to enter. The grogs went ahead, of course, while Jocelin and I stayed by my mistress. She was almost in a trance, so busy was she concentrating on the route ahead. She led us along a large tunnel, and into a great cave. Daylight filtered in from cracks leading to the surface, and we saw heaps of gold coins, simply scattered about the room, and many chests, full, no doubt, of rich treasures. There was no sign of the dragon.

Of course. I do not know what my mistress had been thinking. Her pathetic magics were in no way adequate to the challenge of one of the wyrms. It must have been aware of us since we approached the cave, and now it was waiting, invisible, until we were ripe for the picking. The discipline of the grogs broke, and they ran forward. One of them reached out for the gold, and it disappeared like smoke on the wind, revealing the dragon to our view. Its scales glittered more brightly then jewels, its teeth sang like swords, and its eyes were pits into the depths of Hell. It turned on our grogs, and breathed fire, sweeping over them and destroying them in a moment. Jocelin grabbed me, and turned to run back up the tunnel. My mistress stayed behind, weaving magic in an attempt to stop the beast. There was a scream, abruptly cut off, but we could see the entrance to the cave, and I thought we had escaped. Then the fire came, rushing up the tunnel behind us. Jocelin grabbed me and threw me with a strength I had never even guessed at. I flew out of the tunnel, and rolled down the hill as flame gouted out of the hole. Jocelin did not scream, even for a moment.

I waited for the beast to come after me, but it must have thought that I died in the inferno. After a few hours, I made my way to Ungulus and told them what had happened. Flavius at least had some sympathy, and sent me back to Voluntas by magic. There, I found my mistress. She was badly injured, but the magic that she had cast on herself had taken her back to her lab when the injuries became too severe, and there she had been able to heal. She was pleased to see me alive, I will grant her that. But it was all her fault.

Twelfth day of Taurus, thirteen hundred and fifty third year of Aries.

The Apprentice's Gauntlet is tomorrow. This is it.

Thirteenth day of Taurus, thirteen hundred and fifty third year of Aries.

I passed. I thought I had failed when I was asked about the relationship between the Platonic forms and the Forms of Hermetic magic, as I had always regarded the latter as more similar to Aristotelian forms. I said so, and it must have been the right answer. Now, I must wait for my formal admission at the Tribunal.

First day of Cancer, thirteen hundred and fifty third year of Aries.

I, Antoninus of Jerbiton, who was William of York, magus, follower of Jerbiton, do take up my pen for the first time as a member of the Order of Hermes to record the events of the Tribunal of Stonehenge, held in the covenant of Blackthorn, deep in the twisting caves underneath the Black Mountains.

I was admitted magus, of course. Julia put forward her scheme concerning the Great Chamber, outlining the plans, and showing images of what it would look like when built. She talked, in vague terms, of promises to sponsor an order of religious to care for the site, and I could see the presiding Quaesitor glower. The Praeco interrupted her to ask about the dangers of meeting in the Dominion, but she parried that one well. Then another member of Blackthorn, Golias of Tytalus, raised a new objection. How, he asked, did she plan to keep control of the religious, when the rest of their order would doubtless want a say. She replied that she planned to form a new order. He asked her how she planned to do that, in the light of the Pope's decree banning all new orders. That rocked her, and with only Voluntas, Semitae, and Schola Pythagoranis supporting her scheme, it was voted down. The presiding Quaesitor even went so far as to remind her that putting such a scheme into effect without Tribunal permission would be in breach of the Code. I have never seen her look so defeated. Maybe in future she will consider more carefully before putting the lives of the covenfolk at risk.

I will leave this Tribunal now. I am planning to travel to Novgorod: I believe that some of the people there are still pagan, and I think that the Order may be able to do great things out from under the church's influence.

Welcome!

Welcome to **Ars Magica**™, and to the world of Mythic Europe™. It is a place where the glories of the Classical world are dust and the promise of the Renaissance is yet to come. The time is the 13th century—1220 to be exact. Life is a struggle: wars and plagues stalk the land, the Church and kings rule with an iron fist. Yet Mythic Europe is also a place of magical wonder, inhabited by all the creatures of folktale and myth. What the folk of the land believe holds true: faeries and rural spirits must be placated; demons corrupt everything they touch; divine power is accessible through prayer; and magic is everywhere.

Against this background, you will play a magus, a member of the mystical Order of Hermes. Your character will wield the magical energy that pervades the world, and seek great arcane knowledge. You and your fellow players will also portray the loyal companions and grogs that stand with the magi in their covenants. These stalwart protectors provide a buffer between the magi and the mundane world that often misunderstands their power and motives. This is the setting for **Ars Magica**.

Overview

Ars Magica is full of special terms and concepts. Most of these will be unfamiliar to you, even if you are a roleplaying veteran. Although all the information that you need to know is presented in detail in its own sections, this section provides an overview of **Ars Magica**'s background and mechanics.

Playing Ars Magica

Ars Magica is meant to be played by a group numbering anywhere from three to ten or more. This association of players is called a **troupe.** Unlike many other roleplaying games, in **Ars Magica**, each troupe member controls a number of distinct characters, not just one. In most **Ars Magica** troupes, different players take turns leading the story, that is,

setting out the plot, the action, and playing the roles that are not handled by other players. The person who is leading the story at any given time is called the **storyguide.** Usually the storyguide has created a long-term plot against which individual adventures are set. This overarching storyline is called the **saga,** and the shorter adventures within it are **stories.**

Characters in Mythic Europe

There are three types of characters in **Ars Magica. Magi** are characters with the Gift—they can work magic. Antoninus of Jerbiton, from the Introduction to this book, is an example of a magus. **Companions** are powerful characters that do not have the Gift, but associate with the magi for other reasons that are as diverse as are the companions themselves. Jocelin, from the Introduction, is an example of a companion. **Grogs** are the minor characters that do grunt work for the magi and companions. Guards, cooks, and stablehands are all examples of grogs. Together, magi, companions, and grogs all live together in places called **covenants.**

There are many covenants scattered throughout Mythic Europe, and all are members of a confederation of wizards known as the **Order of Hermes.** The Order of Hermes (or just "the Order") is made up of twelve **Houses,** each of which is a magical lineage of masters and apprentices that spans centuries. Although members of a particular house tend to share the same prejudices, strengths, and outlooks, there is still considerable variety among individuals from the same house.

The Art of Magic

Wizards in the Order of Hermes practice **Hermetic magic.** Under the Hermetic system of magic, magi create spells by using combinations of 15 magical **Arts.** There are five **Techniques,** governing the manipulation of magical energy, and ten **Forms,** the material that can be manipulated by the spell. You can think of the Technique as a verb,

performing some action, and the Form as a noun, the item which the action is performed upon.

The intensity of a spell's effect is measured by its **level,** typically a number from 5 to 40, though magi themselves never use this term. They speak of the **magnitude** of a spell, which in game terms is the level divided by five.

Spellcasting takes three basic forms. Formulaic spells are those that have been recorded and can be learned by anyone, provided a teacher or reference material is available. Ritual spells are carefully planned ceremonies that may take hours to complete, but whose effects can be very long-lasting; they are a subset of formulaic spells. Spontaneous spells are created "off the cuff" by combining Forms and Techniques. Spontaneous spells are generally not as powerful as Formulaic spells, but since they can be created on the fly, they are far more flexible in application.

Whenever a magus casts a spell, a unique manifestation of his or her magic is produced as a side effect. This is the **wizard's sigil,** and might be a color, an odor, or some other minor effect. This should not be confused with the **sigil,** a symbol of a magus's membership in the Order of Hermes that confers the right to vote at **tribunals.**

Magi can create new formulaic spells, study the nature of magic, and create enchanted objects in the **laboratory.** Such studies are time-consuming, and the amounts of time spent in given tasks is generally measured in **seasons.**

Getting Hurt and Dealing Damage

Mythic Europe is a dangerous place, and magic is far from a precise art. Casting spells under stressful circumstances, or exerting oneself physically, is tiring. A character starts with a number of **Fatigue levels,** which are marked off progressively as the character becomes more and more fatigued.

Body levels show how badly hurt a character is, and are recorded in a similar manner to Fatigue levels. A character who is taking physical damage often has a chance to **Soak,** reducing the amount of injury that is actually caused.

Combat is a relatively common occurrence in Mythic Europe. There are a number of **combat totals** that each character has, which quantify how successful the character will be at various combat endeavors. These totals include **Initiative, Attack, Defense, Damage, Soak,** and **Fatigue.**

The Use of Latin

Latin was the language of Western scholarship in the Middle Ages, and anyone who wanted to be thought "civilized" had to know it. The Order of Hermes grew from a Roman tradition, and so Latin is used frequently in magical terminology.

We have used Latin to add flavor to the game setting (for example, the names of the magical Arts are Latin). The Latin terms used are readily understandable, and are explained in the text where they first appear.

Mechanics and Dice Rolling

In **Ars Magica**, each character has a set of **Characteristics,** which determine his innate ability in several areas, and a set of **Abilities,** which quantify his learned and practiced skills. Usually, a score in one Characteristic is added to a score in one Ability to determine how well the character performs a given task. For example, a character attempting to recall an important fact about dragons would add his score in Intelligence (a Characteristic) and his score in Legend Lore (an Ability) to generate a total that will indicate how well he can perform the remembering task.

In most cases where characters are tested, outcomes are uncertain. The success or failure of such actions is simulated through a die roll, made at the direction of the storyguide. All die rolls in **Ars Magica** are made on ten-sided dice. These are marked with the numbers 0 through 9, and are available at most game and hobby stores. There are three different ways that the ten-sided die can be used in **Ars Magica**, and the method depends on the situation. Usually the rules will tell you which way to use the dice, but sometimes the storyguide must make the decision.

A **simple die** is rolled in a situation when the variability of possible results is low and there is little likelihood of spectacular success or failure. Read the number as rolled; a 0 counts as 10.

A **quality die** is useful in situations where there is a chance of extraordinary success, but no risk of devastating failure. Read the number as rolled; a 0 counts as 10. If the result is 1, you may roll the die again, doubling whatever number comes up. If a second 1 comes up, reroll and quadruple the next number; a third 1 means multiply the result by 8; and so on.

A **stress die** is rolled when a character is in a critical situation. People under stress are scared and therefore give it all they've got. They are capable of extraordinary feats but can also make disastrous mistakes. Stress rolls can also be called for in situations where there is a chance of great success or abysmal failure, even if the situation is not particularly stressful. If you roll a 1 on a stress die you may roll the

die again, doubling whatever number comes up, and so on, just like a quality die roll. If you initially roll a 0 on a stress die, it counts as a 0, not a 10, and you usually must check to see if you **botch.** To check for a botch, roll again. This second die is called a **botch die.** If your botch die comes up 0 your character has botched—something has gone horribly wrong. Your character has failed, regardless of the final modified score of the die, and some special penalty, devised by the storyguide, generally applies. In particularly tricky situations, you may have to roll more than one botch die. Each extra 0 rolled increases the severity of your failure. Note that any result other than a 0 on a botch die is disregarded.

No matter which way the die is rolled, the result is added to the sum of the character's Characteristic and Ability. This total sum must meet or exceed an ease factor that is either assigned by the storyguide or written out in the rulebook. The ease factor will be higher for difficult tasks, and lower for easier tasks.

Often, modifiers other than the appropriate Characteristic and Ability will apply to a given die roll. Advantages or disadvantages are sometimes stipulated in the rules, or the storyguide may assign modifiers based on the specific situation. These modifiers should be added in to the total before comparison to the ease factor.

For example, say that the character above was trying to remember a specific weakness of dragons. In order to remember, the storyguide says that he must beat an ease factor of 9. His Intelligence is +1 and his Legend Lore is 4. He rolls a stress die (the storyguide deems that there is a chance of a botch—he could remember incorrectly and put himself in a load of jeopardy), getting a 5. His total is 10, which exceeds the ease factor. He successfully remembers the fact. Had he rolled a 0, he would have to roll a botch die to see if he had botched and remembered incorrectly. Had he rolled a 1, he would have rolled again, doubling the result and adding his Intelligence and Legend Lore.

Ease Factor Chart

Difficulty of Task	Target Number
Very Easy	3
Average	6
Difficult	9
Very Tough	12
Extremely Difficult	15

A Note on "You"

In this book the word "you" refers alternatively to you, the reader and player, and to you as a magus or other character in the game. Take this as an invitation to see the world through the eyes of your charater. You should not take this to mean that you, the reader, can somehow research this book in order to gain supernatural powers, or that we at Atlas Games are somehow imparting you, the reader, with such supernatural knowledge.

Let context and common sense be your guide.

Chapter II
Characters

To tell the stories of Mythic Europe, you will need a character. If you are telling the story of an entire covenant, you will probably need more than one. This chapter contains the ideas, rules, and other material you need to create your characters in **Ars Magica**—the people your saga and your game revolve around.

When you create a character, you must first envision a person who will take part in stories. Once you have an idea in your mind, you can translate that vision, generating the statistics you will need to use that character in the game. But while you can't play the game without the numbers, you should be aware that they are only a device. The soul of your character lies in the details you invent to make him or her interesting and entertaining.

Creating a character can be somewhat confusing at first, but the more often you do it, the easier it becomes. Take your time, especially when designing your first magus. Depending on how quickly you want to make decisions and how familiar you are with these rules, it can take anywhere from five minutes to more than an hour to create a character. In general, the longer you spend, the more developed and well thought-out your character will be.

Furthermore, you should create a personality that suits the saga being told, the covenant to which all characters belong, and the troupe with which you play. After all, **Ars Magica** is designed to help you tell stories not only about your character, but also about his brethren in the covenant. That means that you and your troupe should create characters who can live and work together—and together weave fabulous tales of romance and adventure.

Types of Characters

There are three different types of characters in **Ars Magica**: magi, companions, and grogs. They are not "character classes" such as you might find in other games, but three broad character categories. Each has a unique role in the saga and a certain degree of power. Slightly different rules apply to each, though the basic concepts are the same.

Generally, each player creates a magus, a companion, and one or more grogs. In the troupe style of play, you will switch between playing your magus and companion as needed throughout the saga. Your grogs, on the other hand, usually take part in each story. Grogs tend to be needed in considerable numbers, so magi and companions who are abroad keep a group of them, called a *turb* (from a Latin word meaning "mob"), in retainer.

Magi

Magi are the primary focus of the game, which is designed to emulate all the mythic spellcasting possibilities we see in films and read in novels—possibilities that are often given short shrift in other roleplaying systems. Magi therefore have immense magical ability, even as beginning characters, which makes them very powerful. Magi in **Ars**

Magica aren't artificially weakened for the sake of arbitrary "character balance."

With great power comes great responsibility. Magi are very demanding characters to play, particularly because others look to them for salvation from dire threats. They are the leaders of the covenant, so when they go abroad with an entourage, they must take responsibility for the fates of all. If a magus is not decisive and practical, he might have to contend with a revolt.

Magi tend to be deficient in basic social skills that are necessary to survive. Ironically, their mystic powers only compound their inability to deal with the mundane world. The Gift of magic, though precious, makes people and animals around magi ill at ease. Because of this, all rolls that magi make to make a good impression on or inspire the trust of mundane people or animals suffer a –3 penalty. Though magi seem superior to other character types, they still rely heavily on the support of companions and grogs.

Companions

A few exceptional and highly skilled people, called companions, are also associated with the covenant. Some work and live there, acquiring the rank of *consortes* (kahn-SOR-tays, singular *consors*: "cohort"). Others are friends of the magi and visit only occasionally. Their motivations in dealing with the covenant vary—this is something you will have to consider when creating a companion.

Companions provide any skills that the magi, in their pursuit of arcane knowledge, have not had the time or inclination to learn. They provide a connection between the esoteric covenant and the mundane world around it, since magi often do not mix well with society. The broad term "companion" can include scholars, foresters, sages, healers, thieves, spies, leaders of grogs, and almost any other profession that you come up with and that the storyguide approves.

Grogs

Grogs are the henchmen of the covenant, and can be guards, servants, messengers, cooks, carpenters or individuals of any other mundane profession. Essentially, they include all the people who help keep the covenant going but are not central to the saga. Each player makes several grogs, but once created, all grogs are played in common by the troupe. It is common for a given player to play one or more grogs in each story, alongside his magus or companion.

"Grog" is a slang term that has spread throughout the Order, mainly because grogs themselves use it. Elite grogs are called *custodes* (koos-TOH-days, singular *custos*: "guardian"), the name magi give to warriors and servants who journey with and protect them. More common grogs simply perform mundane duties at the covenant, rarely straying from its walls. Often, these most mundane of grogs are simply referred to as covenfolk, especially if they are non-combatants.

Steps in Character Creation

When you create a character in Ars Magica, you will go through a series of steps which are described briefly below and filled out in detail in the coming pages. If you don't understand what to do right now, don't worry—things will be explained in greater depth as you go along. For now, just try to get a general feeling of what you will be doing as you develop your character.

Step 1: Concept

In this section, you'll build the basic framework for your character. You'll decide what sort of character he will be and what basic function he will fulfill. You will also be determining such defining characteristics as gender, age, and origin.

- Determine character type: magus, companion, grog
- Choose gender, age, and origin
- Magi: select House, record house-specific Virtues and Flaws
- Companions: select vocation (optional)
- Grogs: select vocation (optional)
- Pick a name

Step 2: Characteristics

In this section, you will determine values for your character's Characteristics, that is, his innate ability in various areas of human endeavor. Characteristics can be determined either through a point-based purchasing system or by random die roll.

- Either purchase or roll and assign your Characteristic values

Step 3: Virtues and Flaws

Virtues and Flaws are arguably the most important things about your character. They are what make him special and distinct from the masses of Mythic Europe. You will select a number of Virtues and Flaws in such a way that the

bonuses granted by your character's Virtues counterbalance the shortcomings described by his Flaws.

- Companions: Choose one Social Class Virtue or Flaw
- Grogs: Choose one Grog Background Virtue or Flaw
- Select Virtues and Flaws

Step 4: Abilities

Your character's Abilities are those Talents, Skills, and Knowledges learned either from study or experience. The number of Abilities that your character begins the game with is determined by his starting age.

- Select Abilities

Step 5: Magical Abilities

At this point in character creation, magi select their beginning Art scores and known spells, both learned during apprenticeship. Companions and grogs skip this step.

- Magi: Select Arts and formulaic spells

Step 6: Finishing Touches

In this section, you will round out your character, adding personality and making sure that everything you have done so far fits together. You will also choose your starting equipment and perform a few bookkeeping tasks.

- Reputations (if applicable)
- Personality Traits
- Further characterization: quirks, history, appearance
- Confidence
- Size
- Health and Fatigue
- Equipment and Encumbrance
- Calculated Combat Values

Concept

Your character concept should have a broad base, then become more closely defined as you progress through character creation. First decide whether your character is a grog, companion or magus. Then think about his basic identity. Is your grog a stablehand, a cook, or a guard? Is your companion a warrior, or a bookworm? What kind of spells do you see your magus wielding?

Next, you need to decide your character's gender, age, and origin. All three may be chosen freely. Keep in mind that while you can choose any age, the older your character is, the more likely he is to suffer the adverse effects of advancing age. A character who is over 35 at the start of the game may have to make aging rolls before the saga begins. See "Aging" on page 180. Once age is determined, figure your character's year of birth based on the year the saga begins. That way, even if your character is out of the action for several years of game time, you can figure out his age upon resuming play.

Sometime during the creation process you will need to choose a name for you character. It can be anything you like. You will probably want to choose a name that reflects the character's ethnic background, but nicknames and pseudonyms are just as possible.

Magi

Before creating a magus character, you should have an understanding of the magic rules. Without at least a basic grasp of the way that magic works, you may make choices that will weaken your initiate magus and curtail her potential for future development.

The most basic decision you must make about your magus is which house he belongs to. A magus' house describes the magical lineage he descends from. Brief descriptions of each of the twelve houses of the Order of Hermes follow. You can refer to the **Ars Magica** supplement *Houses of Hermes* for more exhaustive information. Remember that the descriptions here are generalizations—individuals vary dramatically.

Houses of Hermes

House Bjornaer

Magi of Bjornaer (BYORE-nayr) concern themselves primarily with beasts and the animalistic side of human nature. Because of this emphasis in their training, each Bjornaer magus can take the form of an animal, known as his "heart-beast." Understanding the heart-beast in particular and animals in general is considered more important than Hermetic magic by many in this house.

Due to their nature, Bjornaer magi are unable to forge the necessary links to have a familiar, and the very concept is alien to them. Some Bjornaer deride magi who take famil-

iars, which they call "substitute" heart-beasts. On the other hand, other magi are wary of followers of Bjornaer because of their fascination with the bestial. Furthermore, House Bjornaer is less respected than it might otherwise be because its founder was from a Germanic rather than a Roman magical tradition.

House Bonisagus

Bonisagus (BOH-nee-SAH-goos) invented the Hermetic theory of magic, and his student, the maga Trianoma, masterminded the formation of the Order. As such, House Bonisagus has always enjoyed a great deal of respect from other magi. Most members of this house believe themselves to be of a privileged, gifted elite.

Some Bonisagus magi refine and expand Hermetic theory, while others oversee the continued political development of the Order. Both types have a strong tradition of using their knowledge and power for the benefit of the Order. Selfishness is strongly discouraged.

House Criamon

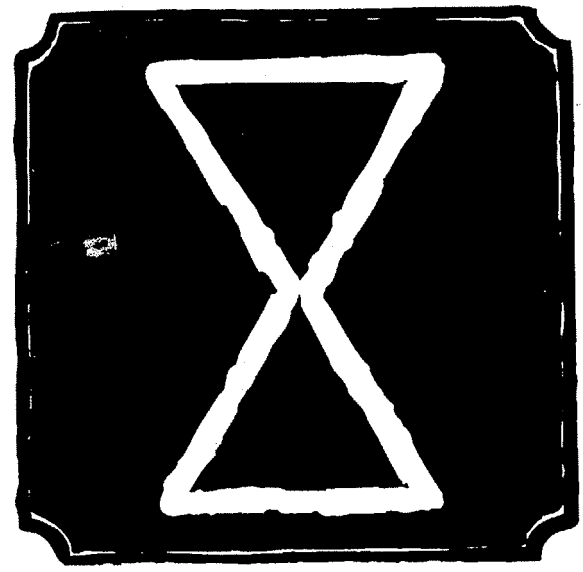
This very secretive house is known for its obscure philosophy, its disdain for simple power, and its members' habit of marking their faces and bodies with arcane symbols. Followers of Criamon (KREE-ah-mone) are an enigmatic and otherworldly group of magi, generally having little interest in the politics of the Order.

Magi of Criamon seek the "Enigma," which other magi characterize as some sort of mystical experience. For followers of Criamon, understanding the Enigma has a great deal to do with discovering the true nature of Wizards' Twilight and of magic itself.

House Ex Miscellanea

This is a large, diverse, and highly disorganized collection of magi. Though originally founded by a renegade as a rival to the Order of Hermes, this association was eventually accepted as a house of its own. It accepts wizards of all kinds, many only nominally Hermetic, whose magic comes from many disparate traditions. Magi Ex Miscellanea (EKS mis-kel-LAH-nay-ah) are often called hedge wizards by their many detractors within the Order, and in fact, most of its membership originated in the peasant class.

The Symbol of House Flambeau



House Flambeau

While most followers of Flambeau (flahm-BOH) specialize in fire magic, some study spells of simple annihilation as a more subtle alternative. These aggressive and ferocious magi often cause trouble within the Order and frequently anger mundanes. However, their fearlessness and love of destruction make them invaluable when the Order requires the application of martial force.

House Jerbiton

House Jerbiton (YARE-bih-tahn) is interested in the mundane world, and sometimes assumes the duty of keeping the Order on good terms with the nobility and Church. This inclination in its members often stems from a noble background—apprentices are usually taken from the aristocracy, and often maintain ties afterwards.

Many members of other houses believe that followers of Jerbiton are too closely bound to the mundane powers to be trusted. On the other hand, Jerbiton magi fear that members of the Order have become isolated from humanity, risking bloody conflict with the mundanes. They try energetically to heal this rift, and pursue aesthetic and Classical knowledge with a passion.

House Mercere

The founder of this house lost his magical powers but remained involved in the Order. He assumed a non-magical role valuable to other magi—that of messenger. His followers continue to fulfill that role. All members of House Mercere (mare-KAY-ray, or mare-SARE in vulgar Latin),

regardless of whether they possess the Gift, are officially recognized as magi of the Order. Even non-Gifted Mercere spend 15 years in apprenticeship like other magi.

Followers of Mercere are more commonly known as Redcaps because of the headgear they wear as a badge of office. Redcaps are permitted to attend and vote at tribunal, and are under the protection of the Hermetic Code.

House Merinita

This house is focused on the world of faeries, and its members tend to be just as strange as the creatures they study. Merinita (mare-ih-NEE-tah) magi frequently remain isolated, having little to do with the rest of the Order, except to defend faeries from the assaults of other magi. Those of this house eschew the merely mortal, and seek answers within the mysterious world of Arcadia.

House Quaesitoris

Actually named House Guernicus, after its founder, this house is usually referred to as House Quaesitoris (kwy-see-TOH-riss, "investigators"). Members of this house are the judges of the Order, investigating wrongdoing and passing sentence on those who transgress the Code of Hermes and the Peripheral Code. They believe the Order will collapse through internal conflict without their fierce stewardship.

Although House Guernicus trains and inducts their own apprentices, other magi can also join their ranks. One of the highest honors in the Order is to be invited by the elders of House Guernicus to become a quaesitor. Such magi usually retain membership in their original house.

House Tremere

Members of House Tremere (tray-MARE-ay or tray-MARE) emphasize the importance of judgment, strategy, and detailed planning. They believe in the respect of superiors and in asserting authority over minions. Dignity is of the utmost concern.

Until recently, House Tremere was considered one of the more sensible and stable Houses, providing strength and courage when needed and refraining from action when peace better served the Order. This all came to an end early in the 13th century when it was discovered that several of the highest-ranking Tremere had become vampires in a misguided attempt to gain immortality and power. All the vampiric magi were destroyed in a bloody Wizards' March.

House Tytalus

The philosophy of Tytalus (TEU-tah-loos) magi is to master all forms of conflict. To this end, they promote innovation in all sorts of contests. They do not feel alive unless they are in a constant state of struggle, perpetually testing the strengths and weaknesses of others.

In their never-ending search for conflict, the leaders of House Tytalus went too far in the 10th century, falling prey to demonic machinations. Those masters of intrigue arrogantly believed they could master the dark forces, but despite their skill, were unable to outwit Hell. The leaders were executed for their crime of diabolism, and House Tytalus has been distrusted ever since.

House Verditius

Magi of House Verditius (ware-DEE-tee-oos) have unsurpassed skill at creating enchanted items, making them invaluable to other magi and non-Gifted persons.

Almost all, unfortunately, have also inherited their founder's magical flaw, making them unable to cast formulaic spells without the aid of magical foci. Followers of

Verditius are sometimes considered inferior to other magi because of this weakness.

House Templates

Because each house has its own style, certain Virtues and Flaws are characteristic of its members. These are set out in the descriptions below. Those designated "required" must be taken by all magi that choose that template. Some of these are unique to members of the given house, and are described at length. Those Virtues and Flaws identified as "typical" are common among members of that house, but need not be taken. You will purchase more Virtues and Flaws later in the character creation process. For now, jot down those that you have gained or chosen because of your house and move on to the next step.

Starting Abilities are also set out for each template. Record these, along with the number of experience points allotted to purchase other Abilities. Note that you can deviate from the required Virtues and Flaws, and modify the starting Abilities, with the permission of your storyguide. Storyguides should require a convincing reason rooted in the character's background for such exceptions, however.

In previous editions of **Ars Magica**, each magus was assumed to have a standardized set of starting Abilities that did not take into account the unique flavor of each of the Hermetic houses. If you wish, instead of using one of the house-specific templates, you may instead use this set of standard magus starting Abilities, listed below. If your saga is set in Mythic Europe, you are still a member of one of the twelve houses. You should choose which one, but do not use any of the specifications from the house templates in this section.

Standard Magus Starting Abilities: Hermes Lore 2, Magic Theory 5, Parma Magica 2, Scribe Latin 3, Speak Latin 5, Speak Own Language 4

Standard Magus Starting Experience Points: 3 + age

House Bjornaer

Starting Abilities: Magic Theory 4, Organization Lore (Order of Hermes) 2, Parma Magica 2, Scribe Latin 2, Speak Latin 4, Speak Own Language 4, Will Over Form 1 (see below)

Starting Experience Points: 15 + age

The animal nature of Bjornaer magi gives their magic a unique flavor. Because of this, they have a house-specific Virtue, Follower of Bjornaer.

Required Virtue:

Follower of Bjornaer (variable): This Virtue is a combination of the effects listed below. Its cost is dependent upon the nature of your heart-beast. If your heart-beast is battle-worthy (such as a wolf, a stag, or a bear), the cost of this Virtue is +2. Otherwise, it is +1. Some rare apprentices can take the shape of an inanimate object, called a "heart-shape." Heart-shapes are always natural objects, not manufactured or constructed objects. Possessing a heart-shape makes the basic cost of this Virtue +1.

- Heart-Beast: You have a heart-beast, an animal form you can take at any time without casting a spell. Your master probed your heart to see what shape lay within, making it more a matter of your intrinsic nature than conscious choice. Over time, your human form takes on more and more aspects of your heart-beast, including personality and physical shape. You have a Personality Trait named after the form you take, starting at +1. The score may get higher as you go through the saga, at the storyguide's discretion. The higher the score, the more closely attuned to the shape you are, and the more strongly you identify with it.
- Hidden Shape: Hermetic magi cannot perceive your heart-beast. Spells such as *Sight of the True Form* reveal your current form (whether your current form is your heart-beast or some other shape adopted through a spell) as though it were your natural shape. Magic of other kinds, such as faerie magic, might detect your heart-beast, at the storyguide's discretion.
- No Familiar: As per the –1 Hermetic Flaw described on page 36.
- Will Over Form: This is a Talent unique to Bjornaer magi. You start with this Ability at level 1 and may raise it by spending experience points. It reflects your expertise at controlling the shape you take, and gives you a bonus to resist spells that change your appearance. When attempting to resist spells of transformation or when attempting to regain one of your normal shapes, roll a stress die + Stamina + Will Over Form. A roll of 9+ means you succeed.

Typical Virtues and Flaws:

Special Circumstances (+1): You receive a bonus to magic rolls while in wild, uninhabited lands. See page 34.

Gentle Gift (+1): Your connection to animals lets them be comfortable around you. See page 34.

Blatant Gift (–1): Your parens has drawn magic from deep within you; non-magical beings are highly disturbed by your presence. See page 35.

Magic Deficiency with Ignem (variable): Bjornaer, the founder of the House, never learned this Art well, and her deficiency has been passed from master to apprentice for hundreds of years. Most Bjornaer magi have this weakness—apparently something about their training makes learning fire magic difficult. See page 35.

Stingy Master (–2): Your master focused on the peculiar interests of Bjornaer magic more than Hermetic training, and as a result you do not have the firm grounding in magical theory that other apprentices receive. See page 36.

House Bonisagus

Starting Abilities: Magic Theory 5, Organization Lore (Order of Hermes) 3, Parma Magica 2, Scribe Latin 3, Speak Latin 5, Speak Own Language 4

Starting Experience Points: Equal to age

Because of the high esteem in which the founder of this house is held among magi, followers of Bonisagus enjoy special status.

Required Virtue:

Hermetic Prestige (+1): As a member of House Bonisagus, you are accorded respect among magi. See page 34.

Typical Virtues and Flaws:

Magical Affinity (variable): Your master encouraged you to excel in a specialty so that you could bring new insights to House Bonisagus. Fellow magi in the house expect you to push this specialty to its limit. See page 34.

Book-Learner (+1): See page 40.

Inventive Genius (+1): See page 34.

Knack with Magic Theory: Due to this house's scholarly interests, apprentices receive excellent training. See page 40.

Blatant Gift (–1): Your intense involvement with magic has made you noticeably different. See page 35.

Driving Goal (–1). You are determined to become the unchallenged expert in your particular magical specialty. See page 47.

Obese (–1): Life in a laboratory has left you flabby. See page 47.

Magic Deficiency (variable): In the mind of a follower of Bonisagus, a magus who excels at a specific type of magic is much more valuable than a generalist. You can spend your entire life exploring the magic that you are good at, so there is no need for you to be able to do everything. You focused so strongly on your magical specialty during apprenticeship that your master neglected to correct difficulties you had in other areas. See page 35.

House Criamon

Starting Abilities: Enigmatic Wisdom 1, Magic Theory 4, Organization Lore (Order of Hermes) 2, Parma Magica 2, Scribe Latin 2, Speak Latin 5, Speak Own Language 4

Starting Experience Points: 10 + age

Criamon magi's constant pursuit of the Enigma leaves them altered and strange in the eyes of others. Most typical Virtues and Flaws for this House reflect this tendency.

Typical Virtues and Flaws:

Cursed (variable): Delving into your own magic has caused you some damage, which could be the equivalent of a curse. See page 46.

Knack with Enigmatic Wisdom: You have special insight, and gain the insights of others easily. See page 40.

Magical Affinity (Mentem, Imáginem, or Intéllego) (variable): More precise affinities, such as with ghosts, are also common among Criamon magi. See page 34.

Strong Personality (+1): Lack of social contact has allowed your personal traits to grow unchecked. See page 42.

Blatant Gift (–1): Your magical nature is strong and evident; the quest to understand the Enigma has left its mark upon you. See page 35.

Disfigured (–1): Arcane symbols tattooed on your face give you a bizarre appearance. See page 47.

Obsessed (–1): You may be obsessed with something related tangentially or symbolically to your quest for knowledge, or you may simply be a bit off balance. See page 48.

Stingy Master (–2): Your master concentrated on unraveling the Enigma over teaching you magic theory. See page 36.

Twilight Points (–1): The mystical pursuits of Criamon magi often plunge them into Wizards' Twilight. See page 36.

House Ex Miscellanea

Starting Abilities: Magic Theory 3, Parma Magica 2, Scribe Latin 1, Speak Latin 3, Speak Own Language 4

Starting Experience Points: 29 + age

Magi Ex Miscellanea usually come from some sort of subset that describes their master's specific tradition. Once you have decided on a group that you belong to within the House, pick Virtues and Flaws that will help fit your style of magic to that group. Some examples, by no means exhaustive, are listed below.

Typical Virtues and Flaws:

BEAST MAGE

Beast mages have a strong bond with animals, and are adept at communicating with and controlling them. They often share the peculiarities of the beasts they work with, and are often skilled at shapechanging. Beast mages share much in common with Followers of Bjornaer, but nevertheless belong to House Ex Miscellanea.

Affinity with Familiars (+1): See page 34.

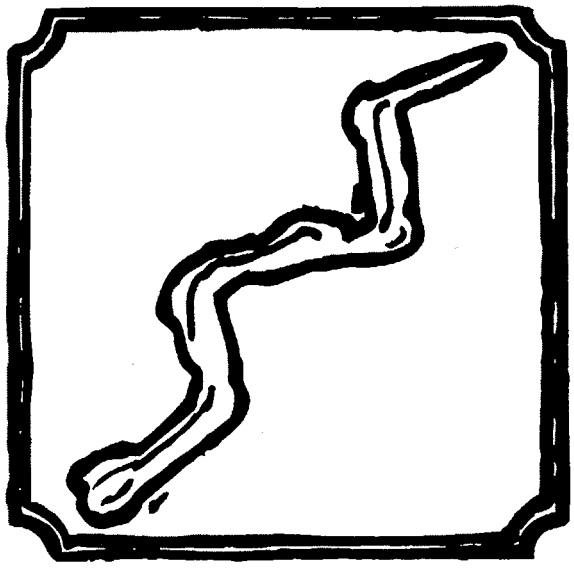
Affinity with Animál (+3): See page 34.

SPIRIT MASTER

These magi excel in summoning, communicating with, and controlling creatures of other realms. They learn many secrets from conferring with ghosts, demons and the like, and are often driven by their desire to know even more.

Affinity with Spirit Creatures (+2): This bonus applies to all spells that directly involve elementals, magical beasts, ghosts, and other magical beings. See page 34.

Obsessed (–1): You thirst for ever greater knowledge of the worlds beyond, to the point of attempting to control what is beyond your ability. See page 48.



The Symbol of House Ex Miscellanea

House Flambeau

Starting Abilities: Magic Theory 4, Organization Lore (Order of Hermes) 1, Parma Magica 2, Scribe Latin 2, Speak Latin 5, Speak Own Language 4

Starting Experience Points: 13 + age

The fiery bent of Flambeau magi is associated with fairly obvious affinities and defects. They often have character flaws like quick tempers and aggressive natures.

Typical Virtues and Flaws:

Affinity with Ignem (+3): See page 34.

Affinity with Perdo (+4): See page 34.

Infamous Master (–1): Your master's rage got him or her into serious trouble, and other magi anticipate the same in you. See page 36.

Stingy Master (–2): Your master traveled and campaigned too much to teach you consistently. See page 36.

House Jerbiton

Starting Abilities: Etiquette 1, Magic Theory 4, Organization Lore (Order of Hermes) 1, Parma Magica 2, Scribe Latin 3, Speak Latin 5, Speak Own Language 4

Starting Experience Points: 9 + age

The continual involvement of Jerbiton magi with the mundane world requires both the nature and the skills necessary to interact well with normal people. Members of this House often specialize in temporal pursuits, such as art, philosophy, and diplomacy.

Typical Virtues and Flaws:

Free Expression (+1): This is appropriate if you are an artist. See page 41.

Gentle Gift (+1): You were chosen as an apprentice in part because your magical talent is not noticeable to others. Otherwise you would have problems fitting into society. See page 34.

Well-Traveled (+1): Many magi of this House are especially familiar with cities. See page 43.

Noncombatant (–2): Most followers of Jerbiton are philosophers rather than warriors. See page 49.

House Mercere

Gifted Mercere Starting Abilities: Magic Theory 3, Organization Lore (Order of Hermes) 3, Parma Magica 2, Scribe Latin 3, Speak Latin 5, Speak Own Language 4

Gifted Mercere Starting Experience Points: 9 + age

Non-Gifted Mercere Starting Abilities: Hermes Lore 3, Scribe Latin 3, Speak Latin 5, Speak Own Language 4, Survival 1, Weapon Class (choose one) 2

Non-Gifted Mercere Starting Experience Points: 14 + age

As shown above, when generating a member of House Mercere, you must choose whether the character has the Gift or not. Even Mercere without the Gift are recognized as full members of the Order of Hermes.

At the storyguide's option, non-Gifted Mercere may occupy a player's companion slot, allowing that player to play a Gifted magus in addition to the Redcap. In such a case, the Mercere should still be generated according to the rules for magi (though will obviously receive no magical training).

Required Virtue:

Redcap (+1): You are a messenger of the Order of Hermes. You may be assigned to one covenant or may wander among several, delivering messages. In exchange for your services, you receive a moderate stipend during each visit (typically 4 silver pennies), a few days to rest, and are shown high hospitality. You possess a sigil, and have all the privileges of membership in the Order.

Most common folk do not harass or harm Redcaps for fear of bringing the wrath of the Order down upon them. Even magi think twice before interfering with your mission. This gives you a high degree of protection when you travel, even if you are alone.

Typical Virtues and Flaws:

Well-Traveled (+1): See page 43.

Jack-of-All-Trades (+2): A life on the road brings many new experiences. See page 43.

House Merinita

Starting Abilities: Faerie Lore 1, Faerie Magic 1 (see below), Magic Theory 4, Organization Lore (Order of Hermes) 1, Parma Magica 2, Scribe Latin 3, Speak Latin 4, Speak Own Language 4

Starting Experience Points: 13 + age

The involvement of followers of Merinita with the faerie world gives them a deep affinity with unearthly forms of magic.

Required Virtue:

Faerie Magic (+1): This allows you to have a unique Arcane Talent, Faerie Magic, which you purchase along with your other Abilities and improve with experience points. Add your score in this Ability to rolls resisting faerie magic and to rolls when casting faerie magic spells that you learn or invent. The higher your score in this Ability, though, the more strange and like the fey you become.

Typical Virtues and Flaws:

Faerie Blood (variable): An ancestor was one of the Good Folk; this may be the source not only of your Gift, but also your fascination with all things faerie. See page 39.

Magical Animal Companion (+2): Your master took you on journeys through faerie lands, and on one of these visits you befriended a supernatural creature of some type. To turn it into a Familiar would be to deprive it of some of its freedom, so you might not wish to do so. See page 44.

Cursed (variable): Encounters with dark or exceptionally powerfully faeries may have left you with unfortunate defects. See page 46.

Clumsy Magic (–2): Faerie influence has made your magic a bit more difficult to control than is normal. See page 36.

House Quaesitoris

Starting Abilities: Hermetic Law 2, Magic Theory 4, Organization Lore (Order of Hermes) 2, Parma Magica 2, Scribe Latin 3, Speak Latin 5, Speak Own Language 4

Starting Experience Points: 5 + age

As enforcers of the laws that bind the Order, quaesitores bear a heavy responsibility. This is both an honor and a burden, and the Virtues and Flaws of this House tend to reflect this.

Required Virtue:

Quaesitor (+1): Out of deference to your position, you are respected by other members of the Order—although not necessarily liked. See page 34.

Typical Virtues and Flaws:

Affinity with Divination Magic (variable): The nature of your specialty could be as broad as a magical Art (such as Intéllego) or a specific area (such as seeing the past). See page 34.

Clear Thinker (+1): The duties of a quaesitor demand rigorous mental training. See page 41.

Higher Purpose (+1): Guiding the Order in following its Code is an important cause to you and gives you strength in hard times. See page 41.

Dutybound (–1): Your devotion to your calling can verge on the fanatical. See page 47.

House Tremere

Starting Abilities: Certámen 2, Intrigue 1, Magic Theory 4, Organization Lore (Order of Hermes 2), Parma Magica 2, Scribe Latin 3, Speak Latin 5, Speak Own Language 4

Starting Experience Points: 4 + age

House Tremere is founded on order, pure and uncompromising. This has its benefits, for it encourages logic and careful planning. On the other hand, it also stifles individuality and promotes a certain rigidity of thought.

Required Flaw:

No Sigil (–1): Your sigil (the symbol of your membership in the Order of Hermes) is held by your parens. You cannot vote at tribunal, and the holder of your sigil can call on you to perform tasks or missions. Any filii you have do not hold their sigils until you possess your own. You must defeat the holder of your sigil in certámen to claim your right.

Typical Virtues and Flaws:

Self-Confident (variable): You have been taught that you are superior to the vast majority of humanity and that House Tremere is superior to the other Houses of Hermes. See page 42.

Strong-Willed (+1): The motto of House Tremere is "Will conquers all." See page 42.

Knack with Certámen: This represents the special techniques you have learned and the early practice you received. See page 40.

Oversensitive (–1): You are easily offended by those who do not show proper respect to you—but your conception of "proper respect" is probably different from that of others. Traveling incognito is extremely trying, since you are treated as a mere mundane. See page 48.

House Tytalus

Starting Abilities: Intrigue 1, Magic Theory 4, Organization Lore (Order of Hermes) 2, Parma Magica 2, Scribe Latin 2, Speak Latin 5, Speak Own Language 4

Starting Experience Points: 10 + Age

The preoccupation of Tytalus magi with conflict manifests itself in common physical and psychological quirks.

Typical Virtues and Flaws:

Driving Goal (–1): The constant quest for challenges drives you to prove yourself against all worthy opponents. See page 47.

Tormenting Master (–1): Your master does not believe that you have successfully passed the apprentice's gauntlet yet, and may continue to challenge you. See page 36.

House Verditius

Starting Abilities: Magic Theory 5, Organization Lore (Order of Hermes) 1, Parma Magica 2, Scribe Latin 2, Speak Latin 5, Speak Own Language 4, Verditius Magic 1 (see below)

Starting Experience Points: 7 + Age

Verditius magi, with their dependence on physical devices to cast formulaic spells, are limited in many ways. They have compensated, though, by becoming masters of artifact creation, and their services are in high demand among both magi and important non-Gifted persons. Verditius magi have no problems dealing with Arcane Skills, spontaneous spells, Parma Magica or certámen.

Required Flaw:

Follower of Verditius (–1): Your magic requires the use of small devices called casting tools. These must simply be held and focused on as the spell is cast in order for it to work. Verditius magi still must use gestures and words as other magi do. Each spell known requires a separate tool. The creation of casting tools is included in the time is takes Verditius magi to learn spells.

You also have a unique Arcane Skill, called Verditius Magic, reflecting your special aptitude at crafting magic items, which you may improve with experience points. Add this Ability score to your Lab total when creating magical devices, including longevity potions.

Typical Virtues and Flaws:

Inventive Genius (+1) See page 34.

Clumsy Magic (–2): Despite centuries of practice, casting spells is still a bit tricky for many Verditius magi. See page 36.

Companions

One of the most important factors to consider when conceptualizing your companion is why he has come to work for the magi and their covenant. Some may do so to gain knowledge, while others have more tangible goals like the acquisition of wealth and power. Many have backgrounds or talents that make them exceptional, but also make them outcasts from mundane society.

The following are descriptions of several vocations that you can use in guiding the creation of your companion. These vocations are much more informal than the magi templates found in the previous section. Each has a set of suggested Abilities that you will want to consider purchasing when you come to the Abilities step of character creation. Feel free to add, change, or delete any Abilities—they are intended simply to help you identify the main skills one would need to be considered a competent professional in a field, and to spark your imagination in creating new character concepts. Likewise, there are no required Virtues or Flaws that are associated with these vocations. Regardless of vocation, all companions (even those not based on a vocation) automatically start with Speak Own Language 5. You aren't required to choose a vocation, and may create your companion from scratch if you prefer. You will find out how many points you get to purchase scores in your Abilities in that section.

Whether you use a vocation or not, when you select Virtues and Flaws for your Companion, you must account for your companion's social class by choosing one of the Virtues or Flaws listed under Companion Social Class in the Virtues and Flaws section. Simply having all the skills listed under "knight" does not automatically confer that title, you must also purchase the appropriate Virtue.

Bandit

You are crafty and slippery by nature. You probably acquire most of your money in town, but hire your services out to the magi when they need a job done. If there's fre-

quent work to be had at the covenant you may live there, relying on the magi for protection against the law (you have to do some entrepreneurial work, after all). When magi go abroad you often accompany them to acquire information—and the occasional trinket.

Bandit Abilities: Area Lore, Athletics, Awareness, Climb, Guile, Pick Locks, Stealth, one or more Weapon Classes (including Brawl).

Courtier

You are educated, trained in social skills, and of high enough rank to do as you wish. Courtly life occupies your time, but bores you. Out of curiosity and a desire for adventure, you associate with the covenant. However, you try to keep that association secret, for it could mean social alienation back at court. Note that you must have the Educated Virtue to purchase many of the Abilities listed below.

Courtier Abilities: Artes Liberales, Civil & Canon Law, Etiquette, Guile, Intrigue, Noble Lore, Ride, Scribe Latin, Speak Latin.

Forester

You patrol the forests of a lord or even of the monarch, or maybe you protect lands deeded to a covenant's magi. You are your own keeper, though you must be ever vigilant—if you don't protect the reserved game, you could lose your hand in place of a poacher's. You are of value to the covenant because you know the lands you patrol, and can help magi find things they seek there. In return the covenant offers companionship, for most commoners shy away from you to avoid recognition.

Forester Abilities: Animal Handling, Area Lore, Athletics, Awareness, Hunt, Stealth, Survival, one or more Weapon Classes (including Brawl).

Hermit

You once belonged to society, but ostracized yourself or were exiled, maybe for religious reasons. You've learned much about the world and the supernatural in your lonely life. It seems a shame not to share your insight, but ordinary people just don't understand you. The magi listen to what you have to say and treat you with respect since their lives are also devoted to solitary contemplation. Though you may not live in the covenant, you're not far away.

Hermit Abilities: Area Lore, Chirurgy, Legend Lore, Survival.

Knight

You are a warrior with a vow to serve a noble, and in turn your monarch. Alternatively, you may pay homage to a church, magus, covenant, or the Order of Hermes itself;

maybe the covenant has protected you and your people in the past and now you repay the debt. You are able to move through all social circles, both magical and mundane. Magi therefore value you as a mediator between them and worldly powers. Your skills in combat are also essential to the covenant's defense.

Knight Abilities: Animal Handling, Athletics, Etiquette, Intrigue, Leadership, Noble Lore, Ride, several Weapon Classes (including Brawl, Shield and Weapon, and Longshaft).

Mendicant

You are a member of the clergy and have taken a vow of poverty, dedicating your life to the common folk. You work with the magi because you know they are, or can be, good people. Furthermore, you don't see any harm in trying to convert the magi to Christianity, or at least ensure that they don't take the Church for granted. The covenant also offers you an opportunity to see the world, and invites you to do things your vows fail to prohibit.

Mendicant Abilities: Chirurgy, Church Lore, Folk Ken, Scribe Greek, Scribe Latin, Scribe Own Language, Speak Greek, Speak Latin, Theology.

Merchant

You are a seller of wares and may be itinerant, traveling the lands to acquire provisions and necessities for your covenant. Magi often take you on the road with them to deal with mundanes and their petty business tricks. When not abroad you maintain lines of communication with your contacts, customers, and suppliers. If you don't, the magi might terminate your services. Then what would you do for profit?

Merchant Abilities: Area Lore, Awareness, Bargain, Charm, Etiquette, Folk Ken, Guile, Ride, Wagoneering.

Troubadour

You are a minstrel, an actor-musician-comedian. Though you might have wandered the land at one time, you've since settled at the covenant. The people there appreciate your music and pay you well—be it coin, food or ale—for a song. Even the rather aloof magi seem to enjoy the occasional tune. You can also embellish your repertoire at the covenant. There are plenty of legends to learn there, and you can sometimes take part in their making.

Troubadour Abilities: Carouse, Charm, Etiquette, Folk Ken, Jongleur, Legend Lore, Play Instrument, Sing, Storytelling, one or more Weapon Classes (including Brawl).

Turb Captain

You command all the covenant's grogs, and rose from the ranks through your exemplary service. You now spend much of your time in administrative routine, either recording information about your troops or ordering supplies. The magi expect you to assemble a turb for journeys and rely on your expert choice of skilled, dependable grogs. You are at times able to escape the tedium of your position by assigning yourself to traveling parties.

Turb Captain Abilities: Area Lore, Athletics, Awareness, Carouse, Leadership, Ride, Scribe Own Language, several Weapon Classes (including Brawl).

Grogs

When you design your covenant you will create many grogs in order to flesh out its inhabitants. Some take part in story after story, acquiring quirks as they acquire scars. Other are simply background characters, only becoming more fully developed if they enter a story.

Inexperienced players may see grogs' limited role in the group as a restriction on their roleplaying potential. To avoid this problem, you should think of grogs as the vibrant lower-class characters found in many Shakespearean plays. Their lives are often insignificant compared to those of the major figures, but their actions often reflect upon or even direct the basic themes and plot of the play. Yes, grogs are peripheral characters, but they're still a lot of fun to roleplay, just as Shakespeare's servants and guttersnipes are enjoyable to watch.

The key to successfully portraying grogs is to emphasize the extremes. Just as they work and live hard, they play hard—drinking is a favorite pastime for all medieval folk. They live menial lives, so often complain about their fate. Grogs tend to be the intellectual inferiors of the covenant and thus make excellent foils and straight men.

As with companions, several sample grog vocations are listed here. Like companions, each has a list of suggested Abilities. Remember that they are suggestions only. You can select whatever you want when the time comes to list your Abilities and their scores. In addition to the Abilities that you select, every grog automatically begins with the Abilities Brawl 1, Carouse 1, and Speak Own Language 4. As with companions, you may depart entirely from these vocations and build from the ground up.

When it comes time to select Virtues and Flaws, each grog must be given one of the Virtues or Flaws from the Grog Background section of the Virtues and Flaws section.

Archer

You are a custos. Your traveling companions look to you for backup and expect you to be vigilant for surprise attacks when they are locked in combat. When the turb goes into action you are often positioned at the rear to shoot at the enemy. You can also be called upon to kill a target, like the leader of a group of bandits, before melee commences. If your eye fails you, you commit your friends to a battle in which they lack the advantage.

Archer Abilities: Awareness, Climb, Stealth, one or more Weapon Classes (including Bows).

Beggar

You came to the covenant intending to beg from its inhabitants. Living outside its walls with some of your associates, you soon found you could slip into the covenant to steal what you wanted. Before long one of the magi came out and invited you to stay and pay for what you had taken. What choice did you have? Now you live with the turb, but still find it difficult to do an honest day's work. You've perfected the art of looking busy.

Beggar Abilities: Area Lore, Awareness, Folk Ken, Guile, Stealth, one or more Weapon Classes.

Cook

Your talents may not always be appreciated, but covenfolk quickly praise your name after a grueling day's work, when good food is their only solace. Sometimes your talents are called for when members of the covenant travel. On the road, morale can rest solely on a hot meal, so magi look to you to keep the others happy. However, when supplies are short, your stern demeanor puts down troublesome bellyachers.

Cook Abilities: Craft (Cooking), Folk Ken, one or more Weapon Classes.

Point Guard

You're the bruiser of your turb. You are a custos, and everyone knows it. When a fight is brewing, you lead the way, hacking through any barriers that stand between you and the foe. If that means assaulting a castle's front gate, so be it; at least you're outfitted with heavy armor. Your fellow grogs admire you, but certainly don't want to take your place.

Point Guard Abilities: Athletics, Awareness, several Weapon Classes.

Scout

You are invaluable to your traveling companions—they rely on you to pick the safest route through harsh terrain and to spot the enemy before being spotted. You must estimate the threat posed by an enemy and communicate that information to your superiors. If you do your job well, you usually earn first dibs on any spoils, as well as the thanks of all your companions.

Scout Abilities: Area Lore, Awareness, Climb, Folk Ken, Hunt, Stealth, one or more Weapon Classes.

Sentry

Whether it be punishment, recognition of your perceptive eye, or your ability to resist sleep, you usually find yourself on guard duty. At the covenant, that means patrolling the walls or standing outside a locked door. Abroad, it means watching over your traveling companions while they sleep. You've learned to appreciate sentry duty. It leaves you time to yourself and it's taught you independence. Though you may not be a custos yet, you may soon rise to that rank when you save some slumbering magus's hide.

Sentry Abilities: Awareness, Folk Ken, one or more Weapon Classes.

Servant

You are the personal attendant to one of the more important inhabitants of the covenant: a knight's page, a magus's butler, or a lady's reeve. Though your position is ostensibly subservient, you live well, receiving food, shelter, and a warm bed. However, if your employer is prone to travel, you find yourself on the road as well, and constantly in danger. A silent observer of the upper classes, you've picked up many of their secrets and can use them for your own ends.

Servant Abilities: Animal Handling, Chirurgy, Etiquette, Folk Ken, Guile, Intrigue, Ride.

Shield Grog

You are one of the most trusted and loyal custodes in the covenant, entrusted with protecting a magus in combat. You travel with and constantly remain close to your charge, whom you are sworn to protect—even sacrificing yourself if necessary. As the magus relies so heavily on you, a bond born of need has developed between the two of you; social standing is quickly overlooked when one's life is at stake. Because of this relationship, you have the magus's attention, and may receive special treatment.

Shield Grog Abilities: Awareness, Folk Ken, one or more Weapon Classes (including Shield & Weapon).

Stablehand

This task was probably foisted upon you at a young age to keep you out from underfoot. However, as you grew you learned to appreciate the job. It provides you with a roof, a soft bed, and companions who appreciate your efforts. You're not custos, but the warriors of the covenant usually treat you well, for they value the work you perform.

Stablehand Abilities: Animal Handling, Ride, one or more Weapon Classes (including Brawl).

Turb Sergeant

Only a handful of grogs have your status. You are responsible for several grogs, usually ensuring that they stay alert on guard and sober on duty. You earn considerable respect from underlings and superiors alike, so you sleep in your own quarters, eat good food, and are often recruited for missions abroad. However, you ultimately share responsibility for the actions of your troops, so you are punished and rewarded as they are.

Turb Sergeant Abilities: Athletics, Awareness, Chirurgy, Folk Ken, Leadership, Ride, one or more Weapon Classes.

Characteristics

There are eight Characteristics in **Ars Magica**, each representing one of a given character's inborn attributes. Each Characteristic has a score that describes the degree of the character's aptitude. A score of 0 is completely average, therefore positive numbers denote higher-than-average ability and negative numbers below-average ability. All but the most exceptional of individuals have Characteristics that fall between –3 and +3.

Since Characteristics represent your character's inborn potential, they cannot be increased by normal means. In rare circumstances, the storyguide may decide that drastic events warrant some sort of permanent change to a Characteristic.

Characteristics are often grouped into pairs for convenience. When this is done, Intelligence is grouped with Perception, Strength with Stamina, Presence with Communication, and Dexterity with Quickness.

Characteristic Descriptions

Intelligence (Int)

Intelligence represents both memory and the capacity to learn and think. It is important for Abilities that require thought power and is paramount for the Hermetic Arts. A character with low Intelligence is not necessarily stupid—common sense, street savvy, and wisdom are not described by Intelligence.

Perception (Per)

Perception quantifies the ability to notice things, as well as powers of intuition. While sometimes conscious, Perception often works intuitively—your character simply notices something. The storyguide may also let you roll Perception when checking various Knowledges, to see if you have insight into a certain fact or concept. Perception is important for Abilities such as Awareness, Hunt, and Folk Ken.

Strength (Str)

Strength measures physical power: lifting, pushing, shoving, heaving and moving. Strength is important when hefting a melee weapon and when using brute, physical force against something or someone. People with high Strength are often bigger than those with low Strength, assuming they have the same Size.

Stamina (Sta)

Stamina represents the limits of a character's exertion, as well as how much physical punishment he can sustain. It is staying power, both mental and physical, and one of its most important components is simply the will to live. Stamina also measures someone's ability to carry a load for an extended period, ignore fatigue, and withstand wounds.

Presence (Pre)

Presence describes a character's appearance, demeanor and charisma. It is important for making a good impression, as well as for leading people. Presence also measures how imposing or intimidating a person is. Even if not physically attractive, a person with high Presence might still have a demeanor that commands respect.

Communication (Com)

Communication represents the aptitude for self-expression. It is important when attempting to influence or communicate with someone, verbally or otherwise. A positive Communication score suggests a character who is comfortable with or confident in his relationships with other people.

Dexterity (Dex)

Dexterity means being able to move with agility and to manipulate objects accurately and skillfully. It includes hand-eye coordination, fine motor control, and bodily grace. Dexterity also helps determine how well your character swings a sword or throws a knife.

Quickness (Qik)

Quickness indicates reaction speed and reflexes, and helps determine who acts first when two people are trying to do something with great haste. It also describes how well your character does something in a hurry. Your effective Quickness is usually modified by your Encumbrance. See page 63 for more information on Encumbrance.

Characteristic Cost Table

Characteristic Value	Cost
+3	6
+2	3
+1	1
0	0
–1	–1
–2	–3
–3	–6

Generating Characteristics

There are two different methods you can use to generate your character's Characteristics. If your storyguide allows it, you may choose between them. The first method allows you to select your Characteristics using point-based purchase system. This allows you to stick closely to your concept. Alternatively, you may use a random method for generating your Characteristics, rolling dice to determine their values. Many players prefer this element of chance in character creation.

Option 1: Purchase Method

You may spend up to 7 points on positive scores in Characteristics. The cost of a given score is reflected on the Characteristic Cost Table. You will note that buying negative Characteristics yields negative points. Use these to counterbalance the cost of positive Characteristics if you spend more than the seven allotted points.

If you would like to have a Characteristic that is higher than +3 or lower than –3, you should purchase a Characteristic of +3 or –3 now. When you choose Virtues and Flaws you will have the opportunity to increase or decrease your score to a maximum of +5 (or a minimum of –5) only if you already have a +3 or –3.

Option 2: Random Generation

Random generation produces characters whose Characteristics tend to average to zero, but have the possibility of attaining characteristics of +4 or –4.

You will need two ten-sided dice of different colors. Designate one as the positive die and the other as the negative die. Roll both. If neither die came up 0, subtract the negative die from the positive die, noting the total. For example, if the positive die were a 2 and the negative die a 5, you would record –3. If either die was a 0 (or if both dice turned up the same number), record a 0.

Once you have generated four scores in this way, assign each score to a pair of Characteristics (Int/Per, Str/Sta, Pre/Com, and Dex/Qik). You may then divide that number in any way you choose between the two Characteristics of the pair, provided that you do not assign one to be positive and the other negative or assign any Characteristic a +4 or –4 unless the total was +7, –7, +8, or –8.

Specialties

After you have generated a score for each Characteristic, assign a specialty to each. A specialty is simply a word that describes each non-zero Characteristic your character has, giving more definition than a statistic like +2 or –1 can. For example, if you have a +1 Strength, is your character "thick," "bulky," or "forceful?" Does your –3 Dexterity indicate that he is "bumbling," or simply "clumsy?" Characteristic specialties help you visualize your character, and other than that, have no mechanical function in the game.

Virtues And Flaws

Since magi, companions, and grogs are exceptional people, they have many unusual strengths and weaknesses. Normal people, on the other hand, may have only one of each, or none at all. Properly selecting a range of interesting features is central to developing your character concept, so think carefully about your decisions.

Virtues are exceptional attributes that confer a benefit; Flaws are attributes that hinder or limit characters. Once play begins, they cannot change unless the storyguide decides that drastic story events warrant some sort of modification. Virtues are each assigned a positive value, and

Maximum Virtues and Flaws

Grog	+3/–3
Companion	+10/–10
Magi	+10/–10

Flaws a negative value, the size of the number indicating how much they affect your character. The only way to get Virtues is to take Flaws. Every Flaw you accept for your character has a negative point score, which you may balance with the equivalent number of points in Virtues. You may spend these points as you please, choosing several low-cost Virtues or a few with a high cost. Some Virtues and Flaws have variable costs, depending on the intensity of the effect.

Magi and companions may spend up to ten points on Virtues and ten points on Flaws. Grogs may spend up to three points on Virtues and three points on Flaws. The only restriction is that the total value of Virtues and Flaws for each character must be the same, in order to balance their effects. At the option of the storyguide, a character can be allowed to purchase more points worth of Flaws than Virtues, but in no case may the limit based on character type be exceeded.

Virtues and Flaws that are directly contradictory, or that deal with the same aspect of your character, are mutually exclusive—you may not buy both. Some Flaws are twisted forms of Virtues, in which case they also cancel one another out and are again not allowed. Virtues which provide bonuses on the same activity or statistic are not cumulative. The combination simply gives the bonus that the greatest gives alone. Consult the storyguide if you are unsure how two of your Virtues or Flaws might affect one another.

Sometimes you may take more than one Virtue or Flaw relating to a particular aspect of your character. This is perfectly allowable. Virtues and Flaws that somehow work against one another can create an interesting inner struggle, such as Compulsion to drink, which can conflict with being Dutybound.

Virtues and Flaws are not gained after character generation. In some cases, characters might gain abilities or status that resembles Virtues or Flaws described here, but these should not be recorded as additional Virtues or Flaws. In no case must these new effects be balanced with other Virtues or Flaws. If your character gains the status of a noble (similar to some of the Companion Social Class Virtues) through game play, for example, you need not select a new Flaw to counterbalance this gain.

Virtues and Flaws are listed below, each with a short description of its effect, from the character's point of view. Hermetic Virtues and Flaws (those available only to magi) are listed first. Magi are encouraged to use half of their total allotment for these Hermetic Virtues and Flaws, though they are not required to do so. Next are Companion Social Class Virtues and Flaws. These are only available to Companions, and each Companion must choose one (and only one). Next are Grog Status Virtues and Flaws. Again, each grog must choose one and only one of these.

Following the magi-, companion-, and grog-specific Virtues and Flaws is the general list of Virtues and Flaws, most of which are available to all characters. Some may have different values depending on the type of character they will apply to, while others are not available to certain character types.

Unless otherwise noted, each Virtue or Flaw is available at the same cost to all characters. Also, unless noted otherwise, each may only be purchased once.

Hermetic Virtues and Flaws

Variable Virtues

Cyclic Magic (positive): Your magic is attuned to some cycle of nature (solar, lunar, or seasonal, for example) and as such, is more potent at specific times. At those times, you receive a bonus to all spell rolls and Lab Totals. The cycle of your magic must be regular and approved by the storyguide. Furthermore, the length of time when the bonus applies must be equal to the amount of time when it does not. This Virtue costs two points for each +3 bonus you receive at the peak of the cycle.

Follower of Bjornaer: Available only to magi who are members of House Bjornaer. See page 21.

Magical Affinity: You are attuned to a specific kind of magic. This gives you a special Arcane Talent, Affinity with (Subject), at an initial score of 1. You may add your Affinity score to all spell rolls and Lab Totals involving that kind of magic. You may increase this rating just as you increase other Talents—by spending experience points. The cost of this Virtue depends on the kind of magic the Affinity applies to. +1 Magical Affinities are narrow or uncommon magical circumstances: demons, water creatures, ghosts and corpses, and self-transformation are examples. +2 Magical Affinities are more common or useful: healing, forests and forest animals, faerie, and rock are examples. +3 Magical Affinities can cover an entire Form—Terram or Mentem, for example. +4 Magical Affinities can apply to an entire Technique, such as Creo or Muto. The storyguide is the final arbiter of the cost of a proposed Magical Affinity.

Method Caster: You are excellent at formulaic spells, as you have perfected a consistent and precise method for casting them. For every point invested in this Virtue, you gain a +1 bonus to any formulaic spell you cast. However, if you vary at all from your precise method (by altering your gestures or voicing), you do not get this bonus.

+1 Virtues

Adept Student: You digest the instruction of others quite easily. You get a +6 bonus to Lab Totals when learning spells or when working from the lab texts of others.

Deft Art: You are particularly skilled with one Art. You suffer only half the normal penalty for casting spells in that Art under unusual circumstances and when using non-standard voicings/gestures.

Extra Arts: You start with 10 extra points to purchase Magical Arts. This Virtue may be taken more than once.

Extra Spells: You start with 10 extra levels of spells. This Virtue may be taken more than once.

Faerie Magic (Merinita only): See page 25. This Virtue can be made available to magi of other houses at the option of the troupe or storyguide.

Fast Caster: Your magic takes less time to perform than that of other magi. You gain +3 in engagement contests when casting spells.

Free Study: You are better at figuring things out for yourself than you are at poring over books. Add +1 to rolls when studying from raw vis (before multiplication).

Gentle Gift: Unlike other magi, whose Magical nature disturbs normal people and animals, your Gift is subtle and quiet. You do not suffer the usual penalties on rolls for interacting with people and animals.

Hermetic Prestige: Because of something in your background, other magi look up to you even if you haven't earned their respect. Some envy you, and most will certainly expect more from you than from others. You gain a Reputation of level 3 within the Order.

Inventive Genius: Invention comes naturally to you. You receive +3 on Lab Totals when you invent new spells, craft magic items, and make potions. If you experiment, you get +6.

Mastered Spells: You have 10 experience points to use in mastering spells. See page 75 for details on mastered spells. You may take this Virtue more than once.

Quaesitor: You are a judge of the Order of Hermes. You are respected, if not necessarily liked, by other members of the Order. Your office involves specific duties and responsibilities, and you start with an appropriate Reputation of level 3 within the Order. Beginning magi will very rarely have this Virtue unless they are members of House Guernicus (commonly called House Quaesitor).

Secret Vis Source: You have a secret or personal supply of vis (raw magical energy) that you alone can use. You gain one pawn of vis per season (four pawns a year); the source and type is determined in consultation with the storyguide. You do not start with any of this vis, though, having spent it or just discovered how to get it. Depending on the general availability of vis in a given Saga, the storyguide may want to adjust the value of this Virtue.

Special Circumstances: You are able to perform magic better in certain uncommon situations (such as during a storm or while touching the target), gaining a +3 bonus to your rolls to cast or resist spells.

Strong Writer: You write about magic with great speed and enthusiasm. You copy spells from your shorthand at (Scribe Latin x 40) levels per season, and copy (Scribe Latin x 90) levels of spells that have already been written out per season. All summae, libri quaestionum, and tractatus you write have a +3 Quality. When writing summae, you accumulate two more levels per season than normal. You copy summae at (Scribe + Dexterity) x 4 levels per season.

+2 Virtues

Cautious Sorcerer: You are very careful with magic, and are less likely to fail spectacularly if you do fail. You roll one less botch die (minimum roll of one die) when casting spells (either spontaneous or formulaic), and when working in the laboratory.

Quiet Magic: You can cast spells using only a soft voice at no penalty, and at only a –5 penalty if you do not speak at all. You gain no benefits from using your voice normally or using a booming voice.

Side Effect: Your magic has some incidental feature that is generally useful, though occasionally annoying. The intensity of the side effect increases with the level of the spell. Examples include a commanding presence when casting that translates into a temporary +1 Presence bonus for a short time after casting, or a calm state of mind derived from casting which allows a bonus on Concentration rolls for a short time after casting.

Student of Faerie: You have been trained in the various rites and observances of faerie magic. You receive a +3 modifier to rolls involving Faerie Lore, and are considered to have the Common Sense Virtue (see page 41) when dealing with faeries.

Subtle Magic: You may cast spells without using gestures at no penalty. You gain no benefits from using normal gestures.

+3 Virtues

Enduring Magic: The effects of your spells tend to last longer than usual (though Instant and Permanent spells remain just that). The storyguide secretly rolls a simple die; the number rolled is a multiple to the spell's normal duration.

Life-Linked Spontaneous Magic: You can do more with spontaneous magic than most magi at the cost of your own life energy. When you decide to exert yourself in casting a spontaneous spell, you declare the level of effect you wish to produce before rolling. Make your casting roll as normal, adding all the appropriate modifiers and dividing by two. If your result is higher than the level you declared, you spend only one Fatigue Level as usual. If your result is less than the level you declared, you must expend one Body level per five points (or fraction thereof) you missed the target level by. The spell then succeeds as normal, provided that you are still conscious. Running out of Body levels has the normal effect—it is quite possible to kill yourself if you botch badly or attempt to cast very high level spells.

+5 Virtues

Elementalist: You were trained in the Elementalist tradition, which has been adopted into Hermetic Theory but has never truly been absorbed. As such, you are very proficient in working with any of the natural elements of air, earth, fire, and water. You automatically gain Affinity with Elements (see page 34), which applies to all rolls involving Auram, Aquam, Ignem, and Terram. Due to your exotic training, however, your ties to Hermetic magic are weak. You have a Major Magic Deficiency in the Form of Vim (see page 35), and all rolls to cast formulaic spells that don't deal with the elements are at a penalty equal to your Affinity with Elements score. Furthermore, you are unable to cast any ritual spells, save those that specifically and concretely involve elements. This Virtue prevents you from having any other Magical Affinities.

Silent Magic: You may cast spells without speaking, at no penalty. You do not benefit from using your normal voice.

Variable Flaws

Cyclic Magic (negative): As with the variable Hermetic Virtue, your magic is attuned to some cycle of nature and is less potent at specific times. This Flaw yields two points for each –3 penalty to spellcasting rolls at the peak of the cycle. The length of time during which you are at a disadvantage must be equal to the time when there is no penalty.

Deleterious Circumstances: Your magic is restricted in certain situations. Total the cost for the commonality of the occurrence with the crippling effect it produces to determine the cost of this Flaw. You may take this flaw more than once.

Situation:

Common (–1): This effect takes place in relatively common circumstances. Examples include when in village of more than 200, when touching the ground, or during daylight.

Uncommon (0): The effect harms you in uncommon circumstances. Examples include when casting on wild animals or when sitting.

Restriction:

Minor (–1): Your magic rolls (spellcasting rolls and Lab Totals) are at –3 when in the situation.

Major (–2): Your magic totals (spellcasting rolls and Lab Totals) are halved when in the situation.

Total (–3): Your magic does not work at all when this condition is in effect.

Magical Deficiency: You have trouble casting a particular type of magic. Total the cost for the Art you have problems with and the penalty you receive to find the total cost of this Flaw.

Art:

Uncommon Form (0): Any Form save Corpus or Vim

Common Form (–1): Corpus or Vim

Technique (–2): Any Technique

Effect:

Minor (–1): The level of the Art is divided in half when used for any purpose other than studying that Art.

Major (–2): Any total that includes that Art (spellcasting rolls and Lab Totals, for example) is halved.

Poor Formulaic Magic: You are simply not very good at formulaic magic. Subtract the chosen cost of this Flaw from every roll that you make to cast formulaic spells.

-1 Flaws

Blatant Gift: People immediately realize that there is something strange about you, even if they do not know you are a magus. Animals are extremely disturbed, frightened, and possibly enraged by your presence. You suffer a –6 penalty on all interaction rolls with normal people and animals.

Creative Block: You have problems creating new things in the lab. You receive –3 on Lab Totals when you invent new spells, craft magic items, and make potions, unless you are working from a lab text. If you experiment, rolls twice as many dice on the experimentation table.

Disjointed Magic: You cannot use previous knowledge to help you with magic. You gain no benefit from knowing a spell that is similar to one you are learning or inventing, and you gain no enchantment bonuses from Techniques and Forms already invested in an item.

Flawed Parma Magica: Your Parma Magica (a ritual of protection against spells) is defective and provides only half the normal magic resistance against a certain Form. You may purchase this Flaw more than once for different Forms.

Follower of Verditius (Verditius only): See page 26.

Hedge Wizard: Because of your esoteric magic, other magi distrust you, and more importantly, grant you no respect. You start with a negative Reputation within the Order of Hermes at level 3 as a hedge wizard, even though you are a member of the Order.

Incompatible Arts: For some reason you are completely unable to use one or more combinations of Techniques and Forms (except for Vim and Corpus). This Flaw may be taken repeatedly with different combinations, but may not be combined with a Deficiency (see page 35).

Incomprehensible: You have an eccentric understanding of magic which you are almost completely unable to describe. Your rolls are at –3 when discussing or writing about magic (assuming that you are trying to communicate clearly).

Infamous Master: Your master was a diabolist, bumbler, fool, widely despised, or held in contempt for some other reason. Most magi expect little better from you. Even if you've done nothing wrong, you are treated as though you don't deserve to be a member of the Order. You have a bad Reputation of the appropriate type at level 3 among magi.

Loose Magic: You lack the concentration, will, or ability to Master spells.

Necessary Condition: In order for your magic to work, you must perform a specific action while casting any spell. This should be something simple, such as singing or spinning around three times.

No Familiar (Bjornaer Only): Because of a flaw in your magic or nature, it is impossible for you to create the mystic cords that bind you to a familiar. Magi of houses other than Bjornaer may take this Flaw with the permission of the Storyguide.

No Sigil (Tremere Only): See page 25.

Poor Reader: You don't like to read, and don't read very well. When studying Arts or Knowledges from a book, treat the book as if its Quality were two levels lower.

Poor Student: You don't understand what others teach you very well. You get a –6 penalty to Lab Totals when learning spells or when working from the lab texts of others.

Tormenting Master: Your master does not believe you have successfully passed the apprentice's gauntlet (the test of becoming a magus). He periodically troubles you with political moves and indirect attacks.

Twilight Points: During apprenticeship you suffered an encounter with wild, strong magic that sent you into Wizard's Twilight (see page 182). The nature of the experience is important, as any future Twilight episodes will likely be related to the first. Consult with the storyguide to determine the exact nature and effect of the experience—both the number of Twilight points you have sustained as well as any effects you suffered. As this is a Flaw, good effects should not be generated from the Twilight encounter.

Unimaginative Learner: You have trouble figuring things out for yourself. Subtract one from rolls when you study from raw vis (before multiplication).

Vis Obligation: You must pay someone four pawns of vis a year, independent of any other obligation your covenant may have. Failing to pay your debt may lead to very serious consequences, such as Hermetic punishment. The storyguide may wish to adjust the value of this Flaw based on the availability of vis in the Saga.

Warped Magic: Your magic is accompanied by some unpleasant side effect that always manifests itself the same way, but with increasing intensity according to the level of the spell. Examples include nearby items become hot or nearby plant matter becomes shriveled and wilted. This effect may cause trouble from time to time, but is usually just annoying.

Weak Writer: You write about magic slowly and methodically. You copy spells from your shorthand at (Scribe Latin x 10) levels per season, and copy (Scribe Latin x 30) levels of spells that have already been written out per season. You may only write summa up to one-third of your level in an Art of Knowledge, and write two levels less per season than normal. You copy summae at (Scribe + Dexterity) x 2 levels per season.

-2 Flaws

Clumsy Magic: You have trouble targeting your spells accurately. Any spell that requires a targeting roll to aim its effect is subject to disastrous failure: a roll of 0 is automatically a botch. You receive a –3 penalty to any rolls involving Finesse.

Discredited Lineage: The quaesitores suspect your Hermetic line of some terrible crime such as diabolism or descent from House Díedne, and it's unlikely that your name will ever be cleared. They keep a close eye on everything you do or say. If wrongdoing takes place, you are the first they suspect. Should you ever be formally accused, people are likely to shoot first and ask questions later. The quaesitores also try very hard to keep members of your line from positions of authority. You have a bad Reputation of an appropriate type, level 4, among quaesitores.

Lack Of Concentration: You are profoundly unable to focus your mind. You cannot possess the Concentration Ability and cannot cast ritual spells.

Lack Of Control: After casting a spell, you must spend a round doing nothing but recovering your mental faculties.

Limited Magic Resistance: You are less able to resist magic than other magi. You gain no bonus from your Form scores to magic resistance rolls, though if you are caught without your Parma Magica, you retain a magic resistance of 0. You are still entitled to a natural resistance roll if it is applicable to the spell.

Rigid Magic: You cannot use vis when you cast spells. Thus, you cannot extend the duration or range of spells, increase your spell rolls, cast ritual magic, or create permanent effects. You can use vis in the laboratory.

Short-Lived Magic: Your spells do not last as long as they should. Spells that should be permanent last a year; those of a year, a moon; those of a moon, only to the next sunrise or sundown; and those of a sun, merely Diameter. Diameter, Concentration, and Instant spells are not affected, nor are those whose duration is enhanced by vis.

Slow Caster: Your magic requires more time to prepare and execute than that of other magi. Your formulaic spells take two rounds to cast; spontaneous spells also take two rounds unless you fast-cast. Ritual spells are performed as normal, since all magi must cast them slowly and carefully.

Stingy Master: Your master trained you less thoroughly than most, so you have only 130 points to buy spells and 130 points to purchase Arts instead of the usual 150 for each.

Weak Magic: You are particularly unskilled with a certain Art, making it difficult for you to overcome the natural and magic resistance of targets. When determining Penetration with that Art, halve your spellcasting roll. In addition, the target's Natural Resistance roll is at +3. The storyguide may disallow this Virtue for some Arts that rarely require penetration, or rarely call for natural resistance.

-3 Flaws

Magic Addiction: You crave the rush of casting and holding power over magic. Whenever you cast a spell, you have a difficult time stopping yourself from casting again and again until you drop from exhaustion. Whenever you use a stress die in spellcasting, you must, whether or not the spell succeeds, make an Intelligence + Concentration stress roll, against a target number of half the level of the spell (or, if you botched, the level you were attempting). If you fail, you must immediately either cast a Formulaic spell of at least the same level as the previous spell, or cast any spontaneous spell, expending

Fatigue. If you botch, you continue casting spells until you fall unconscious.

Old: You started your apprenticeship late in life, or were held far too long by your master. Your age is 40 + Stamina, or higher if you wish. This means you may have to make rolls on the Aging chart (without the aid of a longevity potion) before play even begins. Your first year as a magus will probably be spent in creating your longevity potion.

Painful Magic: Casting spells causes you to suffer the equivalent of one Body level in pain for each spell you cast. This reduces all your actions by the appropriate wound penalty, which is cumulative with any from actual injuries or fatigue (though you do not suffer any physical damage from pain). You recover these "pain levels" just like Fatigue levels.

Study Requirement: You are unable to study magic (including spells, Arts, and enchanted items) from books or vis alone. You must study in the presence of the appropriate Art. For example, you need to sit next to a brook or pond to study Aquam, or a large fire to study Ignem. Growing things are good for Creo, decaying ones good for Perdo. As your knowledge grows, you need to work with larger and larger quantities. This may limit your ability to learn some Arts. For example, the volcano that you need to learn Ignem 20 may be too dangerous to work near. This is up to the storyguide to decide.

Weak Parma Magica: Your Parma Magica offers no protection under relatively common circumstances which are fairly easy for an opponent to utilize, such as when you are wet or facing away from the caster of the spell. You would be well advised to keep your weakness from being discovered by too many potential enemies.

-4 Flaws

Chaotic Magic: Your magic is very wild. When you cast a spontaneous spell, you must specify a desired level of effect. If you fall short of or exceed that target by more than five levels, the spell still works, but its effects are beyond your control—the storyguide decides the results. When casting Formulaic spells or using vis, roll twice the normal number of botch dice. You may not Master spells.

Susceptibility to Divine Power: You are especially sensitive to the Dominion and suffer twice the normal penalties (such as spellcasting modifiers and botch rolls) to your magic when in a divine aura.

Susceptibility to Faerie Power: You are especially susceptible to the fey and their magic. Whenever you enter a faerie area, you must make a Stamina roll equal to or greater than its aura rating to avoid becoming disoriented. In addition, your magic resistance score, including Parma Magica, against faerie magic is halved. If someone else uses their Parma Magica to protect you, their resistance is not affected and you benefit normally.

Susceptibility to Infernal Power: You are especially vulnerable to the dark powers. Whenever you enter an area of infernal influence, you must make a Stamina roll equal to or greater than the aura rating or become ill (–1 on all rolls). You get only half your normal Magic Resistance score against infernal magic, though if someone else's Parma Magica is protecting you, it counts normally.

Unpredictable Magic: You must always roll a stress die when casting spells, even if you are completely relaxed. You may not master formulaic spells. Your lab work always requires a roll on the Extraordinary Results chart without the risk modifier (see page 91), though you do not get the experimentation bonus. If you do experiment, roll twice on the chart for each season you spend.

-6 Flaws

Non-Spontaneity: Your magic is so strongly tied to the formulas and rituals of the Order of Hermes that you cannot cast spontaneous spells.

Personal Magic: Your magic works best on yourself, and your rolls to affect targets at ranges greater than Personal are halved. This penalty also applies to laboratory projects dealing with anything but yourself, including a familiar. Study is not affected.

Unstructured Caster: You have never quite mastered the intricacies of spellcasting, and are unable to perform formulaic magic without extreme effort. You cast all formulaic spells as though they were ritual spells (including the need for vis), and you may not learn ritual spells at all. You cast spontaneous spells normally.

Companion Social Class

There are very defined strata in the society of Mythic Europe, and you must determine where your companion falls among them. (Magi do not pick a Social Class, since mundane status becomes largely irrelevant once they join the Order of Hermes. Grogs are all considered to be serfs, servants, or other such rabble.) Some Social Classes automatically include other Virtues and Flaws, which do not have an additional cost. Each companion can belong to only one of the following Social Classes.

Each of the Social Classes listed below comes with a Reputation equal in level to the Virtue or Flaw that provides it. The Reputation applies to those who would know of it—use common sense.

Social Class becomes important when dealing with those of a higher or lower social standing. In a situation where your status is important (such as when accusing someone of a crime, or perhaps trying to intimidate someone), the storyguide may decide to modify the chance of success by the difference between your Social Classes (positive or negative). For example, a priest accuses your freeman character of committing some crime. Actual guilt or innocence is irrelevant—all that matters to the magistrate is the status of the accuser and the accused. The freeman tries to defend his innocence, and you make a Bargain roll. The storyguide decides that the priest's +3 Social Class will hinder the success of the roll, and your target number is increased by the difference between Freeman (0) and Priest (+3).

Subject to storyguide approval, the higher Social Classes can also apply to important positions within the Church. Bishops, abbots and other powerful religious officials can be interesting and compelling characters in your saga, if played appropriately.

+0 Virtues

Wanderer: This is the default category. You are not tied to any liege or community, though you might well live at the covenant. You may have standard equipment and a riding horse.

Covenfolk: You have lived at the covenant for a long time, perhaps since birth. The quality of your armaments depends on the resources of the covenant.

Freeman/Freewoman: You most likely are a city dweller. You probably have a skill that allows you to survive, like blacksmithing, leatherworking, or other less savory work. You also have the tools necessary to perform your trade.

+1 Virtues

Failed Apprentice: You were once apprenticed to a magus, but something kept you from completing your studies. Perhaps your Gift was incomplete, or maybe some grievous mishap robbed you of it altogether. You may still work for your former master. Magi welcome you and have compassion for you (those who are given to such emotions, anyway). You may have Arcane and Formal Knowledges as beginning Abilities, and you are familiar with the life of a magus. If your Gift was not completely destroyed, you most likely have some Exceptional Talents. You begin with whatever equipment your covenant is willing to provide you.

Mendicant: You are a member of a mendicant order, friars and sisters who go among the serfs and poor free farmers, spreading the word of the Church, conducting mass, performing marriage ceremonies, and baptizing children. You are sworn to serve the Church for the rest of your life. Although you are a servant of the Church, you lack political influence within the organization. You are poor, either by vow or by circumstance, and may have only inexpensive armaments. Due to your training, you have the +1 Virtue Educated.

Petty Merchant: You are struggling, but it is better than being a serf, by far. You own or run a business that generates significant wealth, but provides you with little (if any) political clout. You have to devote considerable time to managing and protecting your enterprise. You have a yearly income of about 400 silver pennies, and may own standard armaments and a mount.

Wise One: You belong to a broad class that includes mystics, seers, healers, and the like. You are probably magical, and will probably want to purchase a Virtue that gives you some sort of supernatural ability. You are well regarded in the community, although your presence may cause fear as well as awe or respect. If you lack such good standing, though, you are most likely a wanderer or an outcast. You may have standard armaments.

Prosperous Peasant: You are a free peasant, but you are wealthier than most of your kind. You hold a yardland (30 acres) in free tenancy, and this will yield an income of 400 silver pennies per year as long as it is worked. You may leave your farm, or even sell it, after play has started.

+2 Virtues

Knight-Errant: You wander in search of adventure, honor, fame, and wealth. You are entitled to bear arms, and are a member of the nobility. You are accompanied by a bodyguard or squire, and begin play with the +2 Virtue Superior Armaments. You may purchase the Quality Armaments Virtue at one less point than listed, during character creation.

Lesser Noble: You are part of the nobility, though you have no title greater than "Lord" or "Lady." You probably reside near the covenant in the house of a local noble, and might be a niece, nephew, or other such distant relative. Although you do not want for anything, neither do you have vast wealth. You receive a stipend of about 40 silver pennies a month to spend as you see fit, but you will have to ask your family to buy very expensive items for you. You may have standard equipment.

Mercenary: You lead a small company of mercenaries (5 to 10 grogs), for hire to the highest bidder. You are much like a knight-errant, only without the prestige. During your travels you have gained great wealth—and squandered it—several times over. A less successful mercenary may be treated as a Wanderer (as above). You automatically have the +1 virtue Good Armaments. Your mercenaries have standard armaments.

+3 Virtues

Magister in Artibus: You have incepted Master of Arts in one of the universities of Europe (Paris, Bologna, Oxford, Cambridge, Montpellier, Arezzo or Salamanca) and completed your two years' regency of compulsory teaching. You are entitled to be addressed as Magister, and you may teach at any university in Europe. You have the following abilities, at no cost: Speak Latin 5, Scribe Latin 3, Artes Liberales 3, Disputatio 3, and Lectio 3. You may purchase further Academic Knowledges or Skills during character generation, and may take the Further Education virtue to spend more time at university. You are at least (25 – Int) years old.

If the storyguide allows it, magi may take this virtue. Magi who take this Social Class began their magical training after incepted, so are relatively old. Such magi have an additional 21 experience points to spend on Arcane Talents, Skills, and Knowledges, as they did not need to learn Latin as part of their apprenticeship. You are at least (35 – Int) years old.

Priest: You are a member of the clergy, with a specific position of authority in the religious hierarchy. You therefore come under the protection of Canon Law, meaning that you cannot be prosecuted by secular authorities (even if you regularly fail to fulfill your vows). You are accorded some respect, or at least fear, due to your position, but nobles still usually outrank you since they have a great deal of political power in the Church. You have an income of approximately 30 silver pennies a month. You may tap parish funds for more, but you risk drawing the attention of the bishop if you do. You automatically have the +1 Virtue Educated, allowing you to purchase Formal Knowledges.

Wealthy Merchant: You are at the top of the growing merchant class, neither noble nor common. You have contacts throughout society, as well as some influence with the local ruler. You are quite wealthy and realize a profit of 2000 silver pennies a year, which you take as income. Furthermore, you have goods worth about five times that. You may have a bodyguard and standard armaments, and may also possess a large house or a ship that you live on.

+5 Virtues

Landed Knight: You owe fealty and service to a higher noble, and control land, serfs, and men-at-arms. Your income is about 2000 silver pennies a year, after expenses, including food. You are usually accompanied on adventures by a bodyguard or squire (probably a grog, unless another player wants to develop the character as a companion). You have sworn an Oath of Fealty (as the –1 Flaw), and so may be called upon to serve your lord at inopportune moments. You begin the game with Superior Armaments (as the +2 Virtue). Typical armaments for a

mid-13th century knight are lance, sword, kite shield, complete mail suit, and warhorse.

-1 Flaws

Branded Criminal: As punishment for some crime in your past, a mark has been burned into your cheek. This adversely affects your ability to function in society.

Outcast: You have the rough task of making it on your own—normal society rejects you and you are not attached to a covenant. Perhaps you have a magical nature, a supernatural background, some disfigurement, or a tremendous scandal in your past. You may have only inexpensive armaments.

-2 Flaws

Outlaw Leader: You command a small group (three to six persons) of outlaws. Your followers look up to you and do what you tell them—within reason. However, you must occasionally stick up for the group or one of its members, as well as provide for them. You often have to deal with challenges to your leadership in one form or another. You are well known as an outlaw in the local area, so the Reputation that you normally get along with a Social Class is increased to 3 in this case. You are actively sought by the local lord, sheriff, or other such official.

-4 Flaws

Infamous Outlaw: Everyone knows your name, and although nobody is devoted full-time to your capture, you can be sure that someone will be after you whenever you come to the attention of the authorities. You can trust no one, as the price on your head is so great it makes even other outlaws tempted to turn you in (which is why you left your old band). If you are caught, there might be a debate about whether to kill you outright or save you for public execution, but your death is assured.

Grog Status Virtues and Flaws

Even among the common folk, there are certain distinctions that rate one person higher in the community than another. Similar to Companion Social Class, Grog Status is used not only to determine a grog's place in medieval society, but also to modify rolls when interacting with others, at the discretion of the storyguide. However, it only applies to other grogs and commoners. A magus or companion isn't going to be impressed by the fact that your grog is the best brawler in the guard barracks.

+0 Virtues

Petty Outlaw: You are a member of a small (three to six person) outlaw band. You may have the support of your fellows, but must help them in return and do whatever the outlaw leader tells you—within reason. Your group has a bad Reputation at level 2 in the local area, and there may be a price on your head. You may have two pieces of standard armaments, but all the rest of your equipment must be inexpensive.

Standard grog: You are just another member of the covenant, doing your job day in and day out, toiling hard and playing harder. This is the default category.

+1 Virtues

Custos: You are a trusted servant of the covenant, having demonstrated your skill or bravery to those you work for. The magi and Companions trust you to do your job well, and you don't let them down. You begin the game with a positive Reputation 1 of your choice, that only applies within the covenant. Furthermore, you are often the recipient of special favors like better food or living quarters than standard grogs.

Grog Leader: You may be a turb sergeant, the head of the kitchen staff, or some other such person. The highfolk of the covenant (the magi and companions) expect you to control the grogs, and you are the liaison between the two groups. As such, you are often "in the know" about the plans the highfolk have, and you use this information to prepare your people for their duties. Sometimes other grogs challenge your leadership, but a quick clout to the head or imposition of some other penalty usually makes them accept your authority.

-1 Flaws

Green: You were trained at the covenant, but have never fought in a real battle. You cannot start with a positive score in any Personality Trait relating to bravery; increasing your confidence is important to your development and your advancement within the ranks.

Hired Sword: You are an experienced mercenary, but you are new at the covenant. You don't know the magi or their strange ways very well, and you might not fit in with the community of grogs just yet. You cannot have a Personality Trait that involves devotion towards the covenant.

General Virtues

Variable Virtues

Faerie Blood: Somewhere in your ancestry there is a faerie, and this relation gives you an intuitive grasp of the motivations and personalities of those magical folk. Faeries are more comfortable around you than around other humans, and given time, may even forget the

mortal blood in your veins. You may refer to the supplement *Faeries* for further information.

Type of Faerie Blood (pick one):

Goblin Blood (+1): You are descended from the dark faeries who rule the lands of darkness and cold. You are short, squat, and ill favored by humanity. Your Presence and Communication cannot be higher than 0 due to this dark nature. Still, it is not without benefit. You can see in the dark as if it were twilight, and you get +1 to all aging rolls. You also get +3 to all natural resistance rolls for those spells you want to resist.

Sidhe Blood (+2): You are descended from one of the noble Sidhe who rule the lands of Summer and sunlight You get +1 to all rolls to avoid afflictions due to aging, and +3 to all natural resistance rolls for those spells you want to resist. In addition, because of the striking and unusual qualities of your nature add +1 to your Presence, even it brings you total over +3. Many mortals may consider you fascinating or alluring.

Characters with this Virtue can purchase the Arcane Knowledge Faerie Lore, even if they are normally restricted from purchasing it.

Immunity: You have an innate resistance to some sort of affliction. Add the cost for the degree of immunity, the commonality of the affliction, and its deadliness to determine the cost of this Virtue.

Degree of Immunity:

+3 to Soak rolls: +1

+6 to Soak rolls: +2

Total immunity: +3

Commonality of the Affliction:

Very Common (the average person comes into contact with it on a weekly basis): +1

Uncommon (the average person comes into contact with it once every few months): 0

Rare (the average person comes into contact with it once a year or less often): –1

Deadliness of the Affliction:

Inconvenient (like fevers, flus or the common cold): –1

Debilitating (like mild poisons or varieties of the plague): 0

Crippling (any effect that has a permanent effect but does not kill): +1

Deadly (any effect that can reasonably be expected to kill the average person) +2

Knack: You have an innate aptitude that gives you a positive modifier on rolls using a specific Ability. Whenever you use the appropriate Ability, you get the bonus, which is equal to the value of this Virtue. Knacks are never cumulative with other Virtues that grant bonuses to die rolls—you get the highest applicable bonus, not the sum of them. You may not purchase Knacks in Arcane Abilities or Affinities unless you are specifically permitted as a result of your membership in a particular house. You may not spend more than three points on a given Knack.

Magic Item: You begin the game with a magical artifact, perhaps an a heirloom or an item gained on an earlier adventure. The item can range in power from a minor trinket to one created in the laboratory of a magus; the cost is +1 per 10 levels of spell effects invested in the item, with a minimum cost of 1. You may also buy other types of items: talismans cost +2, potions cost +1 per 10 points of Lab Total invested into their creation, and longevity potions cost +1 per 5 points of Lab Total invested in them. Longevity potions purchased in this way have been made by someone else, and you are not able to make more without developing a new formula.

Purifying Touch: You have the ability to cure a certain type of affliction by touch. The cost of the Virtue depends on how common and how severe the affliction is. For each person purified, you must spend one Fatigue level. This can be a divine gift (like English rulers' ability to cure the King's Evil, scrofula), a faerie power, or an inherited ability. You should determine the value of this Virtue in collaboration with the troupe or storyguide. In general, +1 would allow the curing of such diseases as common colds and minor fevers. A +3 Purifying Touch is required to be able to heal life-threatening diseases, and a +4 is needed to cure the most heinous of diseases.

+1 Virtues

Alchemy: You are skilled at creating potions, poisons, and elixirs, as well as refining alchemical substances. You are also familiar with alchemical techniques like distillation and fermentation. Alchemy is especially suited for some purposes, so bonuses apply when making certain types of potions: poisons are made at +5, antidotes at +4, healing and health potions at +3, and transformations at +2. Choosing this Virtue confers the Knowledge Alchemy 1, which can be improved as any other Knowledge.

Ambidextrous: You can use either hand equally well. You never suffer the –3 penalty for using a weapon in your off hand.

Animal Companion: You are accompanied by a loyal, intelligent (but mundane) animal that can obey simple commands. Your relationship with it is very close. If it should die, you would be profoundly upset.

Animal Ken: You have a profound empathy with animals that allows you to understand their motivations and feelings. This engenders a solemn love and respect for beasts of all kinds. If you have the Gift, animals are not bothered by your presence. By stroking and speaking softly to a wild (but not enraged) animal, you can tame it to your touch in a matter of minutes by successfully rolling Animal Ken + Perception against an ease factor of 9. In addition, you may apply one third (rounded up) of your Animal Ken score to Animal Handling rolls. Choosing this Virtue confers the Talent Animal Ken 1, which can be improved as any other Talent.

Arcane Lore: You are privy to Hermetic knowledge, so you can choose Arcane Knowledges (normally restricted to magi) as beginning Abilities.

Beginning Vis: You start the saga with some vis stored up. Perhaps it was a gift from your mentor, or gained on some earlier adventure. You have seven pawns of vis related to any Art and can take this Virtue more than once. The storyguide may want to change this number to reflect vis availability in the saga.

Berserk: You are capable of entering a blinding rage when in combat or frustrating situations. You automatically gain the Personality Trait Angry +2 (or more, at your option). Any time you lose a Body level or wound an enemy, roll a stress die and add your Angry score. A roll of 9+ means you go berserk. The storyguide can also call for a roll when you are strongly frustrated. You may deliberately try to go berserk. In this case, you only need a 6+ when you lose a Body level or wound an enemy, or a 9+ if you have not been wounded or caused a wound. While berserk, you get +2 to Attack, Soak, and Fatigue scores, but suffer a –2 penalty to Defense. While berserk, you cannot retreat, hesitate to attack, or give quarter. If you are still berserk when there are no enemies present, you attack your friends. You may roll once per round to calm down if you desire, requiring a stress die + Perception – Angry to be a 6+.

Book Learner: You have a talent for comprehending the writings of others. When studying from books, treat them as if they were two Quality levels higher than they actually are.

Busybody: You usually know everything that is going on among your friends and acquaintances, especially in private matters. You are

always interested in rumors and gossip, and are frequently able to extract personal secrets from people. Among magi the language is more dignified, but the idea is the same: you keep tabs on the Hermetic community (your covenant, your house, and nearby covenants—at the least). However, magi probably don't have much knowledge of what's going on among the lower class members of their covenant unless this Virtue is specific to those people.

Carefree: You are unshakably cheerful and happy in all circumstances. You receive +6 on all rolls to resist despair and sorrow (including spell effects) and +3 to Communication rolls when dealing with those who appreciate your disposition.

Cautious with (Ability): You are very careful with a specific Ability, and are less likely to fail spectacularly if you do fail when using it. You roll one less botch die than normal (minimum roll of one die) whenever you are required to roll botch dice.

Clear Thinker: You think logically and rationally. You get a +3 bonus on all rolls to resist lies, confusion, befuddlement, and subterfuge—whether magical or mundane.

Close Family Ties: Your family is one of the most important things in your life, and still supports and aids you whenever possible, even at personal risk. Family members do not hesitate to do you any favor that is within their power, and can call on their friends and neighbors to help you. It works both ways, however; your family may require help from you some day.

Common Sense: Whenever you are about to do something contrary to what is sensible in the game setting, common sense (the storyguide) alerts you to the error. This is an excellent Virtue for a beginning player, as it legitimizes any help the storyguide may give.

Contortions: You are able to perform physical maneuvers beyond the scope of most people. Add your score in this Ability + Dexterity or Strength to any roll when attempting to break free of a hold or restraint, squeeze into a small space, or get through a small opening. Choosing this Virtue confers the Talent Contortions 1, which can be improved as any other Talent.

Direction Sense: You have an uncanny ability to orient yourself and can determine which way is north by rolling Direction Sense + Perception of 9+. Choosing this Virtue confers the Talent Direction Sense 1, which can be improved as any other Talent.

Dousing: You have the ability to find things beneath the earth through the use of a dousing rod (usually a forked stick) and your own intuitive sense. You concentrate on the thing to be found, hold your dousing rod out in front of you, and follow its subtle motions to the target. If you're looking for something specific, you must have an appropriate sympathetic connection to the thing sought (such as bottled water from a stream when searching for running water). Before you roll, designate the area in which you are searching—if the item sought is not present in that area, you automatically fail. The time required to search depends on the size of the area, and must be invested whether you succeed or not. To find something common, like water within 25 paces, requires a Perception + Dousing of 9+. Increased distances or dousing for less common things increases the target number. Choosing this Virtue confers the Talent Dousing 1, which can be improved as any other Talent.

Educated: You have been educated in a Grammar School, and may have attended a university or cathedral school. You have a score of 3 in Speak Latin and 1 in Scribe Latin, and may purchase Academic Knowledges or Skills at character generation. You are at least (18 – Int) years old. Magi may not select this virtue—this sort of training is given to all starting magi.

Empathy: You can intuitively understand the emotional needs of others and can therefore respond to them more appropriately. Add your Empathy score to rolls on appropriate Traits such as Communication and Presence. In addition, you may apply one third (rounded up) of your Empathy score to Folk Ken rolls. Choosing this Virtue confers the Talent Empathy 1, which can be improved as other Talents.

Enduring Constitution: You can withstand pain and fatigue. Decrease the penalties for reduced Body and Fatigue levels by one point. You also get +3 on rolls to resist pain.

Faerie Upbringing: Perhaps you were abandoned by your true kin, and the faeries found you. Maybe your family actually lived in a faerie forest, or faeries took you as a babe. Though you are now back in human society, you feel at home with and have an enhanced understanding of faeries, magic, and other strange things. You have the equivalent of the +1 Virtue Common Sense when dealing with Faerie. However, you find human society, including religion, bizarre. You cannot have Social Skills as starting Abilities, but may purchase the Knowledge Faerie Lore, even if you cannot otherwise buy Arcane Knowledges.

Free Expression: You have the imagination and creativity needed to compose a new ballad or to paint an original picture, and have the potential to be a great artist. You get a +3 bonus on all rolls to create a new work of art.

Further Education: You have spent two years at a university or cathedral school in pursuit of higher learning . You have an additional seven experience points to spend on Academic Knowledges or Skills. This virtue may be taken multiple times. You may only take this Virtue if you already have the Educated or Magister in Artibus Virtue. In either case, your minimum age increases by two every time you take it. For example, an Educated character with Intelligence +2 who takes this virtue twice must be at least 20 years old. See Magister in Artibus on page 38.

Good Armaments: You can start with any standard armaments and one expensive weapon or piece of armor.

Healer: You have an empathic understanding of how to aid the wounded, the sick, and the suffering. Add one third (round up) your Healer score to any Chirurgy or Medicine roll, and to the recovery rolls of anyone you tend regularly. You can also use this Ability to calm the grieving and to soothe pain. Choosing this Virtue confers the Talent Healer 1, which can be improved as other Talents.

Heir: You have little power or wealth now, but you stand to inherit land and possibly money. You need do nothing special to remain in your position, but others may occasionally attempt to remove you from the line of succession—one way or another. When you finally win your inheritance you gain its responsibilities as well, so your freedom may be restricted.

Herbalism: You are skilled at releasing the inherent magical properties of plants for use in potions, elixirs, pastes, and powders. Herbalism is particularly suited for some purposes, so you get bonuses when making certain kinds of substances: poisons +5, antidotes +5, healing and health +5, and hallucinogens +3. You can also identify plants, know when to harvest them, and understand their special properties. Choosing this Virtue confers the Knowledge Herbalism 1, which can be improved as any other Knowledge.

Higher Purpose: Let others concern themselves with petty matters, you have a nobler goal. This purpose should be altruistic, like freeing an oppressed people or bringing peace between the Order of Hermes and society. You gain +3 on Personality Trait rolls made to pursue your goal.

Indentured Servant: You have a personal attendant to cater to your everyday needs and desires. The servant generally follows your commands but is not trained to fight and is not highly skilled, having experience points in Abilities equal to his age in years. If the term of service is limited, and you want the servant to remain, you should provide some strong motivation. If your servant ever dies, or ends his service, you have no replacement.

Inspirational: You are a stirring speaker or a heroic figure, and can urge people to great efforts. You give targets a +3 bonus to rolls for

appropriate Personality Traits, and +3 to natural resistance rolls versus certain spells that affect the mind.

Keen Vision: You can see farther and more clearly than most. You get a +3 bonus to all rolls involving sight, not including attacks with missile weapons.

Large (companions and grogs): Your Size is +1 instead of 0. This gives you have an extra winded Fatigue level and an extra hurt Body level.

Learn From Mistakes: You are able to improve a particular Ability through the expedient of repeated failure. The first time in a given story that you botch a roll or fail by exactly one point, you gain one experience point in the Ability. You may take this Virtue several times, once for each Ability chosen.

Light Sleeper: You can wake up almost instantly when disturbed and can take action immediately once awake, without the usual penalties. The storyguide may also allow generous Perception rolls to see if noises wake you.

Long-Winded: You can last longer when exerting yourself than most, and gain +3 on all your Fatigue rolls. This bonus does not apply to casting spells.

Magic Sensitivity: You are often able to identify a place or object as magical. However, your sensitivity makes you more susceptible to magical effects: subtract your Magic Sensitivity score from all natural resistance and magic resistance rolls you make. Choosing this Virtue confers the Talent Magic Sensitivity 1, which can be improved as other Talents. When attempting to sense the magic nature of a place or object, the storyguide will assign an ease factor—simply roll a simple die + Perception + Magic Sensitivity.

Mimicry: You are able to imitate others' voices, as well as animal sounds. Mimicry is far from perfect, though, and you have to work hard to convincingly reproduce a specific person's voice: roll Mimicry + Communication of 9+. Choosing this Virtue confers the Talent Mimicry 1, which can be improved as other Talents.

Perfect Balance: You are skilled at keeping your balance, especially on narrow ledges or tightropes. Add +6 to any roll to avoid falling or tripping.

Premonitions: You intuitively sense whenever something is wrong, or is likely to go wrong soon. This Ability can be called upon by you or the storyguide, as appropriate, whenever there is a chance to avoid danger. Choosing this Virtue confers the Talent Premonitions 1, which can be improved as other Talents.

Prestigious Family: Your family is well known and respected. When in dire need, others may help you because of your relatives, or your family itself may provide assistance. You begin the game with a Reputation of your choice at level 2, among those who know your family.

Rapid Convalescence: Your body can heal quickly. You get a +3 bonus on all rolls to recover from wounds.

Read Lips: You have a limited, self-taught Ability to understand the speech of people you cannot hear, simply by watching their mouths. This Ability is far from perfect, and you get many words confused: roll Read Lips + Perception of 9+ to be accurate in your interpretations. Choosing this Virtue confers the Talent Read Lips 1, which can be improved as other Talents.

Reckless: You tend not to notice that situations are threatening. You start with a Personality Trait of Reckless +3, and can never have a positive Personality Trait reflecting care or patience. Whenever the storyguide deems it necessary for you to check bravery or a similar Personality Trait, make a roll against your Reckless score instead. A success means you do not realize your danger, and can act immediately without further checks.

Second Sight: You are able to see ghosts, demons, and other invisible spirits. A roll of 9+ on Second Sight + Perception is usually successful, but your target may be higher or lower at the storyguide's discretion. Choosing this Virtue confers the Talent Second Sight 1, which can be improved as other Talents.

Secret Hiding Place: You know of a spot that is out of sight or just very difficult to get to, unknown to all but a few (or just yourself) and so is an excellent hiding place when you are in trouble. You may occasionally have problems getting there, but once hidden you are basically safe. However, there is always the risk that someone may find your hiding place, putting you in some kind of a predicament.

Self-Confident: You have firm confidence in your own abilities. You begin the game with one extra Confidence point. You may take this Virtue up to three times, if you wish.

Sense Holiness and Unholiness: You are able to feel the auras of good and evil. A Perception + Sense Holiness and Unholiness roll of 9+ lets you sense holiness or unholiness in a general area; 15+, in a person or object. In auras of particularly strong divine or infernal influence, your sensitivity may overwhelm you. Choosing this Virtue confers the Talent Sense Holiness and Unholiness 1, which can be improved as other Talents.

Sharp Ears: You hear better than most. You get a +3 bonus to all rolls involving hearing.

Social Contacts: You have a broad range of acquaintances in a specific social circle (specified when this Virtue is purchased), accumulated over years of travel and socializing. Almost everywhere you go, you meet someone you know, or can get in touch with someone who can help you. Whenever you are somewhere new, you can contact someone on a simple Presence roll of 6+. The storyguide may modify this target number upward for very small areas or areas where it is extremely unlikely that you would know someone. You may purchase this Virtue more than once, each time specifying a different social group.

Strong Personality: For any three Personality Traits, you may have scores from –6 to +6 instead of the usual –3 to +3.

Strong-Willed: You cannot easily be coerced into activities, beliefs, or feelings. You get +3 on any roll which may require strength of will.

Tough: You can take physical punishment better than most people. You get a +3 bonus on your Soak score.

Troupe Upbringing: You were raised among a group of entertainers, spending much of your childhood traveling from town to town. Rolls involving Performance Skills and Physical Talents in a selected area (which you should have approved by the storyguide) receive a +3 modifier. Examples might include tumbling and acrobatics, knife throwing and juggling, or storytelling and acting.

True Friend: You have a very close friend who is your confidant, supporter, and ally in all things. The two of you do not hesitate to help the other, and you do not question each other's needs. Friendship brings obligations as well as benefits—if anything bad happens to your friend, you are distraught (and, if appropriate, vengeful). You and your friend both have a Personality Trait of Loyal +3 to each other.

Venus' Blessing: People are often attracted to you. You get +3 on Communication and Presence rolls with sexually compatible characters in appropriate situations. At times you can put this to good use. At other times it's an annoyance.

Versatile Sleeper: You can fall asleep at will, anywhere, anytime, enjoying sleep whenever you have a few minutes. Thus, each day you get the equivalent of a full night's rest without having to spend the night in unbroken slumber. You can be awakened normally when napping.

Veteran: You spent at least two years campaigning, perhaps on one of the Crusades. During that time, you improved your martial skills to some extent. You may spend seven experience points on Weapon Class Abilities, or any other Abilities that your storyguide

approves of that you might have learned or improved while campaigning. You may take this virtue more than once.

Weather Sense: You are in tune with the subtle nuances of the weather. On a roll of Weather Sense + Perception of 9+, you can sense what the weather will be like the next day, or sooner if conditions are rapidly changing. Choosing this Virtue confers the Talent Weather Sense 1, which can be improved as other Talents.

Well-Known: You have a good Reputation, level 2, in a particular area near the covenant, and are generally well liked.

Well-Traveled: You have journeyed extensively in this part of the world and find it easy to get along with people throughout the area. You are familiar with regional dialects and can pick others up quickly, giving you +3 to appropriate speaking rolls. In addition you know something of local habits and traditions, giving you get a +3 bonus to appropriate Knowledge rolls, such as Legend Lore.

+2 Virtues

Blackmail: You have information that some powerful person would prefer kept hidden. You receive payments or services in return for your silence, and you may occasionally demand special favors. Don't push your luck—your victim may decide it isn't worth the cost, or silence you permanently. This benefit has a yearly value of about 50 silver pennies, possibly more if you keep the pressure on. You should detail and record the specifics of this arrangement.

Enchanting Music: When you set your mind to it, you can influence others in a specific way with your music. For a specific effect, you must sing words that people can understand. You can calm the grieving with tunes alone, but you need lyrics to convince peasants to rise up against the local lord. When you use Enchanting Music, roll a die (stress or simple, depending on the situation) and add Communication and Enchanting Music. A roll 9+ will calm the upset, a 12+ will win someone's love, a 15+ will incite a riot, an 18+ will touch the heart of a Magus, and a 24+ might win back a soul from the Prince of Darkness. If you botch, you inspire an unwanted emotion. Choosing this Virtue confers the Talent Enchanting Music 1, which can be improved as other talents.

Faerie Friend: You have an ally among the fey. How much assistance you can get depends on the power of the friend—a small faerie with (relatively) minor powers can accompany you on a day to day basis. Powerful faeries have other business, and may only be available to answer questions and provide guidance, not to accompnay you around on your adventures. Your ally is fully sentient, has its own powers, and can speak when it chooses. You may want to have another player act the part. While a faerie companion can be a great boon, it can also be a terrible burden. If it is nasty or mischievous, it could cause trouble for you everywhere. Characters with this Virtue can purchase the Arcane Knowledge Faerie Lore, even if they are normally restricted from purchasing it.

Famous: You have a good Reputation, level 4, in the area surrounding the covenant. You should detail the noteworthy deeds you performed to earn this fame.

Gossip: You have regular social contacts in the area that provide you with all kinds of information about local social and political goings-on. On a simple roll of 6+, you hear interesting news before almost everyone else. You treat all local Reputations as twice their actual level. With some well-placed words, you may be able to bestow new Reputations (whether deserved or not). You quite likely have a Reputation too—as a gossip.

Great (Characteristic): You may raise any Characteristic from +3 to +4. Make sure you describe what it is about you that causes that increase (such as sheer bulk, a lean build, or extreme charisma).

Hex: You have the power to bring injury or ruin to your enemies. You must wish a specific calamity upon a person by cursing him aloud, and the storyguide (based on a stress die roll modified only by your Hex score) determines whether you succeed. Example target numbers are 9+ to cause a calf to be born with three legs, 15+ to bring a debilitating illness in the victim's family, or 21+ to cause the victim to be killed in a strange accident. Assuming the roll is successful, the hex strikes your victim anywhere from a day to a month later. Divine power or magic might offer protection, but a hex can often bypass this by affecting the victim indirectly. Sometimes the Church punishes those whose curses are widely known to have come true. Choosing this Virtue confers the Talent Hex 1, which can be improved with experience points.

Indulgences: You have a number of indulgences (remissions of sin), which have been bestowed upon you by the Pope. You may sell these, keeping some money for yourself, or you may grant them to individuals in return for "services to the Church" (that is, doing something for you). Each indulgence confirms the remission of one sin, and you can have no more than 20 at any time (roll two dice). When all have been granted or sold, you may purchase more by returning to Rome.

Intuition: You have a natural sensitivity that allows you to make the right decisions more often than luck can account for. Whenever you are given a choice in which luck plays a major role (such as deciding which of three unexplored paths to follow), you have a good chance of choosing correctly. The storyguide should secretly roll a simple die. On a 6+, your intuition kicks in and you make what ever might be considered the "right" decision. Otherwise, you fail to get any flash of insight and must make the decision without aid.

Jack-of-All-Trades: Despite your lack of training, you can attempt things that others equally unskilled would find more difficult. You suffer no penalties to rolls against a Skill in which you have no score, provided you have some time to consider what you are about to do. (There is normally a –3 penalty to use Abilities you do not possess.) Skills that are exclusive to a particular group (such as Hermetic Skills to magi) are still beyond you, unless you belong to the appropriate group.

Training: You have access to a trainer who has a score of 6 in three different Ability Scores, and can teach you during one season each year. This trainer has a +1 Communication. Determine the specifics of the individual and the relationship with your storyguide. You may have to travel to get training, but do not have to pay or provide services in return for it.

Latent Magic Ability: You have a magical quality that has not yet manifested itself. You probably do not realize you have this capacity; if you are a magus, your master failed to detect it during your apprenticeship. At the storyguide's discretion, this quality might appear spontaneously or because of some relevant event (like drinking faerie wine).

Lightning Reflexes: You respond to surprises almost instantly. In fact, your reflexes are sometimes so fast that you don't have a chance to think about how you are going to respond. Whenever you are surprised or startled, roll a stress die + Quickness. If you get a 3 or better, you respond reflexively. You must tell the storyguide what one type of action (attacking, blocking, running, etc.) you would like to respond with. If attacking in response, you gain +9 to your Initiative Total. The storyguide is the final arbiter of what happens (though it is always in the best interests of your immediate self-preservation). You only react to threats that you are not fully aware of, so you don't get a bonus against an assassin you watch sneak up on you. Note that you do not get a choice about whether to react. You could just as easily skewer a friend sneaking up in fun as you would an assassin about to strike. Also note that you must perceive an action to react to it—you can still be easily killed in your sleep. This Virtue gives you no special powers of perception.

Light Touch: You have especially good hand-eye coordination and great proficiency for using your hands in precise, fast ways. You gain +3 to all rolls involving subtle manipulation of objects (like picking pockets) and roll one less botch die than you normally would in such activities (minimum of one). This bonus does not apply to archery.

Luck: You perform well in situations where luck is more of a factor than skill or talent. You get +1 to +3 (storyguide's discretion) on rolls in such situations, depending upon how much luck is involved. You do well at games of chance, but may be labeled a cheater if you play them too often.

Magical Animal Companion: You are accompanied by a magical animal that's smart enough to follow your orders. The smaller and more innocuous the creature, the more intelligent it is. A ferret or crow is as intelligent as a human, a wolf is very cunning, and an animal the size of a horse is simply more intelligent than normal. If you wish, you may give your magical companion up to two points of Virtues, balanced with one Flaw point of your own. The creature has a Magic Might score of 10 – Size.

Mentor: A person of some importance, wealth, or wisdom has taken an interest in your life, and at times provides you with material aid and advice. However, at some point your mentor may have a small favor to ask of you. He might not necessarily like your relationship with the covenant—perhaps you must keep it a secret.

Patron: An influential person provides you with materials and a handsome (by medieval standards) salary, in return for services of some kind. The relationship with your patron is one of business more than friendship, and you may occasionally have to walk on eggshells to avoid any unacceptable behavior, whether real or imagined.

Piercing Gaze: By staring intently at people you make them feel uneasy, as if you are peering into their souls. Those with ulterior motives, uneasy consciences, or lying tongues must make rolls against an appropriate Personality Trait, Guile, or whatever the storyguide deems appropriate, to remain calm. Furthermore, you gain a +3 to rolls involving intimidation. Faeries and demons are unfazed by your power.

Reserves of Strength: Once per day, when in need, you can perform an incredible feat of strength. For the duration of the action, add +3 to your effective Strength score. Afterwards, though, you must make two Fatigue rolls.

Skinchanger: You have a magical cloak, animal skin or similar item made from an animal. While in physical contact with it, you may transform into the form of the animal represented by the item. The transformation takes one full round, and you retain both intelligence and sentience while in animal form. Clothing and possessions (save the animal item) do not transform; and you may be seen as a transformed human with InIm 20 or similar spells. If the item is stolen, the new owner has a arcane connection to you, and you may not transform until the item is retrieved. Skinchangers may transform into any nonmagical animal between Size –5 (robin) and Size +2 (bear). The character has the normal physical characteristics of a shapeshifter (see page 252), except that +3 is added to the character's Soak score (in animal form only).

Superior Armaments: You can start with expensive arms and armor.

Temporal Influence: Through blood or a position of trust, you enjoy some political weight in society. You have the ear of a leader and may yourself lead common folk at times, if they respect your position. The more influence you have, the more responsibility, and the harder it is to work unopposed with magi.

True Love: You have found the one person meant for you in all of creation, and the bond between the two of you cannot be sundered. Whenever you are suffering, in danger, or dejected, the thought of your love will give you strength to persevere. Thus, you may add +3 to appropriate Personality Trait rolls, and add additional bonuses as allowed by the storyteller (never in excess of +3) to activities that will return you to your love, or save her life. In dire need, she may even come to rescue you. On the other hand, you are tied to your lover, to whom you must return frequently. If you do not, you may suffer penalties to most actions requiring spirit due to melancholy. If any enchantment keeps you from your true love's side, the power of your devotion can probably break it.

Visions: You often see images related to emotionally or magically laden events. A vision might be of the past, a possible future, or a distant occurrence, and is often symbolic or confusing. Visions usually come to you at quiet times in places connected with a powerful emotional or magical event, such as the site of a patricide or diabolic sacrifice. Choosing this Virtue confers the Talent Visions 1, which can be improved with experience points. When you wish to use this Talent, you tell the storyguide what specifically you would like to have a vision regarding. The storyguide assigns an ease factor based on the difficulty of gaining information about the topic. The storyguide should then make the roll in secret—on a botch, incorrect information is divulged.

Withstand Magic (companions and grogs): You are innately nonmagical and can resist many spell effects. You have a +6 bonus to natural resistance rolls against spells, faerie powers, and infernal powers. This bonus also applies to your Soak score against damage from spells. You resist good magic as well, and suffer a –6 penalty on any roll to determine if a beneficial spell (like healing) affects you. This Virtue does not apply to the effects of Exceptional Talents, nor does it protect against powers of the Dominion. You can have no magical powers.

+3 Virtues

Charmed Life: Fortune protects you from the most terrible injury and harm. Whenever you botch, you may reroll the original roll and take the better result. You should describe in detail how you manage to avoid the terrible fate. The storyguide should also be lenient where there is a chance of your rescue or protection.

Fast Learner (companions and grogs): You get an extra experience point per story and per year (allotted during the summer) because of your ability to pick up knowledge faster than normal. You begin the game with 10 extra experience points to use in purchasing Abilities. The storyguide may wish to adjust the value of this Virtue—it is much more useful in decade- or century-spanning sagas than it is in more short-lived ones.

Giant Blood (companions and grogs): The blood of the ancient race of giants flows in your veins. Though you are not as large as your ancestors, you are up to eight feet tall and can weigh as much as 500 pounds. Your Size is +2. You gain two additional hurt Body levels and winded Fatigue levels.

Guardian Angel: You have learned to hear the words of a divine watcher who gives you practical and spiritual advice. The angel whispers in your ear and tells you what is best for you spiritually, rather than materially. It approves of violence only when there is a holy reason—often difficult to demonstrate. If you act against the angel's advice, it may leave you until you correct your ways. Your guardian angel may help you by bestowing +3 to rolls when you are resisting infernal powers, depending on the current state of your soul. The angel has only a limited awareness of your thoughts, but when you speak aloud, it can hear and converse with you.

Highly Trained: You start with 20 additional experience points that you may spend in any way that you choose.

Large (magi): As the +1 Virtue of the same name for companions and grogs.

Protection: You are under the aegis of a powerful person, usually a noble or high-ranking Church official (though other options are possible, if the storyguide approves). Those who know of your favored status treat you carefully; those who do not often pay the price. You have a Reputation (good or bad, your choice) of level 3, which could be higher if your protector is particularly great or well-known.

Relic: You own a holy relic, such as the finger bone of a saint, with one Faith point in it. This can be built into any other item you possess (a sword, for instance).

True Faith: Through piety and holy devotion you have faith that can move mountains. You have one Faith point and can gain more. For more about Faith points, see page 244.

Visual Eidetic Memory: You remember everything you see as vivid images, giving you an increased chance to recall things and visualize them precisely. You gain +3 to all Intelligence rolls to remember a scene; if successful, you get another roll at an additional +3 (+6 total) to recollect all but the slightest of details.

Wealth: You own land and other valuable things, and have a yearly income of about 700 silver pennies. You can have a mount of your own and automatically start the game with excellent arms and armor.

+4 Virtues

Destiny: Your life is heading toward a definite, though as yet unknown, culmination, whose nature is hinted at in prophecies and dreams. This sense of purpose gives you the strength to overcome fear, depression, and discouragement caused by anything not relevant to your destiny; you gain +3 on appropriate rolls. If an untimely demise ever threatens the fulfillment of your purpose, then something, somehow, will likely preserve you. You will meet your fate at the proper time, though it may cost you your life. You must have the approval of your storyguide to select this Virtue.

Divination: Divination involves divining the nature, location, and possible futures of people, places, objects, and events through a variety of methods. This Virtue grants you the Exceptional Talent Divination at level 1, which can be improved with experience. Numerous types of divination existed in the 13th Century. This talent gives a character knowledge of only a specific type of divination. Common forms of divination in this era include astrology, analyzing dreams, gazing into fires, crystals, or mirrors, and reading the entrails of animals. Each variety of divination gives similar results, but each requires its own special preparations which must be performed in order to divine effectively. To ask a question the diviner must make a stress roll adding Divination and Intelligence; the result must equal the level of difficulty for the question being asked.

Examples of sample questions with their levels of difficulty are listed below. Note that divination does not imply predestination. A correct reading about the future will only give you the most likely of all of the possible futures.

Roll Required	Nature of Question
9+	Answer one question about a distant person's current fate.
9+	Answer one question about an object which is present.
12+	Determine the location or fate of a distant object.
12+	Determine the basic character of a person
15+	Determine auspicious and inauspicious days and times for performing a given endeavor *
18+	Determine some important piece of information about the possible future of an individual
18+	Determine the likely course of a planned endeavor

*If the diviner successfully determines the best day and time for a single endeavor which takes place in a limited time frame (not more than a day) and requires a single roll (for example, looking for a lost treasure, asking a favor of the king, or playing a game of chess with death), then the diviner rolls a simple die, and compares it with the following : 1-6: +3, 7-9: +6, 10: +9. The bonus determined is then added to the roll in question, provided that the endeavor is undertaken at the proper time. The storyguide decides how far into the future the divined time is.

If the endeavor is a long one requiring numerous rolls, like fighting a battle, going on a journey, or slaying a dragon, a successful divination roll gives a +1 to all rolls directly concerning this endeavor. If the diviner botches the roll to determine an auspicious day and time, then they have inadvertently determined the worst possible time for such an endeavor, and all the bonuses listed above are treated as penalties.

Entrancement: You have the power to control another's will. By staring deeply into someone's eyes for several seconds—generally impossible in combat—you can verbally command the person to perform a certain task. Roll Presence + Entrancement against the target's Stamina roll. The person being controlled may get a bonus to resist at the option of the storyguide, according the table below. Choosing this Virtue confers the Talent Entrancement 1, which can be improved as other Talents can.

Command	Example	Victim's Bonus
Innocuous	Talk to me	+3
Questionable	Meet me alone at night	+6
Dangerous	Put your weapons away	+9
Heinous	Kill your fellows	+12
Suicidal	Jump off a cliff	+15

Ghostly Warder: A ghost watches over you. It might be a grandparent, a childhood friend, or anyone else who cares for you enough to stay around after death. The ghost is invisible and silent to all but you and those with Second Sight (see page 42). It can see and hear what is going on around you and makes an excellent spy, since it can leave your presence once per day for up to half an hour. However, death does not leave people in their normal state of mind, so the ghost probably has some quirks that make it less than dependable—it might even encourage you to join it on the other side. The ghost has 20 experience points in various Abilities that it can use to advise you.

Incredible (Characteristic): You have an incredible capacity in one of your Characteristics, raising it from +3 to +5. Describe what it is about you that causes the increase (such as sheer bulk, lean muscles, or extreme charisma).

Magic Resistance: You have an innate immunity to magical effects and may possess some unusual physical sign, such as a birthmark or iron fingernails. You possess a +20 Magic Resistance, which is incompatible with a Parma Magica.

Quality Armaments: Your weapons and armor are of very high quality, giving +2 to your armor's Protection rating and +2 to Damage for weapons. It takes a skilled artisan (Blacksmith skill of at least 4) to properly repair your armaments. Others are able to mend them, but lack the skill to restore them to their full strength. Armaments so mended can only receive +1 bonuses, at most.

Ways Of The (Land): You have a deep understanding of a type of terrain, feeling more natural and at home there than anywhere else. Examples include Ways of the Forest, Ways of the Mountain, or Ways of the Steppe. You get a +3 bonus to all rolls that directly involve that area and its inhabitants; mundane, magical, or faerie. In addition, you roll one less botch die than normal (but always at least one) in rolls that pertain to your area of understanding. You are not normally molested by animals of the terrain, and though particularly vicious creatures may still attack you, at least they'll accord you proper respect. You may choose this Virtue multiple times, for different types of terrain.

+5 Virtues

Fast Learner (magi): You get an extra experience point per story and per year in the summer because of your ability to pick up knowledge faster than normal. You also receive a +1 on rolls to study from vis (before multiplication). You begin the game with 10 extra experience points to use in purchasing Abilities.

Giant Blood (magi): The blood of the ancient race of giants flows in your veins. Though you are not as large as your ancestors, you are up to eight feet tall and can weigh as much as 500 pounds. Your Size is +2. You gain two additional hurt Body levels and winded Fatigue levels.

Mythic (Characteristic):You have may raise one Characteristic from +3 to +5, making it a score of epic proportions. In addition to this increase, once per day you may perform an incredible feat of limited duration (such as lifting an extreme weight, running a great distance in a single day, or using a bow to shoot a cherry out of someone's hand) related to that Characteristic, without having to make a roll. The storyguide is the final arbiter of what is and what is not an incredible feat—kicking over a mountain and inventing a spell in one day are outside the realm of even mythic characters. Magi with mythic Characteristics can never perform incredible feats of lab work.

General Flaws

Variable Flaws

Cursed: You have incurred the enmity of someone or something powerful enough to put a curse on you, which may be magical, divine, faerie, or infernal. The severity of the curse determines the number of Flaw points: in general, the more intense or commonly manifested the effect, the higher the point value. Example –1 Curses: everything you say is taken in the worst possible way, or a live toad appears in your mouth when you speak a direct lie. Example –2 Curses: you stutter uncontrollably when you try to say something important, or if you ever tell a secret that was entrusted to you, the secret somehow harms you. Example –3 Curses: you are pained by light, with greater light bringing greater pain, or you see shapes and phantoms in the night that terrify and immobilize you. Example –4 Curses: you are doomed to be wounded in every battle you take part in (and in some that you try to avoid), or normal tools break whenever you use them.

Enemies: Someone is causing trouble for you, such as a local baron or bishop, a band of outlaws, or a really nasty innkeeper. The enemy must be powerful enough to endanger you—this is best agreed on with the storyguide and the rest of the troupe. The value for a local enemy with moderate means is –1. Vastly powerful enemies with considerable means and spare time to spend making your life miserable are worth up to –4.

Outsider: You belong to a group that is both readily identifiable and distrusted or disliked. Examples include Saracens, Jews, and Moors. You are shunned and often persecuted because of this, and your life and freedom may occasionally be in peril. You have a bad Reputation of level 1 to 3 (depending upon how easy it is to identify you) among members of the dominant social group of your area. There is no way for you to ever remove that stain, and you are marked by it wherever you go. The cost of this Flaw is equal to the Reputation that it causes.

Vow: You have sworn to do something difficult, and breaking your vow is a serious matter. Examples vows include never raising a weapon, never speaking, or living in poverty. If you do fail to uphold your vow, you must perform some kind of atonement, whether it be religious penance or coming to terms with your failure in some other way. Furthermore, you lose one point of Confidence. Depending on your vow, some people may respect your dedication, giving you a good Reputation of level 1 among those people. The cost of this Flaw depends on the severity of your vow and the frequency with which it is tested. The storyguide is the final arbiter of the cost of this Flaw.

-1 Flaws

Bad Reputation: People in an area know of you and hold you in ill regard. Choose an appropriate Reputation, level 2, within that area.

Black Sheep: You come from a prestigious family, but you have somehow estranged yourself from your relatives. They have nothing to do with you, unless they wish to punish you somehow. Those who resent your family's power can take safe revenge by assaulting you. You begin the game with a bad Reputation of your choice at level 2, among those who respect your family.

Compulsion: You have an unfortunate urge that causes you problems. Examples include drinking, sex, perfection, bragging, or gambling. You may take this Flaw more than once.

Dark Secret: You are haunted by something that would lead to shame, rejection, and possibly revenge if discovered. Hints about the secret continually arise, and there might be others who know it and could betray you. This makes you avoid certain places, dislike certain people, or fear certain things.

Deep Sleeper: When you sleep, you don't go halfway. You can sleep through loud noises and generally only wake up when shaken, or when good and ready. Even then you suffer –3 on your rolls for half an hour or so after awakening, and you're likely to head back to bed if at all possible.

Delusion: You believe wholeheartedly in something that just isn't so. Examples include that you are a magus (if you are not), that you are the Pope's child, or that your imaginary friend is real. This can cause real problems for you and your associates.

Dependent: You are responsible for someone, like a young child or a decrepit grandparent. This restricts your freedom and time in a variety of ways, which may change with time—a child grows up and moves away, a grandparent gets seriously ill and requires constant care. You may take this Flaw repeatedly to reflect several dependents.

Disfigured: A visible disfigurement makes you ugly and easy to recognize. Presence rolls that involve good looks and gaining respect from most people are at –3. You probably have a cruel nickname that refers to your unfortunate appearance.

Driving Goal: You have some personal objective that you feel compelled to attain, even if it gets you into trouble or jeopardizes the group. Such goals are ideal or open-ended—you can never finally accomplish them. Examples include freeing peasants from oppression, harassing and killing Norman warriors, or amassing vast amounts of personal wealth. You may take this flaw more than once.

Dutybound: You adhere to a restrictive code of conduct that forbids certain behavior, probably including prohibitions against lying, killing prisoners, stealing, and other occasionally useful actions. You follow this code out of guilt or fear rather than high-flown moral standards, and may spend more time justifying yourself than keeping your conduct pure.

Evil Eye: One of your eyes is misshapen, causing your face to have a frightening appearance. People generally regard you as evil, and hide their children's faces from your gaze. You are at a –3 when dealing with mundanes in any social setting, in addition to any penalty you may have for the Gift.

Expenses: You must pay a significant portion of your wealth and income (25% – 50%) to a person or organization, or devote it to expenses that bring you no personal gain. Failure to pay your dues brings unpleasant consequences, such as the loss of privileges or the ill will of an important person.

Faerie Enmity: Faeries dislike you and take every opportunity to pester you. Faerie forests are extremely dangerous, but even field faeries may spoil your food, plague your dreams, or otherwise torment you. Luckily, your life is not in danger—they prefer to let you live so they can continue to harass you.

Favors: You owe a boon to someone (or to a great many people), and may be called upon to return the favor at any time. The consequences of ignoring such a request can range from mild to deadly serious, at the storyguide's discretion.

Fragile Constitution: You are sickly and weak. You suffer a –3 penalty on all rolls to recover from wounds and diseases.

Hatred: You are consumed with hatred for some person who is so powerful that exacting proper vengeance is impractical or impossible. Nevertheless, you constantly pursue opportunities to gain power over or hurt the object of your hatred, so much so that your reason is clouded.

Hunchback (magi): You have a deformed body that gives you a grotesque appearance and hinders your movements. You are at a –3 to all rolls involving agility and balance. Presence rolls that involve good looks are at a –3.

Infamous Family: Your family is very well known, but not very well liked. You have a bad Reputation at level 3 among those who know your family, and have a particularly hard time losing it because it applies to the whole family, not just you. You have trouble trusting others because the community has always acted against you.

Judged Unfairly: Somehow you come across the wrong way to people, and they universally distrust and underestimate you. You catch no one's eye, impress no one, and can get no one to take you seriously. If you ever find an exceptional someone who sees you as you want to be seen, you will cling to that person.

Lost Love: You have lost your true love to death, distance, or marriage. You take little joy in life's pleasures and give up easily in the face of difficulty, since you've already lost the most important struggle. On those occasions when you forget yourself and have a good time, you inevitably feel sorrow afterwards, thinking about how it could have been if your love were with you.

Low Self-Esteem: You have a deflated opinion of your own self-worth. You begin the game with only 2 Confidence points.

Magical Air (companions and grogs only): Although you do not have the Gift, you look and act like a magical person. This can be detrimental when dealing with mundane society—you suffer the same –3 penalty to social interaction rolls as magi.

Magic Susceptibility: You are easily affected by magic. You suffer a –3 penalty on all magic resistance and natural resistance rolls, and get –3 to Soak against direct magical damage. However, you receive a +3 bonus when rolling for the effects of beneficial magic.

Meddler: You want to fix other peoples' lives: arrange matches, teach children to sew "properly," or tend the sick. You waste a lot of time and energy on such endeavors, and people usually resent it. You have a Personality Trait of Meddlesome +3 and a bad Reputation, level 1, as a meddler. If you are a magus, you probably interfere in the affairs of other magi, companions, and apprentices. You don't violate Hermetic law, but you probably come close—and you almost certainly irritate the other magi of your covenant.

Missing Ear: You cannot accurately locate the direction of sounds, and suffer a penalty of –3 to hearing rolls.

Missing Eye: You cannot judge close distances easily and get –3 on Attack rolls for missiles. In melee combat you suffer –1 on Attack rolls because your field of vision is limited. You also have a blind side from which people can approach unseen. This Flaw can be combined with Poor Eyesight (below), but the penalties are cumulative.

Oath of Fealty: You owe one season of service each year to someone or some organization outside the covenant. Additionally, you must justify your actions to those persons, and sometimes there is a conflict between your oath and your activities in the covenant. Magi are forbidden from taking Oaths of Fealty by the Hermetic Code.

Obese: You are large because of fat, not muscle. You are at –1 to all rolls that involve moving quickly or gracefully and at –3 to all Fatigue rolls. Your Size is +1, and so you gain one Hurt Body level. You do not gain an extra Fatigue level.

Obligation (companions and grogs): You are required to perform certain services for someone. These duties typically occupy at least one season out of every year, occasionally longer. This may be out of personal choice (like protecting a family member) or a true duty, like that of a knight to a lord. Whatever the nature of your services, failure to perform them may have serious or lasting consequences.

Obsessed: You are fixated on some prized object, action, or ideal. This interferes with your accomplishment of more immediate tasks. Examples might include obsessive protection of magi to the point that you attack those who insult them, or obsessive neatness where you keep yourself spotless and deride those who do not.

Offensive To Animals: (companions and grogs only): You are somehow disturbing to animals. Horses do not let you ride them, and dogs growl or cower in your presence. People may well suspect you of being a wizard or Devil-worshipper.

Oversensitive: Something that others find merely unpleasant you consider intolerable. Examples might include an oversensitivity to disrespect, to slovenliness, or to impiety. If you are the violent type, you may start fights with those who offend you.

Poor Armaments: You can only have inexpensive arms and armor, and can only have inexpensive equipment relevant to your occupation.

Poor Eyesight: Bleary vision impedes your performance. Rolls involving sight, including rolls to attack and defend, are at –3. New environments are disorienting and perhaps frightening for you. This flaw can be combined with Missing Eye (above), but the penalties are cumulative.

Poor Hearing: Subtract 3 from rolls involving hearing. Speech that is hard for others to understand because of language, dialect, or accent is almost impossible for you to follow. You often pretend to be listening to people when in fact you are not.

Poor Memory (companions and grogs): You have a very hard time recalling one type of thing, such as names, faces, or places. When attempting to remember such an item, you must make a stress roll of 6+ to succeed. You get –3 on any other memory-related rolls. On a botch, you recall incorrectly but are convinced you have the right information. For best effect, the storyguide should make recollection rolls secretly.

Reclusive: You prefer to do things on your own, and do not like being interrupted. You feel that an intrusion by another upon your time is unnecessary at best, and an insult at worst. You have a Personality Trait of Reclusive +3. If someone interrupts you, make a stress roll against this Trait; on a 6+, you rudely show them the door. If you botch, you lose your temper completely, while a multiple botch likely results in violence as you try to get rid of the pest.

Short Attention Span (companions and grogs): You have trouble concentrating, which makes it hard to learn anything. You must earn double the normal experience points to raise your Knowledge Abilities, and expend twice as much to buy them in the first place. Keeping watch, listening to complex orders, following the plot of a story, or performing other such tasks that require continued attention are usually not within your ability.

Simple-Minded: You can only think about one thing at a time—guarding the bridge, hunting for a missing ring, or hiding in the trees for example. You become easily confused unless others give you very clear instructions. When unexpected circumstances pop up, you find them difficult to deal with.

Social Handicap (companions and grogs): You have some trait that keeps you from interacting easily with other people. This impairs your dealings with most of society, causing penalties of –3 on appropriate rolls. Examples include morose temperament, unworldliness, an unpleasant odor, or outspoken atheism.

Soft-Hearted: You cannot bear to witness suffering, and causing it brings you sleepless nights. Even the deaths of enemies are painful for you. You avoid danger and try to keep your friends out of it as well. Life and health mean so much that you would rather give up important goals than let another person risk combat. You are easily moved by song and story.

Tainted With Evil (magi): An air of corruption surrounds you as result of something you, your parens, or your ancestors did. Others naturally feel very ill at ease around you, and can easily grow to hate you. Gaining a positive Reputation is impossible. Magi do not react as strongly to this attribute as normal people.

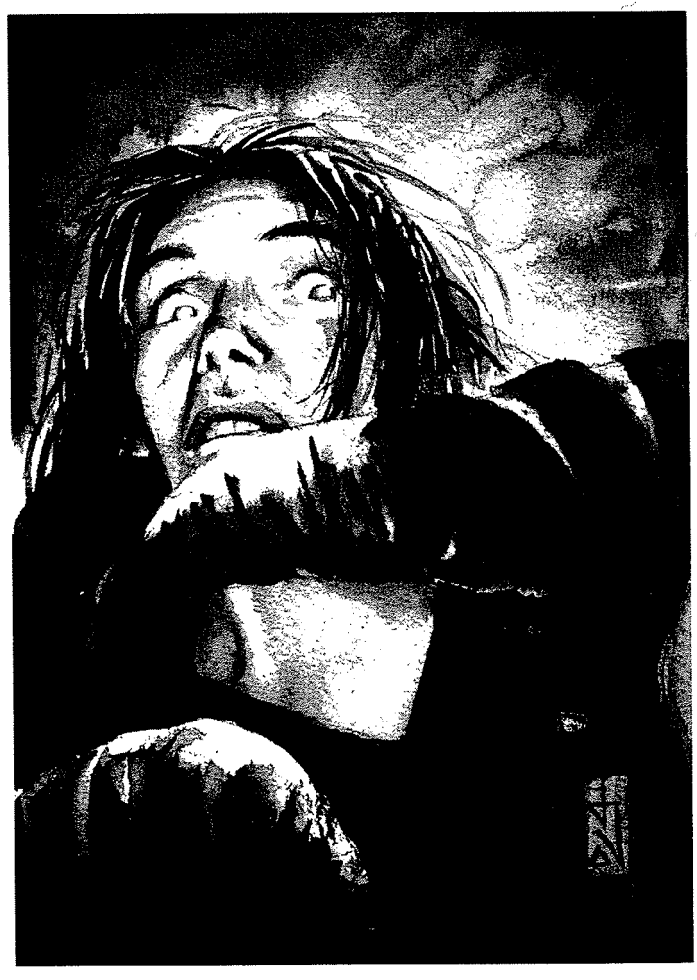
Uncommon Fear: Something that others find innocuous or even pleasant makes you nervous, edgy, and unable to concentrate. If you are prone to violence, you might respond by attacking or destroying the feared thing, but only if you cannot escape its presence. The object of your fear is not something you're likely to meet on a daily basis. Examples include wild animals, strange sounds, and clergy.

Weakness: You have a soft spot for some object or person. In the face of this, all else is unimportant: promises are forgotten, duties neglected, and common sense cast to the winds. Examples include poets and storytellers, food, flattery, or a pretty face.

Weak-Willed: You look to others for guidance rather than to yourself. Those who try to fool, intimidate, or manipulate you gain +3 to their rolls. What you need more than anything else is to find someone you can trust.

-2 Flaws

Clumsy: You are not very graceful and tend to drop things—you are at a –3 in all related rolls. Furthermore, roll an extra botch die when taking actions related to Dexterity. Roleplay your clumsiness.



Common Fear: This is just like the flaw Uncommon Fear, but the thing that frightens you is more frequently encountered. Examples include fires, buildings, and the touch of others.

Curse of Venus: You are very attractive to people whom you do not wish to attract (add +3 to Presence rolls). People you detest keep getting crushes on you, and will not be dissuaded. Furthermore, you tend to fall in love with inappropriate people, and in inappropriate circumstances. These people you are interested in tend to think you are vain and shallow, causing a –1 penalty on Presence and Communication rolls.

Decrepit: You have one Decrepitude point (see page 181) from old wounds or a past serious illness.

Diabolic Upbringing: Your parents were diabolists, and though you have escaped their evil ways, you are still haunted by your upbringing and the memory of acts best left unspoken. Thoughts of demons plague you, and you live in a constant state of dread and hatred. The powers of Hell might have a special interest in your soul. You may purchase the Knowledge Occult Lore, even if you are normally not permitted to buy Arcane Knowledges.

Haunted: You are plagued by a ghost that only you (and those with Second Sight) can see and hear. It insults, berates, and distracts you—especially when you need to keep your cool. It might steal and hide your smaller items, give others near you the chills, or cause a buzzing in your ears that prevents you from hearing clearly. In no case, however, does the ghost have any powers when more than seven paces away from you. The storyguide should use his imagination in making the ghost irritating but not fatal. Yelling can drive the ghost away for a time, but also confuses those around you. Unless you are exceptionally strong-willed, you might have to aid the ghost in its purpose in order to be rid of it. A magus with this Flaw is haunted by a particularly powerful ghost, and therefore has trouble controlling it even with spells. It also often interferes with magical research, giving –3 to all Lab Totals.

Hunchback (companions and grogs): As per the –1 Flaw of the same name for magi, listed above.

Infamous: People know you well and curse you in their prayers. You have a level 4 bad Reputation, specifying the horrible deeds that earned you such ill will.

Lame: One of your legs is weakened, whether since birth or through some accident. You move slowly and clumsily. Your base speed is a mere one mile per hour, and anyone can outrun you. You suffer a –6 penalty on rolls involving moving quickly or with agility, –3 on Dodge, and –1 on other combat scores.

Lycanthrope: You have been cursed to change form into a dangerous predator (such as a wolf, lynx, or bear) on nights of the full moon. No items or clothing transform between shapes, and it takes one full round for the full transformation to take effect. You are not immune to normal weapons, and the curse does not infect bite victims. The animal may be detected as a cursed human with a InIm 25 or equivalent spell.

You have the intelligence of a animal while changed, react to all stimuli as an animal, and do not retain any memory of actions taken in animal form, save occasionally in dreams. You may not even realize that you are under this curse. You can still recognize both friends and enemies when changed.

Lycanthropes may transform into any non-magical animal between Size –1 (wolf) and Size +2 (bear). You have the normal physical characteristics of a shapeshifter (see page 252), except that +3 is added to your Soak score (in animal form only). Furthermore, you are fully healed of all wounds incurred in animal form upon resuming human form (which happens at dawn).

Missing Hand: Perhaps it was an accident or a punishment in your past that cost you one of your hands. Climbing, combat, and other activities normally requiring both hands are at a penalty of –3 or greater.

Noncombatant (magi): You have no interest or ability in the fighting arts. You cannot learn any Weapon Skills, and suffer –3 on all Attack and Damage scores. You may not learn combat spells (defined at storyguide discretion). You cannot pick Virtues and Flaws relating to armament quality. You may learn and engage in certámen.

Obligation (magi): You are required to perform certain services for someone. These duties typically occupy at least one season out of every year, occasionally longer. This may be out of personal choice (like protecting a family member) or a true duty, like that of a knight to a lord. Whatever the nature of your services, failure to perform them may have serious or lasting consequences.

Overconfident: You have an exaggerated and unshakable opinion of your capabilities, and you do not hesitate to try things that promise only defeat. If you are convincing in your speech, you can infect others with your overconfidence. You gain the Personality Trait Overconfident at +3.

Poor: You have almost no wealth, and for some reason you can never seem to hang onto the valuables you do gain. You automatically begin the game with inexpensive arms and armor, and whenever you put your hands on something of value, you can bet you won't have it for long.

Poor (Characteristic): You have an exceedingly bad Characteristic—lower one which is already –3 to –4. Describe what it is about you that makes this obvious, such as a feeble stature, hideous visage, or slack-jawed stupidity.

Sheltered Upbringing: You grew up completely separated from society, knowing only your parents or mentor. Recently you have been introduced to a wondrous new world of strangers, and you are overwhelmed. Depending on your personality, you might react with contempt, fear, or wonder. You are unable to function normally because you cannot understand most human customs. You suffer a penalty of –3 to most tasks involving social interaction, and you may have no Social Talents or Skills as beginning Abilities. Eventually you may overcome your upbringing.

Small Frame (companions and grogs): You are of a lighter-than-average build. Your Size is reduced by 1. You have no Hurt Body Level and no Winded Fatigue Level.

Tainted With Evil (companions and grogs): As the –1 Flaw of the same name for magi, listed above. Mundanes react much more strongly to your atmosphere of corruption.

Terrors: Some specific thing fills you with overwhelming dread. You can do nothing but scramble and fight to flee its presence. If escape is impossible, you are likely to collapse into a quivering heap. The object of your fear is common enough that it will be encountered from time to time, but rare enough that you are not totally incapacitated. Examples include criminals, deep forests, heights, wide open spaces, and caves.

-3 Flaws

Arthritis: Your joints are stiff and often painful, making almost any prolonged movement difficult. You are at –3 to rolls involving repetitive movement, sustained over time. Occasionally, the pain is so great that you are seriously disabled. On any movement or combat botch, one of your joints may "lock up," making the limb effectively useless (–6 to all rolls involving it) until you have a chance to rest it for a day or two.

Feral Upbringing (companions and grogs only): You grew up in the wilderness, either raised by wild animals or surviving on your own. For much of your life you could not speak, and knew nothing of

human ways. Now that you have joined human society (or the covenant), you have learned to understand some basic spoken phrases, but civilized life is still a mystery you want little part of. You may only choose beginning Abilities that you could have learned in the wilds or picked up at the covenant (such as how to use a mace instead of a club). You have neither the inclination nor the capacity to learn more refined skills, and have no Speak or Scribe Own Language Ability.

Fury: A violent temper sometimes overwhelms you, sending you into a destructive, uncontrollable rage. You are likely to be provoked by some sort of specific event, such as being insulted, being hurt, or hearing the Order of Hermes disparaged. Roll 9+ on a stress die to avoid flying into a rage when such an event occurs, with another roll every round to try to calm yourself should you fail the first. On a botch, you try to kill everyone around you. While enraged you get +3 to Damage, but –1 on all other scores and rolls.

Mute (companions and grogs only): You cannot speak; perhaps your tongue was cut out. You probably use rudimentary hand gestures and grunts to communicate your needs. Not only is this inconvenient, it can annoy your companions.

Noncombatant (companions and grogs): As per the –2 Flaw of the same name for magi, listed above.

Sense of Doom: You have gained knowledge best left unknown—perhaps a vision of your demise or eternal fate, perhaps secrets about your true nature. At times you are listless, as nothing can shake your feeling of impending doom. Whenever you are defeated in a meaningful attempt at something, you are incapable of taking any energetic action for up to a day. If forced to defend yourself during this time, you suffer –3 on all scores.

Small Frame (magi): As per the –2 Flaw of the same name for companions and grogs.

-4 Flaws

Dwarf (companions): You are the size of a child. Your comfortable walking speed is two-thirds that of a normal person. Though your muscles are mature, you lack the leverage that benefits larger folk. Even if you are strong, this prevents you from using any weapons that require a positive Strength. Your Size is –2, so you have no Winded or Weary Fatigue Levels, and have no Hurt or Lightly Wounded Body Levels.

Feeble (Characteristic): You are extremely disadvantaged in one of your Characteristics—lower it from –3 to –5. Describe what it is about you that makes this obvious, such as a ham-handed clumsiness, exceedingly disgusting appearance, or near-immobility.

Plagued by (Supernatural Entity): You have somehow earned the enmity of a powerful ghost, an angel, a demon, or a very powerful faerie. The entity does not harass you constantly, but usually affects you in dangerous ways during important times of your life. When attempting to overcome its victim's Magic Resistance, the entity has +12 on its Penetration roll. The storyguide should decide on the nature and purpose of the entity's plans.

-5 Flaws

Age Quickly: Probably due to a curse or a magical disaster, you age twice as fast as normal people. Your effective age (which applies as if it were your actual age when making longevity potions) increases two years for every year that passes, and you make two aging rolls each year. There is no way to halt or slow this other than longevity potions, and even then two potions are required to modify both aging rolls.

Blind (companions): You have little or no sight. Using missile weapons is futile, reading is impossible, and navigation in unknown territory is difficult to say the least.

Dwarf (magi): As the –4 Flaw for companions and grogs.

Enfeebled (companions): You cannot exert yourself for longer than a few seconds. Any need for rapid movement, such as combat or a chase, leaves you helpless. Long hikes are likewise beyond your capability. You are unable to learn Weapon Skills or any other skills involving physical exertion, since you cannot train in them.

Pathetic (Characteristic): You are absolutely without redeeming value in the area of one of your Characteristics. Lower a Characteristic from –3 to –5. Furthermore, the storyguide, once per session of play, may maliciously initiate some misfortune related to your shortcoming, causing you injury or embarrassment. A character with pathetic Dexterity might accidentally fall down a well, or a character with pathetic Intelligence might unknowingly cut a deal with the enemy to turn the magi over to thieves. Describe what it is about you that makes you so pathetic.

-6 Flaws

Enfeebled (magi): As per the –5 Flaw of the same name for companions, listed above. In addition, you lose double Fatigue levels from casting spells.

Poor Memory (magi): As per the –1 Flaw of the same name for companions, listed above. In addition, it takes you twice as long to learn spells. You begin the saga with half the normal spell levels.

Abilities

Abilities represent what a character can do beyond the basic functions described by Characteristics. They usually represent training or practice in the way that Characteristics represent innate capacity. Abilities are broken down into Skills, Talents, and Knowledges based on the different ways that they can be improved. Skills, Talents, and Knowledges are broken down further into related groups such as Arcane Skills or Formal Knowledges. Each Ability is assigned a score, representing the character's level of expertise. In general, an Ability score of 3 suggests basic competence, 5 represents professional mastery, and scores of 9 or higher suggest folk who are approaching the pinnacle of human knowledge and achievement.

It is possible to gain special Abilities that are not mentioned specifically in these descriptions. These are referred to as Exceptional Abilities. Usually, they are gained by purchasing specific Virtues. They function and improve just like the Abilities listed here. They are not described in this section because they are only available to characters who select the appropriate Virtue. A reference is provided to assist you in finding the rules that cover these special Abilities.

Using Abilities

An Ability score modifies a die roll when a character attempts an action that it governs. Generally you will add your character's score in the appropriate Ability to your score in one Characteristic to the roll of a die. Often times, other modifiers will also apply based on the specific circumstances of the action. The Characteristic chosen depends on how the Ability is used. For example, Athletics is usually used in combination with either Stamina, Dexterity, or Quickness. In a situation where your character is attempting to leap over a chasm, you would apply your Athletics score and your Dexterity score. On the other hand, when running a foot race, you would sum your Athletics and Quickness.

The Storyguide determines the ease of success in given tasks by assigning ease factors. When using an Ability against a static force the ease factor is based on the difficulty of the task. For example, when attempting to pick a lock, the ease factor would be based on the quality of the lock. When the attempt is opposed by another person's actions both roll and compare results. The higher total usually wins, but the storyguide must take into account any other modifiers that apply, such as Encumbrance, Virtues and Flaws, or special circumstances.

The storyguide decides whether the roll is a stress or simple die. If your character is feeling pressured and is likely to make mistakes or do exceptionally well as a result, the roll is stress. The storyguide can also set a minimum Ability score that must be met even to attempt certain rolls.

You may not always be aware of the reasons for rolling, the modifiers to your rolls, or the results of success or failure. In situations where your character does not know what is going on, the storyguide may simply roll on your behalf and announce the results.

If your character attempts an action covered by an Ability that he does not have, there are three possible procedures. For Talents (except Exceptional Talents—see page 59), roll a stress die modified only by the appropriate Characteristic, with three additional botch dice if you roll a 0. For Skills, you receive a –3 penalty to your stress roll as well as three extra botch rolls. Where the action requires a Knowledge, you cannot even make the attempt. (When the action in question is governed by a Casual Knowledge, the storyguide might give your character a chance to recognize something that is commonly known.)

Choosing Abilities

You purchase your character's initial allotment of Abilities with starting experience points representing the amount of learning and practical knowledge your character has picked up so far in his life. Companions and grogs start with a number of experience points equal to twice their age. They may purchase Abilities as they see fit, though if you are using a vocation template, a list of suggestions is provided.

Starting experience points for magi are determined by their house affiliation—see the "Conceptualization" section on pages 21-26 for the exact total for any given magus character. If you are creating a magus, your house template includes a list of starting Abilities. These have already been paid for—simply record them as they are written. As mentioned above, your template also includes a number of experiences points that you may spend at your discretion, either

purchasing new Abilities or increasing the levels of your starting Abilities.

As a person grows more skilled or knowledgeable, it becomes harder to improve on that training; more experience points are required to raise an Ability of 3 up to a 4 than to increase a 1 to a 2. Hence, Abilities are purchased on a pyramid system. In order to raise an Ability to the next level, you must pay a number of experience points equal to the score you wish to attain. For example, to raise a score of 0 to a score of 1 costs one experience point. To raise a score of 4 to a score of 5 requires five experience points. The Ability Cost Table below is a summary of this system, recording the total number of experience points required to bring your score from 0 to a given number.

Be sure that the Abilities you choose make sense for your character's identity, especially those related to his profession, background and culture. If you are using a vocation template, suggestions are spelled out there. In general, however, grogs should choose the Abilities they need to be warriors, guards, and servants. Typically these include good Weapon Class scores, Awareness, Survival, or Chirurgy. Companions generally have high scores in Abilities related to their specialty, whatever that is. Magi should make sure to purchase Arcane Abilities such as Finesse, Concentration, and Penetration, which are often as important as spells themselves. All characters should have the linguistic proficiency necessary to communicate with other characters.

Specializations

Similar to Characteristics, each Ability you select for your character should be assigned a specialization. While specializations for Characteristics have no mechanical effect, Ability specializations do. When you are using an Ability in a way that incorporates your specialization, you act as if your score were one level higher than it actually is. For example, if you have the skill Single Weapon 3, with the specialization longsword, you act as if your Single Weapon was 4 when using longswords.

Starting Experience Points

Magi	Defined by house affiliation
Companion	2 x age
Grog	2 x age

Suggested specializations for each Ability are listed in italics at the end of each description. Other specializations are possible with the permission of your storyguide.

Ability Descriptions

The Ability descriptions below tell what actions that Ability covers, from the character's point of view, example specializations, and (in parentheses) the Characteristics most often used with it.

Ability descriptions are general because they categorize human endeavor, something that is not easily divided into discrete units. You may not know which of your character's Abilities applies to a situation. As a rule of thumb, if an action is covered by one Ability, a different Ability does not apply. When in doubt, ask your storyguide.

If your character needs an Ability that is not described here and the storyguide approves, invent it yourself.

Talents

Talents are untrained but intuitive capabilities. They can only be improved through actual use, usually on adventures.

ARCANE TALENTS

These talents can only be possessed by characters with magical abilities.

Ability Cost Table

Desired Skill Level	Experience Point Cost
1	1
2	3
3	6
4	10
5	15
6	21
7	28
8	36
9	45
10	55

Finesse: Manipulating your spells and performing special feats with them. You would use this Ability to position objects delicately or to target spells. *Specialties: grace, precision, any one Form.* (Perception)

Penetration: Getting your spell through the target's magic resistance. Generally, you add your Ability score to your spellcasting roll and compare the total to the target's magic resistance roll. *Specialties: any one Art.* (n/a)

General Talents

General Talents are available to anyone and cover common areas of ability.

Athletics: General physical prowess. It includes moving smoothly, confidently, and with grace. Use of Athletics improves most large-muscle coordination. *Specialties: acrobatics, contortions, grace, jumping, running.* (Stamina, Dexterity, Quickness)

Awareness: Noticing things, be they things you are looking for or things that you are not aware of. It is also used to see how alert you are in circumstances that require watchfulness. *Specialties: bodyguarding, keeping watch, alertness, searching.* (Perception)

Charm: Enticing, fascinating, and endearing others to you, but only on a personal basis. It can be used to win someone over emotionally, especially members of the opposite sex. *Specialties: courtly love, first impressions, being witty.* (Presence)

Climb: Climbing all manner of difficult surfaces. Specialized equipment is necessary for more difficult ascents. A botch usually means a fall. *Specialties: cliffs, trees, walls and buildings.* (Dexterity, Strength)

Concentration: Focusing your mental faculties on one task, particularly for extended periods of time. If you are

Talents

Arcane Talents
Finesse
Penetration

General Talents
Athletics
Awareness
Charm
Climb
Folk Ken
Guile
Concentration

Skills

Academic Skills
Disputatio
Lectio
Scribe (Language)

Combat Skills
Brawling
Single Weapon
Shield & Weapon
Two Weapons
Great Weapon
Chain Weapon
Longshaft Weapon
Thrown Weapon
Bows
Crossbows
Siege Equipment

Skills (continued)

Hermetic Skills
Certámen
Parma Magica

Performance Skills
Jongleur
Play (Instrument)
Sing
Storytelling

Rogue Skills
Disguise
Forgery
Legerdemain
Pick Locks
Stealth

Social Skills
Bargain
Carouse
Etiquette
Intrigue
Leadership

Wilderness Skills
Animal Handling
Hunt
Ride
Survival
Swim

Skills (continued)

Work Skills
Boating
Chirurgy
Craft (Type)
Wagoneering

Knowledges

Academic Knowledges
Artes Liberales
Civil and Canon Law
Medicine
Philosophiae
Speak Latin
Theology

Arcane Knowledges
Enigmatic Wisdom
Faerie Lore
Hermetic Law
Occult Lore
Magic Theory

Casual Knowledges
(Area) Lore
(Organization) Lore
Legend Lore
Speak (Language)

attempting a feat that demands your extra attention, or if you have just failed an action and are trying again, the Storyguide can call for a Concentration roll before you can make the attempt. This Ability is especially important for magi because it helps them maintain concentration on spells despite distractions. *Specialties: spell concentration, reading, lab work.* (Stamina, Intelligence)

Folk Ken: Understanding the background, personality, and motives of another person. Often the storyguide secretly rolls a die when this Ability is used. Thus, you do not know if your character guessed correctly, or even botched. *Specialties: peasants, townsfolk, nobles, clergy, magi, the opposite sex.* (Intelligence, Perception)

Guile: Telling convincing lies, as well as feigning emotion, belief, or frame of mind. If you understand the person you are attempting to deceive (roll 9+ on Perception + Folk Ken), you may gain a bonus to your Guile roll. *Specialties: lying to authority, fast talk, elaborate lies.* (Communication, Perception)

Skills

Skills are trained or self-taught Abilities. You can increase them through instruction or direct experience.

ACADEMIC SKILLS

Academic Skills require formal training and cannot be learned without a skilled teacher. If you have not acquired an appropriate background through the purchase of a Virtue, you can acquire these skills only by finding a willing teacher through role-play.

Disputatio: Disputatio is the skill of participating in formal debate. In the medieval period this is used as a teaching technique as well as a technique of debate. A disputation is a formal event. One person proposes a thesis, and gives one or more arguments in its favor. Another person rebuts those arguments, and proposes arguments against the thesis. The first person responds, and the process continues until either a decision is reached or everyone gets bored. Disputatio is only useful in a formal situation, and its use will only impress the educated. It is quite useful as a one-on-one teaching method. *Specialties: debate, teaching.* (Communication)

Lectio: Lectio is the skill of teaching from a text—reading the text aloud and commenting on it, either to clarify or to extend the meaning. This skill only covers oral presentation—written presentation is covered by the Scribe skill. It is used primarily for teaching a group of students. *Specialties: specific types of texts.* (Communication)

Scribe (Language): The Scribe skill covers the basic ability to read and write, and also the ability to compose a letter, charter, or book. In Western Europe, the Roman alphabet is used for most languages. Greek, Hebrew, and Arabic script are used in other areas. Scribe skill must be purchased separately for each language or alphabet you wish to be proficient in. *Specialties: copying, illumination, original composition.* (Intelligence)

COMBAT SKILLS

Combat Skills are separated into different Weapon Classes. You take a separate skill for each Weapon Class you wish to use. If your character is a combatant, it is highly recommended that you take combat skill in the class "Brawl," as this includes the ability to dodge blows. Also, you should note that each Weapon Class is a separate discipline—knowing Shield and Weapon (for example) does not help you use Single Weapon at all, and vice versa. Because of this, you may want to purchase scores in multiple weapon classes, just in case you're caught without your primary choice.

Each Weapon Class is described below. Each class has specialties including the specific types of weapons it covers. For example, Single Weapon would include the specialties shortsword, longsword, mace, and others.

Brawling: Brawling covers fist fighting, using knives and daggers, and improvising weapons. It also covers the ability to dodge incoming blows.

Single Weapon: Using clubs, maces, shortswords, and other one-handed weapons.

Shield and Weapon: The use of a single weapon (as described above) and a shield of any type.

Two Weapons: The skill of using two single weapons, one in each hand. This includes Florentine style, double ax, and many other combinations.

Great Weapon: Covers greatswords, claymores, some poleaxes, and other weapons requiring the use of two hands.

Chain Weapon: Using morning stars, flails, and other flexible weapons.

Longshaft Weapon: These are spears, lances, and polearms which have long shafts and the killing point on one end.

Thrown Weapon: Includes slings, rocks, axes, daggers, and other objects hurled at an opponent.

Bows: Training in the use of recurved bows, self bows, long bows, and other non-mechanically stringed bowshafts.

Crossbows: The use of mechanically drawn bows. They fire short-fletched quarrels with penetration better than most other bows.

Siege Equipment: The operation and knowledge of arbalests, catapults, and other very long range or heavy load trajectory equipment.

HERMETIC SKILLS

Hermetic Skills may only be purchased by magi of the Order of Hermes.

Certámen: Fighting magical duels. Add your score in this Skill to your rolls in certámen (see page 78). *Specialties: Any single Art.* (Intelligence)

Parma Magica: Protection from magic. This is a special ritual (*not* a ritual spell) that takes about a minute to perform. It lets you add 5 times your Parma Magica score to magic resistance rolls until the next sunrise or sunset, whichever comes first. You may also protect one other person for each point in Parma Magica, but the score is effectively modified by –3 (so you need a score of 4+ to do any good at all). You may cancel the effect at will. *Specialties: protection from any specific Form.* (n/a)

PERFORMANCE SKILLS

Jongleur: Covers the skills it takes to be a professional, all-purpose entertainer and minstrel of the Middle Ages. This includes juggling, showy acrobatics, and slapstick humor. Jongleurs can be found in both marketplaces and noble courts—some even frequent the homes of wizards. This sort of amusement is often very coarse; troubadours supply the more serious poetic and musical entertainment. *Specialties: jester, juggling, insults.* (Communication, Dexterity)

Play (Instrument): Performing with a certain instrument and familiarity with a repertoire of music appropriate to it. When you purchase this skill, choose a specific instrument. You may purchase this skill more than once in order to learn a variety of different instruments. *Specialties: solo, ensemble, vast repertoire.* (Dexterity, Communication)

Sing: Singing well, and knowing a repertoire of songs. Everyone can sing after a fashion, but this Skill indicates a level of competence such that others enjoy listening to your voice. *Specialties: solo, ensemble, ballads, war songs.* (Communication)

Storytelling: Choosing an appropriate tale from your repertoire (which grows with your score) and telling it well. Masters of the art can recite different stories for weeks without repeating themselves. *Specialties: poems, epics, romances, improvisation.* (Communication)

ROGUE SKILLS

Disguise: The know-how to mimic other people or to fit into the crowd by adopting special clothes, appearance, voice and behavior. Roll Perception + Disguise to convey an image (add +3 if using a model); observers make a similar roll, comparing it to yours to see through the disguise. Each party modifies the roll by –3 for an unfamiliar person or +3 for a well-known person. *Specialties: nobles, magi, clergy, peasants.* (Perception)

Forgery: Forging documents and wax seals. Scribe helps but is not always a requirement—the storyguide must be the judge of when Scribe is required. Successful reproduction of a person's handwriting and style is tricky—it takes a roll of 12+ to forge a missive from a baron to his loyal vassal, but only if you have a sample letter. *Specialties: legal documents, seals.* (Communication, Intelligence)

Legerdemain: Sleight of hand and knowledge of confidence games requiring sleight of hand. It requires a delicate touch and great hand-eye coordination. Legerdemain includes filching things from market stalls and cutting purses, as well as the "magical" trickery often used to raise money from credulous folk. The target of an attempt rolls Perception + Awareness to detect your actions. If the perceiver has Legerdemain skill, he may substitute that for Awareness if he wishes. On particularly delicate moves such as picking pockets, he receives a +3 bonus. *Specialties: filching, picking pockets, "magic" tricks.* (Dexterity, Quickness)

Pick Locks: Opening locked things without the convenience of a key, usually without the permission of the owner. Certain locks are so intricate that a minimum skill level is required even to make the attempt, but these are very rare. Most medieval locks are much larger, bulkier, and simpler than their modern counterparts. *Specialties: speed, avoiding traps, in darkness.* (Dexterity)

Stealth: Sneaking about without being seen or heard, also hiding in one place. This includes following people without their noticing, which is rolled against the other person's Perception. *Specialties: hide, sneak, shadowing, urban areas, natural areas.* (Dexterity)

SOCIAL SKILLS

Bargain: The know-how to get the greatest return for a service or product, while paying the least. It involves reading the person with whom you haggle, a general knowledge of the value of goods, and presenting yourself in certain ways. A good haggler can easily overcome resistance in an inexperienced customer and see through attempts to overvalue most merchandise. *Specialties: specific types of products, hard sell.* (Presence, Communication)

Carouse: The ability to enjoy oneself without suffering adverse effects. A person with this skill can, for example, consume prodigious amounts of alcohol without passing out. The skill also covers a familiarity with acceptable behavior, balancing enjoyment and moderation. With this Skill, a person is able to have fun and gain friends among the lower classes nearly anywhere, even among those of a different culture. *Specialties: power drinking, drinking songs, games of chance, staying sober.* (Stamina, Communication)

Etiquette: You know the social graces and how to behave in different situations. Successful Etiquette rolls might also grant you bonuses on rolls for Social Talents or other Social Skills. *Specialties: nobility, court, peasants, faeries, the Church.* (Presence, Communication)

Intrigue: Dealing and plotting, including subtle use of power in non-confrontational ways to achieve your own ends. Intrigue need not be underhanded or manipulative—it also cover negotiations and knowledge of formal and informal rules of conduct and politeness. In addition, Intrigue also allows a character to pick up important information about those in power, separating fact from useless gossip. Intrigue is a vital talent for those who frequent court or a Hermetic tribunal. *Specialties: gossip, plotting, rumormongering, alliances.* (Presence, Communication, Perception)

Leadership: Getting people to obey your orders and to follow you. Can also be used to inspire fear in others, cowing them into submission. *Specialties: magi, mercenaries, bandits, armies, intimidation, grogs.* (Presence)

WILDERNESS SKILLS

Animal Handling: Care and use of animals, including raising, tending, grooming, and healing them. *Specialties: falconry, specific animals.* (Intelligence, Perception)

Hunt: Setting snares, choosing appropriate hunting spots, and following and identifying the spoor of creatures of all varieties. This Ability also lets you cover your tracks or not leave any in the first place. *Specialties: tracking, covering tracks, hunting a specific animal.* (Perception)

Ride: Riding and controlling a horse, especially under stress. *Specialties: battle, speed, tricks.* (Dexterity, Strength)

Survival: Finding food, water, shelter, a direct route, and relative safety in the wilderness (a very dangerous place in Mythic Europe). This Ability covers such mundane tasks as building a fire and cooking food without implements. *Specialties: specific locales.* (Perception, Intelligence)

Swim: The ability to propel yourself through water quickly and efficiently. *Specialties: long distances, diving, underwater maneuvering.* (Dexterity)

WORK SKILLS

Boating: Handling small craft of all types, vital for most fishing. *Specialties: repairs, storms, fishing.* (Dexterity)

Chirurgy (kie-RUHR-gee): This is Middle Ages-style surgery, used to help others recover from physical damage. It encompasses tending and binding wounds of all varieties, and the necessary but brutal skill of cauterization. *Specialties: cauterization, diagnosis, binding wounds, setting bones.* (Intelligence, Dexterity)

Craft (Type): A general term for countless Skills, all dealing with handiwork of some type. Some sample crafts: baking, blacksmith, bowmaking, carpentry, chandlery, clothiery, cooperage, embalming, engineering, fishing, glassworking, goldsmith, hideworking, jewelworking, leathercraft, locksmith, masonry, milling, perfumery, portraiture, pottery, sculpting, shipbuilding, silversmith, smelting, weaponry, winemaking, woodworking. You may purchase Craft more than once, choosing a different one each time. Skill in one Craft does not imply skill in any others. Feel free to make up your own Craft if it does not appear in this list. *Specialties: as appropriate to the craft.* (Intelligence, Dexterity)

Wagoneering: Handling carts and wagons of all kinds, vital for trade and most farming. *Specialties: speed, repair, rough terrain.* (Dexterity)

Knowledges

Knowledges are Abilities that require application of the mind rather than the body, so they almost always use Intelligence as a modifier. Many activities that 20th-century people take for granted, such as counting and reading, are not common among medieval folk.

You usually use stress rolls for Knowledges, even when your character is not under pressure. This simulates variable recollection: while someone with limited knowledge is unlikely to have picked up little-known facts, a very knowledgeable person might still miss a few bits of information.

Knowledges can be increased through direct experience, training, or study.

ACADEMIC KNOWLEDGES

Academic Knowledges require formal university training. Beginning characters may only purchase Academic Knowledges if they are magi or are specifically permitted through the purchase of a Virtue. In addition, learning an Academic Knowledges requires a Speak Latin score of at least 3, as all of them are taught in Latin.

Medieval study is based on the auctores, or authorities, in each subject. These auctores are not regarded as infallible or as having said all of what there is to be said on a subject. They are, however, supposed to have gotten the essentials right and to have accurately divided the subject into its categories. Thus, a medieval scholar might suggest that Aristotle was wrong about a certain kind of logical fallacy, but he would not suggest that Aristotle was completely wrong about logic or that there were fallacies that did not fall under any of his classifications.

Artes Liberales: The seven artes liberales, or liberal arts, are the basis of medieval higher education. Everyone learns them at the universities before passing on to study other subjects. It would be very rare for a character to have a score in any other academic knowledge without a score of at least three in this one.

The artes liberales are divided into two groups: the Trivium (grammar, logic, and rhetoric) and the Quadrivium (arithmetic, geometry, astronomy, and music). The emphasis at this period is on the Trivium, but both are taught. (Note that Artes Liberales as a whole is one Skill, not seven separate ones.)

Grammar concerns theoretical questions of the structure of languages, rather than the ability to use a specific language (that is covered by Speak skills). The auctores are Prisican and Donatus. Logic is the study of the syllogism, and other forms of reasoning discussed by Aristotle. It is the most important of the arts at this period. Aristotle is the auctor, in his *logica vetus* and *logic nova*. Rhetoric is the study of the theory of rhetorical forms: knowledge of the sort of tricks that an orator can use, rather than the ability to use them. The auctor is Cicero, especially his *De Inventione*.

Arithmetic is the ability to add and subtract, multiply and divide. The auctor is Boethius, *De arithmetica*. Geometry is concerned with study of plane and solid figures, and the auctor is Euclid, in his *Elementa*. It also deals with the study of light, and Euclid's *Optica* is the authority here. Astronomy is concerned with predicting the positions of the stars and planets, and the auctor is Ptolemy, in the *Libri Almagesti*. Music is purely theoretical, the study of proportions and musical theory, not the ability to sing or play an instrument. The authority is Boethius, in *De Musica*. *Specialties: grammar, logic, rhetoric, arithmetic, geometry, astronomy, music.* (Intelligence)

Civil and Canon Law: Civil Law is the law of the Roman Empire. Most local legal systems are based upon it (England being the notable exception), and when a law is needed to govern international relations, Civil Law is appealed to. The authority is Justinian's Digest. Canon Law is the law of the Church. It is important to Mythic Europe as it applies in all nations, governing the working of the church and some other areas, such as marriage. It is important to note that members of the clergy are only subject to canon law, not customary or civil law. Most high churchmen are skilled canonists, not theologians. Canon Law is made by Papal bulls (pronouncements), but the auctor is Gratian, in his *Decretum*. This skill covers the knowledge of both types of law. *Specialties: laws and customs of a specific area, papal laws*. (Intelligence)

Medicine: Medicine is the formal study of the body and its diseases. Medical practice is based on the theory of the four humours: blood, phlegm, yellow bile, and black bile. Diseases are believed to be caused by imbalances among them, hence such practices as bloodletting, to restore the balance. The auctores are Galen and Hippocrates, in many works. Medicine may be used in the place of Chirurgy, by an individual so trained. *Specialties: anatomy, apothecary, physician.* (Intelligence)

Philosophiae: There are three philosophies—natural philosophy, moral philosophy, and metaphysics. Aristotle is the auctor for all of them, in different books. Most scholars study the philosophies after the Arts but before going on to Law, Theology or Medicine. Natural philosophy is the study of the sub-lunar world. It roughly corresponds to today's science. The main texts are the *Physica*, *De Meteorologia*, and *De historia animalium*. Moral philosophy is the study of the proper way of human life. It covers ethics, politics, and economics—the texts are the *Ethica*, *Politica*, and *Economica*. Metaphysics is the philosophy of the fundamental nature of the world. The main text is Aristotle's *Metaphysica*. *Specialties: natural philosophy, moral philosophy, metaphysics.* (Intelligence)

Speak Latin: This skill is similar to all other Speak (Language) skills, but it is only available to educated characters. Characters who have associated with magi for long periods of time may have picked up Speak Latin with the storyguide's permission. All educated characters know Latin, since without it you cannot learn any Academic Knowledges. In other areas of the world, Greek and Hebrew fill similar functions. Characters with foreign backgrounds may choose either of these instead of Latin. *Specialties: academic usage, Church ceremonies, Hermetic usage.* (Intelligence)

Theology: Theology is the study of God and his work in the world. The auctores are the Bible and Peter the Lombard's *Sententiae*, the Bible having theoretical primacy, being infallible, and the Sentences being most studied. The speculations of theology are very abstruse, and many theologians are accused of heresy. Sometimes those accused recant, and sometimes they convince the Church that they were right after all. Theology can also be purchased (as a separate skill) for other religions like Islam and Judaism. *Specialties: biblical knowledge, heresy, history.* (Intelligence)

ARCANE KNOWLEDGES

Arcane Knowledges are only available to magi or characters with formal training gained by possession of a Virtue. Arcane Knowledges may also be purchased by characters who seek out training in the course of a saga.

Enigmatic Wisdom: A far-reaching perception of strange and baffling phenomena that helps you understand their nature, though you may seem strange or even ludicrous to the uninitiated. This Knowledge is rarely taken by magi of houses other than Criamon, though there is no restriction against it. Your score in this Knowledge is added to rolls to interpret dreams and riddles, and to understand phantasms and arcane or mysterious situations. Thanks to this Ability, Criamon magi go into Wizard's Twilight (see page 182) more often, but survive it better than most. *Specialties: interpreting signs, explaining the Enigma, Twilight.* (Perception, Intelligence)

Faerie Lore: Familiarity with faerie powers, weaknesses, motivations, and areas. *Specialties: faerie forests, faerie mounds, specific types of faeries.* (Intelligence)

Hermetic Law: Judging events according to the Code of Hermes and the Peripheral Code. In addition to memorizing important precedents, this knowledge includes the practical side of enforcing Hermetic law—for example, knowing when to push for a vote or how to present an argument. *Specialties: Wizards' Marches, apprentices, mundane relations, tribunal procedures, political intrigue.* (Intelligence, Presence, Communication)

Occult Lore: An understanding and familiarity with the sinister side of the world. Includes knowledge of demons and their habits and weaknesses, undead and their habits and weaknesses, and the power of curses. *Specialties: demons, undead, curses.* (Intelligence)

Magic Theory: Knowledge of what magic is and how it works, used primarily in the laboratory. Magic Theory deals primarily with Hermetic magic, though higher scores might indicate some knowledge of other traditions. You can sometimes gain experience through experimentation (see page 191). *Specialties: inventing spells, enchanting items, potions.* (Intelligence)

CASUAL KNOWLEDGES

These can be studied, but one can also pick them up through direct experience. They do not require a specific virtue to choose them initially.

(Area) Lore: Knowledge of one particular region, covenant, or even a village. It includes knowing where things are in the immediate area, local history and legends, and the centers of power in the region. *Specialties: geography, history, politics, personalities.* (Intelligence)

(Organization) Lore: Knowledge of the structure, operation, and goals of the specified organization. Organizations can be as large as the Church, or as small as a local craft guild. The smaller the organization, the more detailed your

knowledge. *Specialties: personalities, history, politics.* (Intelligence)

Legend Lore: Familiarity with legends and folklore, some of which may even be true. Use this Ability when you are trying to remember information about some mythical place, beast, or hero. Legend Lore can often give vital insights into the weaknesses of a monster or the location of a mystic site. *Specialties: beasts, heroes, particular places, particular events.* (Intelligence)

Exceptional Ability List

There are many Abilities in **Ars Magica** that are not available to all characters, and so are not described here in the Abilities section. Most are gained through the purchase of a specific Virtue. Exceptional Abilities may never be used or even attempted by characters who do not have the appropriate Ability. All Exceptional Abilities are listed below, and page references are given so that you can locate their descriptions easily.

Exceptional Talents

Animal Ken: 40
Contortions: 41
Direction Sense: 41
Divination: 45
Dousing: 41
Empathy: 41
Enchanting Music: 43
Entrancement: 45
Healer: 41
Hex: 43
Magic Sensitivity: 42
Mimicry: 42
Premonitions: 42
Read Lips: 42
Second Sight: 42
Sense Holy/Unholy: 42
Visions: 44
Weather Sense: 43
Will Over Form: 21

Knowledges

Alchemy: 40
Herbalism: 41

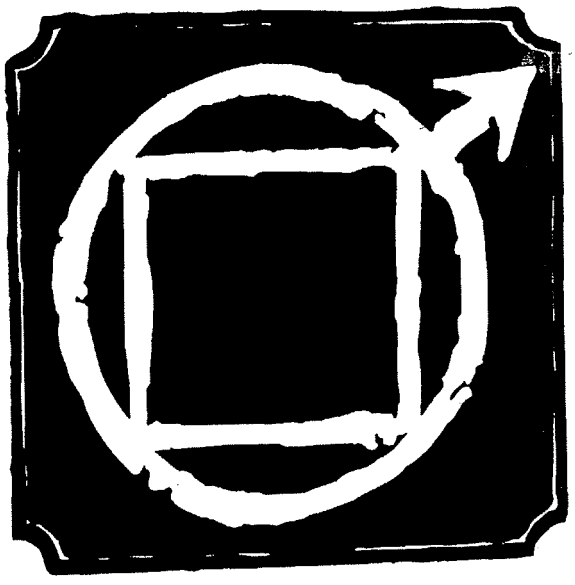
Speak (Language): Fluency in a particular language. Rather than a die roll modifier, your score in this Knowledge measures your ability to communicate.

Score	Fluency
1	Basic ideas
3	Haltingly functional
5	Fluent
7	Perfect clarity and understanding

When two people speak to each other, the lower Ability score determines how well they communicate. Characters who speak related languages can communicate at a penalty to their scores (assigned by the storyguide) depending on how closely related the two languages are. Speak Latin (and Greek and Hebrew) cannot be chosen with this Knowledge—it is a separate Academic Knowledge. *Specialties: specific dialects, expansive vocabulary, specific technical vocabulary, slang.* (Intelligence)

Magical Training

Magi spend 15 years in apprenticeship learning the theory and practice of Hermetic magic. This includes the use of the fifteen magical Arts and many formulaic spells. During this step, you will purchase a rating in each Art and will choose a list of formulaic spells your character knows.



The Symbol of House Tremere

Before you begin this step, it might be helpful to think about what sort of spellcaster your magus is. Did he specialize in one or two Arts during his apprenticeship? Did he learn many spells of moderate power, or only a few of great magnitude? You should make sure you have at least some understanding of the magic system before you make these decisions, because a poor decision now can seriously curtail your potential for development in the future.

Magical Arts

Each magus has a score in each of the 15 magical Arts (though a given rating could be 0). Each Art is described in detail in the Magic section beginning on page 65. Again, it is highly recommended that you are familiar with that section before you create a magus character.

You purchase Art scores the same way that you buy Abilities, spending a certain number of points to purchase a given score. You are allowed 150 points to divide amongst the Arts, though certain Virtues and Flaws may increase or decrease this value. The cost to purchase a given Art score from a base of 0 is listed in the Art Score Cost Table.

Art Score Cost Table

Desired Art Score	Point Cost
1	1
2	3
3	6
4	10
5	15
6	21
7	28
8	36
9	45
10	55
11	66
12	78
13	91
14	105
15	120
16	136
17	153
18	171
19	190
20	210

Spells

Magus characters fresh from apprenticeship start with no more than 150 levels of formulaic spells, unless a Virtue or Flaw changes that total. Spells of a level higher than your Technique + Form + Intelligence + 10 cannot be initially known. (The Technique and Form are those of the spell in question.) Spells above that level are too difficult to learn at this point.

Many common formulaic spells are described in the Spells chapter—you are free to select any of them to fill out your initial allotment. This list is by no means exhaustive, however. With the permission of the storyguide, you may begin the game with spells of your own devising. You should determine the level of such spells according to the normal guidelines (see "Inventing Spells," pp. 80-82).

Example Art Scores

Purchasing Art scores can be complicated—there are many possible combinations. Some common choices are listed below.

Specialist: 16, 4, 2, 1

Dual Art: 12, 11, 3

Concentrated: 10, 10, 8, 2, 1

Widely Adept: 7, 7, 7, 7, 7, 4

Generalist: 6, 5, 5, 5, 5, 5, 5, 4, 4, 3, 2, 2, 2, 2, 1

Wizard's Sigil

You should select your character's sigil—the special feature that manifests itself when he casts spells. Sigils never have concrete mechanical effects like causing more damage or making spells more effective. Rather, they are secondary manifestations that allow for roleplaying. Examples might

include special scents that are produced when the character works magic, specific colors that are produced in spells, strange or enchanting noises that occur when magic is worked, and the like. The sigil you choose holds true across all types of magic, so a character whose sigil was the scent of brimstone would produce that effect whether casting *Ball of Abysmal Flame* or *Soothe Pains of the Beast*.

Finishing Touches

At this point in the process of character creation you should know quite a bit about your character. Only a few final details remain, which will be covered in this section.

Reputation

Reputations describe how others expect your character to behave, and affects how they act towards him. Unless a Virtue or Flaw gives your character a Reputation, he has none at the beginning of the game. If your character does have a Reputation before play begins, you will decide on an appropriate type and assign it a score that you feel best describes it.

Reputations are recorded as a word or brief descriptive phrase, a numerical level, and a target group, for example "Fearless 3, among the grogs of the covenant." The word or phrase simply describes the type of reputation. The level ranges from 1 to 10 (with 5 being a practical maximum) and reflects the intensity of the character's fame (or infamy). The group tells who knows of the Reputation. Sometimes, descriptions will refer to a "good" or "bad" reputation. This should be loosely interpreted—there is no absolute list of reputations divided into good and bad. Use common sense and your storyguide's assistance, if need be.

For information on how Reputations function in play, how you can gain and lose Reputations, and how far your Reputation may precede you, refer to the "Reputation" section of the Storyguide chapter on page 191.

Personality Traits

In **Ars Magica** your character's nature is translated into game mechanics called Personality Traits that describe his inclinations and predilections. These are recorded as brief descriptions with numerical scores, such as Brave +2. The score may be positive or negative, indicating a strong sympathy or antipathy to the stated quality. You cannot normally have a score of more than +3 or less than –3, unless a Virtue or Flaw allows otherwise.

Personality Traits serve two major functions. First of all, they provide a concrete description of how a given character is likely to act. In this capacity, they can be used to randomly determine a character's reaction to a given situation. (But note that a character is never required to determine how he acts based on the results of a roll.) Secondly, they serve as a sort of shorthand that describes a character's personality. In troupe-style roleplaying, each player may play the role of several different characters over the course of a saga. Personality Traits serve to remind the player what a given character is like each time he assumes a new role.

When assigning Personality Traits, you should think about how they arise from your character's background, upbringing, and life experience. You can take as many or as few personality traits as you would like, and assign each any value that you feel is appropriate. It's best to choose no more than five, with only one or two extreme values. Otherwise you run the risk of creating a caricature rather than a believable person.

Sometimes Personality Traits result in conflicts between your motives and those of the troupe. That's something you will have to work out—hopefully not at the expense of your character's identity, or the unity of your gaming group.

Quirks

You may want to give your character interesting personal details that add depth and charm, such as a twisted sense of humor, a fondness for animals, or a habit of grunting yes to a question. Write a short paragraph or make a list of the strange and unique things that define your character.

Personal History

This is where you spell out your character's family connections, the area where he grew up, and any old enemies or friends. You should also specify how your character became linked to the covenant and maintains relations with it. All of this information and anything else that you think is important about your character should be recorded both to help you remember it and so that the storyguide can refer to it if necessary.

If you're not familiar with Mythic Europe, you can work on your character's history with members of your troupe who are more versed in the world. Alternatively, you can designate some geographical area as your responsibility and have your character originate there. In general, though, don't worry if you deviate a little from the Mythic Europe that is spelled out in this book and in **Ars Magica's** supplements. This is a game, not a history class—do what feels right and have fun.

Appearance

Your character's appearance makes his nature visible to others. It can be based on ethnic origin, characteristics (particularly Presence), background, Virtues and Flaws, and Personality Traits. A detailed description can make your character more tangible and interesting.

Confidence

Each character begins the game with three Confidence points. These are used when your character is in rough situations when sheer willpower might enable him to prevail. See page 192 for information on exactly how Confidence points are used during game play.

Size

Every creature and person in **Ars Magica** has a Size rating. Generally, Size is more important for comparisons between creatures of different species than of the same species. Average Size is 0, that of a normal adult human. Unless a Virtue or Flaw directs you otherwise, your character's Size is 0.

Size determines the number of Fatigue levels and Body levels your character has (see "Health and Fatigue," below). Its score is also added to Soak (used to absorb damage) and is subtracted from Defense totals (for avoiding blows in combat). Size can also, at the storyguide's discretion, influence rolls for Abilities such as Stealth and Intimidation.

Chapter III
Hermetic Magic

In the 8th century the wizard Bonisagus developed a universal theory of magic and the Order of Hermes was born. The most immediate advantage of Hermetic magic was that it allowed wizards of diverse magical backgrounds to share their knowledge. Before Bonisagus' theory, the practice of magic had been highly individualized and therefore limited in scope. With the ability to share and accumulate knowledge, Hermetic magi gained an immense advantage over other wizards. This universal theory is not without its disadvantages, however. Detractors of the system believe that the strict regimentation of Hermetic magic robs truly brilliant magi of the chance to discover the modes of magic power that best suit them, and that it is truly helpful only to mediocre magi who need an exact system to guide them.

The Order of Hermes is only a part of the greater magical world. There exist non-Hermetic magi from European traditions, whose magic can be quite powerful in specific areas but is less flexible than that practiced by the members of the Order. There are rumors that groups of wizards from Araby and far-off Cathay use magic that is quite different even from the non-Hermetic magi of Europe. Be this as it may, the rules presented here cover Hermetic magic only. Storyguides should feel free to create non-Hermetic magic that governs monsters, wizards, and magic items that do not fit the paradigm set out in these rules, and thus keep magic a mystery even to those who think they know it all.

Hermetic magic is a highly useful but not entirely perfect theory. These rules reflect the things that magi expect to happen when they work with magic. While the expected usually occurs, the exact effects of magic can be influenced by countless factors, including such vagaries as the phase of the moon, the spiritual nature of the target, and the mental state of the caster. This allows storyguides to occasionally bend the rules and interpret magical effects imaginatively.

The Hermetic Arts

The term "Arts" refers collectively to Techniques and Forms—two classes of magical disciplines that work together in spellcasting. Techniques govern the essential manipulations that magic can perform; Forms, the essential natural phenomena that magic can manipulate. Techniques and Forms have Latin names. A Technique is referred to by a verb conjugated in first person, and a Form by a noun. You combine one Technique and one Form to cast a spell, and together their names indicate the spell's general function. For example, a "Creo Ignem" spell employs the Technique of "Creo" ("I create") and the Form of "Ignem" ("fire") and produces light, heat, or fire. A "Muto Ignem" spell ("Muto"="I transform") transforms light, heat, or fire in some way, such as by increasing its intensity, its size, or its shape.

Hermetic magi have a score in each Art, just as if it were an Ability. Your scores in the Arts represent your aptitude for working with the various types of magic. But Arts are not merely knowledges; your Arts are ultimately ways your very being expresses magical energy. In reflection of this, your score in a Form (in addition to allowing you to cast spells incorporating that Form) helps you resist spells of that type and avoid harm from mundane sources related to that Form. For instance, your Ignem (fire) score gives you a bonus to resist damage from fire and cold.

In the following two sections, each of the Arts is listed with its common two-letter abbreviation, its translation from Latin, a general description, and its Hermetic pronunciation.

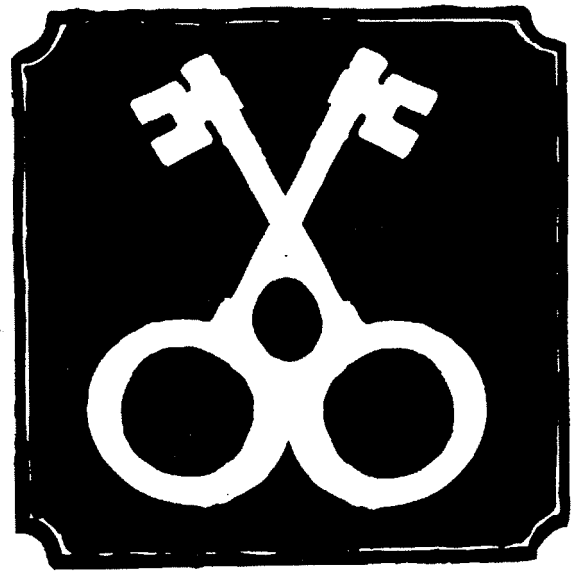
Techniques

Creo (Cr) "I create"

This Art allows you to produce objects from nothing. It turns dreams into reality. When using a Creo spell, you enter a momentary state of transcendent meditation and contact the realm of Forms, in which all the objects that ever were and ever could be exist as perfect ideas. Your magic finds the proper Form and impresses it on the real world, creating an expression of it. Objects created this way are closer to the world of Forms than are normal objects, so they are always perfect and flawless. You can also use the Art of Creo to perfect things that have deteriorated from their ideal nature, such as to heal a broken arm or to mend a broken vase. Pronounced 'CRAY-oh.'

Intéllego (In) "I perceive"

Intéllego is the Art of perception. All things in the world are connected to each other, and Intéllego allows magi the ability to see, read, and learn from these connections. Pronounced 'in-TEL-lego.'



The Symbol of House Bonisagus

Muto (Mu) "I transform"

This is the Art of transformation and transmutation. Through this Art, magi can direct and control the essential mechanisms of change itself. A transformation is easiest when there is a strong connection between the original object and that resulting from the transformation: for example, it is relatively easy to turn a leaf into an apple. However, turning a leaf (living, flexible, and vegetable) into a sword (inert, unyielding, and mineral) is quite difficult. Pronounced 'MOO-toe.'

Perdo (Pe) "I destroy"

The one trait held in common by all objects and creatures in the temporal world is that some day, inevitably, they will cease to exist. The magus who understands the Art of Perdo knows this, and uses magic to control the universal process whereby things are destroyed. Aging, disease, decay, and dissolution are all properties inherent to objects and living things and can be drawn out through this Art. Pronounced 'PARE-doe.'

Rego (Re) "I control"

The Art of Rego allows a magus to regulate matter or compel the actions of living things. One kind of Rego spell might lift someone into the air, and another might make a person act a certain way. Pronounced 'RAY-go.'

Forms

Animál (An) "animal"

Animál concerns animals of all kinds, from the fish of the sea to the birds of the air. Animál spells cannot affect people, for they have souls whereas animals do not. Pronounced 'ah-nee-MAHL.'

Aquam (Aq) "water"

Aquam concerns all manner of liquids. Through this Art, one gains access to the might of a roaring flood and the gentleness of a clear pool. Pronounced 'AH-kwahm.'

Auram (Au) "air"

Auram is the Art of air, wind, and weather. True flight is only possible through this Art. Pronounced 'OW-rahm.'

Corpus (Co) "body"

Corpus is the Art of humans and humanlike bodies. It governs the intricate interactions that occur in those bodies with souls, as well as those that once had souls. Pronounced 'COR-poos.'

Herbam (He) "plant"

This Form concerns plants and trees. This includes plant matter of all types, including that which is no longer alive—like dead wood and linens. Pronounced 'HARE-bahm.'

Imáginem (Im) "image"

This Form concerns illusions and phantasms. It affects only the senses and can never affect matter. Masters of this Art have learned to separate the impressions a thing leaves on the senses from the thing itself, and many of them likewise become separated from what those around them see as reality. Pronounced 'ih-MAH-gih-nem.'

Mentem (Me) "mind"

This Form concerns minds, thoughts, and spirits. It comes as close as magic can to affecting souls. Through this Art, magi manipulate what they call the body of the soul: memories, thoughts, and emotions. They can also affect the "bodies" of noncorporeal beings, such as ghosts, as these are maintained in the physical world directly by a spirit's will. Pronounced 'MEN-tem.'

Terram (Te) "earth"

This Form concerns solids, especially earth and stone. Indeed, Terram affects the very foundation of the world. Although Terram magic is mighty, the earth proves resistant to manipulation. Just as stone is heavy and hard to lift, it is inert and hard to change, even through magic. Pronounced 'TARE-rahm.'

Ignem (Ig) "fire"

This Form concerns fire, heat, and light. Fire is the most lifelike of the four elements: it moves, it devours, and it grows. Also, just as a living thing, it can be killed by the other three elements—smothered by earth, quenched by water, or blown apart by wind. Fire's position midway between inert matter and living being gives it the advantages of both. Pronounced 'IG-nem.'

Vim (Vi) "power"

This Form concerns raw magical power. All the Arts rely on the raw energy and potential of magic, but this Art refines the use of magic itself, allowing magi to assume even greater control of their spells. Vim also affects demons, which are innately magical creatures. Dealing with demons,

however, is dangerous because of the risk of corruption and because it is against the code of the Order of Hermes. Pronounced 'WEEM.'

Raw Vis

Raw magic power, known as vis (pronounced 'WEES'), is sometimes found stored in and partially constituting some physical substance. This can occur either because a magus has trapped it there or because it was deposited there by natural magical processes. Vis trapped in some substance is called raw vis, and magi have many uses for it.

Raw vis is always associated with a particular Technique or Form. Thus, there is Ignem vis, Creo vis, Imáginem vis—even Vim vis. Raw vis invariably exists in some kind of matter appropriate to the Technique or Form to which it corresponds. Animál vis might be found in blood, skins, or horns; Herbam vis in plant fiber or sap; Terram vis in crystals; and so on. When raw vis is used its power is permanently lost. When this happens its substance usually changes—dissolving, withering, crumbling, shriveling, or otherwise degrading—in whatever way is appropriate to it.

Raw vis can be used in many applications. Examples include strengthening a spell, performing a ritual, creating a magical enchantment, making a spell permanent, or aiding in the study of the magical Art to which it corresponds. Because of its utility, vis is greatly prized by Magi. They often use it as a form of currency, measuring it is units called pawns. Ten pawns are said to make a rook, while ten rooks make a queen. A queen of vis is a legendary quantity, and it would be highly unlikely for a given magus to possess even a sizable fraction of such an amount.

Magi often wear sources of vis in necklaces or rings so that other wizards or magical beings can readily perceive that they have vis to use in response to a threat.

Limits of Magic

Magic, though a very powerful force, is not omnipotent. There are certain laws it must conform to and certain limits that it can never exceed. These limits to Hermetic magic are drawn from the medieval paradigm of post-Aristotelian, pre-Copernican physics and cosmology, and are described below.

The Limit of the Lunar Sphere

Hermetic magic cannot affect the lunar sphere, nor anything above it.

The Limit of Divinity

Hermetic magic cannot overcome the power of the Highest Divinity or the deceptions of infernal powers. Thus it cannot affect the outcome of a miracle, manipulate the mind or body of someone buried in piety by the Church, alter True Faith, detect the presence of the deceptions or illusions of a demon, nor determine the purposes behind those deceptions or illusions.

The Limit of the Soul

Hermetic magic cannot affect an immortal soul, and so may not create true human life nor restore the dead to life.

The Limit of Essential Nature

Hermetic magic cannot alter or determine something's essential nature. Thus it cannot halt or reverse natural aging, prevent or remove Twilight (see page 182) or Decrepitude (see page 181), affect the heart-shape of a Bjornaer magus, nor create, destroy, or alter any supernatural aura.

The Limit of Creation

Hermetic magic is incapable of creating anything permanently without raw vis, which includes curing permanently without raw vis.

The Limit of Time

Hermetic magic is incapable of altering the passage of time. It cannot affect anything in the past, and can only affect the future by making changes in the present.

The Limit of Energy

Hermetic magic cannot restore one's physical energy so that one can cast more spells, nor can it restore Confidence (see page 192).

The Limit of Arcane Connections

Hermetic magic cannot affect an unseen target without an Arcane Connection.

Always keep in mind that the "laws" of post-Aristotelian, pre-Copernican physics are not rules, they are facts. Magic cannot contradict them. You can lift an object in the air, defying gravity, but you cannot eliminate gravity itself; you can see into the past, but you cannot change it.

The boundaries of Hermetic magic are well known to the Order, but that doesn't stop magi from challenging them. Indeed, many magi spend countless years searching in vain for a way to transcend these limits. Certainly, any magus who actually succeeds in doing so will become famous, perhaps as famous as the Order's very founders.

Casting Spells

Most magi find themselves casting many spells. Spells are the actual magical manifestations that magi create when they use the Arts they know. You know all the spells you choose when creating a magus, and come to know more by learning or inventing them during the course of the saga.

Spells are rated by levels, according to their power. Spells of greater power have a greater level. Magi refer to spell levels by using the word magnitude (magi do not use the term level), and one order of magnitude encompasses five levels of spells. Spells of the first magnitude, therefore, are those spells of levels 1-5.

Types of Magic

Hermetic spells are divided into two types: spontaneous and formulaic. Both draw upon mastery of the magical Arts and use magical words and gestures to obtain a supernatural effect.

With spontaneous spells, you combine words and gestures you think will produce a desired magical effect on the spot, taking into account the diverse circumstances affecting the spell, such as time of day, astrological correspondences, and the specific shape and size of the target. Spontaneous magic is therefore flexible but unpredictable. Spontaneous magic is also quite limited in duration and scope.

When using formulaic magic, you repeat magical formulae that almost always have a given effect and that are applicable under more general circumstances. Formulaic magic is more powerful than spontaneous magic, but much less flexible as you may not change a formula in any way when casting it (though some formulas allow for the extension of range and duration). Unlike spontaneous magic, formulaic magic can produce long-lasting, and even permanent effects.

Formulaic magic encompasses ritual magic, which involves very complex ceremonies and the use of raw vis to produce effects more long-lasting or powerful, or of greater range or scope, than are possible with spontaneous or basic formulaic magic. Ritual magic is more powerful than normal formulaic magic, but just as inflexible, and more expensive in terms of time, effort, and magical resources.

Casting Spontaneous Spells

You can create original spontaneous spells to fit a nearly unlimited range of situations, because you decide what effect to attempt and then invent a spell on the spur of the moment to achieve that effect. To determine the results of a spontaneous spell, you and the storyguide first determine the Technique and Form that are appropriate for the feat being attempted. Then, you decide if you wish to expend a Fatigue level in order to increase the power of the spell. If you choose to Fatigue yourself you are pushing your limits—you must roll a stress die whether you are in a stressful situation or not. If you do not Fatigue yourself, you roll either a stress or simple die depending upon whether there could be an immediate harmful result if you do not cast the spell.

Once you have made those determinations, roll the appropriate die, add the appropriate Technique and Form, your Intelligence, and Encumbrance. Divide this total by two if you elected to expend a Fatigue level, and divide it by five if you did not. The final result is the level of the spell that you have cast.

Refer to the guidelines for the Technique/Form combination you used (in the Spells chapter) to determine whether your spell is of high enough level to have the effect you desire. If it is too low, a lesser effect may still occur, if relevant, based on the level you did manage to attain. If your result was zero or lower, there is no spell and therefore no effect. Unless you specify otherwise, the effect that you pro-

duce will have the default range, duration, and target for the Art combination you are using. (These defaults are listed for each combination in the Spells chapter.) If you do specify otherwise, see "Ranges, Durations, Targets" on page 103 to determine how changing those parameters changes the level of the spell.

For example, a magus comes upon a small stream with a rocky bank. The magus doesn't wish to get his feet and robes wet crossing the stream, so contrives to cause some of the rocks to arrange themselves as stepping stones across the stream. He knows no formulaic spell that will do this, so decides to try a spontaneous one. The appropriate arts are Rego (because he wants to move something) and Terram (because he is moving rocks). His relevant Arts are 10 and 6, respectively, and his Intelliegnce is +3. He is not encumbered. He decides that the success of this spell is not extremely important, so elects not to fatigue himself. As the situation is not stressful, he rolls a simple die, getting a 7. His total, then, is 10 (Rego) + 6 (Terram) + 3 (Intelligence) + 7 (his roll) = 26. He divides by 5 (because he didn't fatigue himself), generating a spell of level 5. Checking the Rego Terram guidelines in the spell chapter, we can see that he has just been able to move a Small amount of dirt. He has not succeeded in moving the stones as he wanted, but nevertheless, a handfull of nearby sand scatters itself sympathetically across the path he desired for the stones.

Had the magus elected to fatigue himself, the total, 26, would have been divided by 2, for a total level of 13. He is able to move a Small amount of rock (probably constituting one of the stones he hoped to move) into position.

If you have a formulaic spell in your repertoire that produces effects similar to those you are trying to produce with a spontaneous spell, you can get a bonus on your spontaneous spell roll by spending one full minute considering the similarities between the effects of the formulaic and spontaneous spell. The bonus is equal to the magnitude of the similiar spell. See "Similar Spells," below. If you are at all disturbed during the period of contemplation, an Intelligence + Concentration stress roll of 6+ is required to maintain contemplation. Otherwise, you fail to pin down the similarities between your spell and a formulaic one, and receive no spell roll bonus.

Similar Spells

When casting spontaneous spells, it is helpful to know a formulaic spell that produces a similar effect to the one you are attempting. For two spells to be similar, they may only differ from each other in one of the following ways.

- The range, duration, and target are different.
- The details of the effect are slightly different. For example, one of the spells produces something of a slightly different shape, or moves in a slightly different way.
- The learning or casting requisites are different.
- The two spells have different restrictions. For example, one of the spells requires an arcane connection or a certain material component.
- The strength of the effect is different. For example, one of the spells does a different amount of damage, or produces a different intensity of light.
- The type of target is different. For example, one targets people and the other targets animals, or one targets stone and the other targets metal.

If the two spells fall into more than one of the categories listed, they are not similar.

Casting a Formulaic Spell

To cast a formulaic spell, your character recites magic words in a firm voice and boldly executes arcane hand gestures memorized as part of the spell. This activity shapes and directs the magical energy that pervades the world.

When casting formulaic spells, the die rolled is a stress die if you are in stressful circumstances or a simple die otherwise. Add the appropriate type of die, the appropriate Technique and Form, your Stamina, and your Encumbrance. If this total is greater than the level of spell you are attempting, the spell is cast successfully and you lose no fatigue. If the total is between the spell level and the spell level minus 10, it is successfully cast but you lose one Fatigue level. If the total is lower than the spell level minus 10, the spell does not take effect and you lose a Fatigue level.

When you successfully cast a spell, make sure that you remember what your roll was, because it might be used immediately to see if you overcome the target's Magic Resistance (see "Magic Resistance" on page 72).

Casting Ritual Spells

Ritual spells require much more energy and concentration than standard spells, and thus the process of casting them is different. These spells perform major feats, exceeding some of the limits of formulaic and spontaneous spells.

Formulaic and spontaneous spells are normally limited in the following ways:

- They cannot affect an area larger than you can see (though the effects may move out of your sight and control once a spell is cast).
- Their duration cannot be longer than one month.
- They cannot be used to perceive anything in the past or future.

Ritual spells can surpass these limits, creating farther-reaching and longer-lasting effects. Formulaic spells may only surpass the limits on duration and range, and only through the use of raw vis. Spontaneous spells cannot exceed any of these limits, and the effects of ritual spells cannot be produced at all with spontaneous magic.

To attempt to cast a ritual spell, you must spend 15 minutes in uninterrupted concentration for every 5 levels of the ritual spell. You must also spend 1 pawn of raw vis (see "Using Raw Vis" on page 77) for every 5 levels of the spell or fraction thereof. That vis must match either the Technique or Form used in the spell.

To determine your success, make a casting roll as you do for formulaic spells, adding your Concentration if you have that Ability. Because ritual spells are both physically and mentally demanding, fatigue loss is greater for ritual spells than formulaic or spontaneous spells. If your spellcasting roll is greater than the level of the spell, it works and you lose a Fatigue level. If your spellcasting roll is between the spell's level minus 10 and the spell's level the spells succeeds and you lose two Fatigue levels. If you miss the spell's level by more than 10 the spell fails, you lose two Fatigue levels, and all the vis used is wasted. If you drop below "Unconscious" due to fatigue loss, you are unconscious for an extra hour. If your ritual spell succeeds, remember your roll, as it may be required to determine whether the spell penetrates an opponent's Magic Resistance (see "Magic Resistance" on page 72).

Many ritual spells have two ranges or durations listed. For each level of either range or duration that you wish to extend, you must spend an additional 15 minutes and one additional pawn of vis per 5 levels of the spell. Thus, if you wish to extend both the range and duration to the second (longer) shown, you have to spend 45 minutes and three pawns of vis per 5 levels of the ritual spell.

Requisites

Most spells involve a simple combination of two Arts, one Form and one Technique. Some spells, however, involve more than two. For instance, a spell that turns a human into a bird uses Muto because you are transforming something, Corpus because you are affecting a human body, and Animál because you are turning the human body into an animal body. In addition to involving the two primary Arts—Corpus and Muto in this case—casting the spell concerns your Animál score as well. This third Art is a **requisite.**

Requisites, if any, are listed for each formulaic spell in the Spells chapter. (See the spell *Curse of Circe* on page 125 as an example.) Requisites make it more difficult to cast spells, as they demand the caster have wider knowledge. You must use the lesser of your score in the requisite and your score in the spell's main Technique or Form—Technique if the requisite is a Technique, Form if the requisite is a Form. For example, if you have the scores Animál 6 and Corpus 13, and you cast the Muto Corpus spell *Curse of Circe*, which has a requisite of Animál, you treat your Corpus score as if it were only 6. Note that if your requisite happened to be higher (for example, if your Animál were 15), you would use the lower basic form (your Corpus of 13 in this case).

Sometimes a spell has a requisite for both its Technique and Form. You must use the lowest in each case. And, if several requisites apply to the same primary Art (for example, if there are two Form requisites), your effective score is the lowest of the group. Furthermore, any Magical Affinities or Deficiencies you have with an Art apply when you use that Art as a requisite.

Requisites listed with a spell's statistics apply when you are learning, inventing, or casting that spell, but do not apply for determining the defender's magic resistance. The defender's magic resistance is determined by the spell's primary Form, not that listed as a requisite, even if the caster's requisite Form score is higher than that of his primary Form score.

Casting Requisites

Some requisites are not listed along with a spell's statistics because they only apply when the spell is being used in a certain way, not when learning or inventing it. These are called casting requisites. You choose which Arts you use as casting requisites when casting the spell, so what you can affect is limited by your choice. The lowest Technique score and Form score among the primary Arts and all the chosen casting requisites are the ones you use when you cast the spell.

Spontaneous Requisites

Requisites work the same way for spontaneous spells. When the Arts to be used are determined, determine whether requisites are involved. If so, they limit your Arts just as they do for formulaic spells.

Targeting

Some spells affect a target directly. While casting *Curse of Circe*, for example, you must concentrate on the body that you are transforming into a pig. If you successfully cast the spell, it affects the target directly (though it may resist magically).

Other spells conjure some type of medium, such as fire, which in turn affects the target. To have their desired effect, these spells usually need to hit the mark. For instance, if you are trying to blind an enemy with *Flash of the Scarlet Flames* (page 135) you have to get the flash right in the target's face. These spells require a targeting roll in order for you to place them correctly. Spells that need to be targeted are indicated

Spell Targeting Table

The basic ease factor for spell targeting is a 3+. Modifiers to this ease factor are listed below. For example, a hustling target at far range requires a 9+ to hit.

Description of Target	Ease Factor Modifier
Standing still or moving carefully	0
Hustling	+3
Sprinting	+6
In plain view	0
Obscured (darkness or cover)	+3
Near range	0
Far range	+3
Sight range	+6
Large target	– (target's Size)
Small target	+ (absolute value of target's Size)

with the word "Aimed," followed by the targeting modifier for that spell.

The die rolled for targeting depends on the situation. If something bad could result from failing to cast the spell or if the situation is otherwise stressful, roll a stress die. If there's no pressure, roll a simple die. Add the roll, your Perception, and your Finesse together. If this meets or exceeds an ease factor set by the storyguide (using the table on page 71), your targeting is successful and the spell takes its full effect. If you miss your intended target, your spell takes effect behind or to the side of the target, failing to affect it. Of course, the spell still goes off, so it may affect others and have various side effects. The storyguide should determine exactly what happens when a targeting roll fails. The results of a botched targeting roll can be horrible—rather than affect the intended target, you might hit a friend, yourself, or something you're trying to protect. Again, the storyguide has full control over the effects.

Arcane Connections

Some spells, in accordance with the Law of Arcane Connections, require an arcane connection to cast. An arcane connection is some item that is intimate to the target of the spell. It might be an actual piece of the target, such as a stone from a cobbled street, clippings from a horse's mane, or the hair of a person. Or, it might be some important supernatural piece of equipment, such as a magus' talisman.

Exactly what is and what is not an arcane connection is up to storyguide interpretation in some cases. For example, a magus may be able to establish an arcane connection to a little girl through her doll, if she is exceptionally emotionally tied to it.

Note that there is spell range called "arcane connection." An arcane connection (that is, a physical item) is always required to cast spells of this range. Sometimes spells of other ranges will also require an arcane connection. Even then, those spells retain their original range.

Resisting Hostile Magic

There are two kinds of protection from magic: natural resistance and magic resistance. Natural resistance is a defense inherent to the target of a spell. It derives from the target's essence, functions automatically and constantly, and is completely nonmagical. Most people and creatures have only natural resistance, and since most spells are unaffected by natural resistance, normal people fall easily to them. If a spell can be defended against with natural resistance, that spell's description outlines how the natural resistance works. For instance, *Trust of Childlike Faith* (page 147) can be resisted by an Intelligence roll. Natural resistance rolls are always made on a stress die. In general, a successful natural resistance roll prevents a spell from having any effect on you.

Magic resistance can come from a variety of sources—from innate magical nature, from holy (or unholy) blessings, from the Hermetic Parma Magica (see "Parma Magica" on page 73) or from knowledge of a Hermetic Form. Magic resistance can be cumulative with natural resistance, and can often stop a spell or effect before it even hits its target.

If your natural and magical resistance fails, you may still be able to protect yourself with a quick counterspell. See "Fast-Cast Spells" on page 75 for more information on this option.

Spells That Can Be Magically Resisted

Whether you can use magic resistance against a given spell depends on how it affects you. All spells that attack you directly, or attack you by magically forming a medium (like a lightning bolt), can be resisted. The incidental effects of spells that affect you by changing your environment cannot be resisted. Most illusions cannot be magically resisted, because they exist in your environment and don't affect you directly.

Intéllego spells can be resisted but not always countered. If an Intéllego spell gives the caster a vision of the target without probing the target's person in some way, the target's successful resistance lets him know that he is the subject of some type of detection magic. He does not know what specific spell was cast or who cast it. Spells like *Eye of the Sage* (page 124) work like this. On the other hand, Intéllego spells that probe the target's person or anything else protected by the target's magic resistance, such as spells that read minds or attempt to determine if the target's possessions are magical, are blocked when resisted.

Magic Resistance

When a spell that can be resisted strikes a character with magic resistance, the target must roll a stress die to see if the spell is resisted. There are a number of modifiers to this roll.

- Might: This is a statistic that describes creatures and other non-human powers. For instance, a faerie with a Faerie Might of 22 has a 22 Magic Resistance.

- Parma Magica: This is a ritual that Hermetic magi use to protect themselves. It is usually a magus's Parma Magica Ability score multiplied by five.
- Form Knowledge: Magi who have a score in the Form that is affecting them add their Form score to their total. If you are a master of the Art of Ignem, you are not easily affected by flame spells.

A target's magic resistance covers only the target and anything he wears or holds in his hands. Just touching something does not convey protection on it, and things extended far from the body (such as a fully extended staff) are not covered by magic resistance. The storyguide has the final judgment on what is protected by magic resistance.

Magic resistance is automatic for all creatures that naturally have it, including magi. It is possible, however, to decide not to resist a given spell. By concentrating, you may suppress the bonus provided by your score in an appropriate Form and also drop your Parma Magica. If a Parma Magica is temporarily dropped, it resumes protection when you will it to, and remains until it wears out at the next sunrise or sunset, as usual (see "Parma Magica," below). You do not need to lower your Parma Magica to affect yourself with most spells. Any spell you cast of range Personal automatically circumvents your magic resistance.

Parma Magica

The use of the Parma Magica is unique to magi of the Order of Hermes, but is not a genuine spell. Rather, it is a ritual that focuses magical energies into a shield around you and others you designate it to protect. It takes about a minute to perform this ritual, and all those who are to be protected must be present.

Once conjured, the Parma Magica adds 5 times your score in the Ability to your magic resistance rolls. The ritual protects you until the next sunrise or sunset, whichever comes first. At that time you may perform the ritual again, renewing your protection.

You may protect one other person for each point you have in the Ability, but your score is effectively 3 points lower when you are protecting them. Therefore, in practice, you need a score of four or greater to protect others. For example, if you have Parma Magica at 5 and you are protecting other people (up to five of them), you all receive a 10 point bonus to your Magic Resistance from the Parma Magica. (Your skill of five, minus three because others are being protected, equals 2, which is then multiplied by five.)

Your score in the Form of any attacking spell also applies to the magic resistance of all those under the protection of your Parma Magica. It applies fully and with no penalty. Each individual protected by your parma magica who is in the range of effect of a spell must roll his own magic resistance.

Others protected by your Parma Magica must be within 15 paces of you to gain the bonus to their Magic Resistance. They may move in and out of this 15 pace radius without breaking the spell, as its duration is until the next sunrise or sunset, they just won't benefit if they are more than 15 paces away from you. Remember that those protected by your Parma Magica are only those you designated while performing the ritual. You must perform a whole new ritual if you want to afford magic resistance to anyone not involved in the last one.

Awareness of Attack

Whenever your magic resistance succeeds in protecting you from intruding magics, your Parma gives you an immediate sense that magics have been repelled. You do not know what type of magic is repulsed, nor its source. If your magic resistance fails to repel the attack, your Parma gives you no indication that a spell has been cast against you, so certain spells may affect you without your knowledge. However, a spell that, say, causes you to burst into flames will likely draw your attention.

Concentration

It takes concentration to cast a spell. If anything distracts you while you are casting, you must make a Concentration roll to maintain the spell. If you ever fail a Concentration roll while casting or maintaining a spell, the

Distraction Table

Situation	Ease Factor
Walking	6+
Running	12+
Dodging	15+
Jostled	9+
Sudden noise or flash of light	9+
Knocked Down	12+
Damaged	15+

Botch Suggestions

Attract unwanted attention: The attention of someone or something, perhaps the target of your spell, is drawn to you.

Caster addled: You are rendered insane, confused, or demented. You acquire the Flaw Simple-Minded for an indefinite duration.

Caster overwhelmed: You are overwhelmed by your own magic. Make a Stamina stress roll of 6+ or be knocked unconscious.

Connection with target: Your target becomes aware of your investigations, and may learn something about you through the arcane link that is temporarily established.

Debilitating: The spell pushes the target too hard and does permanent damage; for example, a Rego Animal spell might forever leave a beast without its natural instincts and urges.

Flawed creation: A creation is heavily flawed, though the flaw may not be obvious until the creation is expected to serve the function it was created for.

Incomplete or improper effect: For example, a spell intended to transform you into a wolf might only transform your head and hands.

Out of control: The spell creates or calls forth something beyond the caster's ability to control.

Related but unwanted effect: For example, a spell intended to transform you into a wolf might turn you into another animal.

Reverse effect: The spell does exactly the opposite of what is intended.

Roll for Twilight: Roll to avoid Wizard's Twilight. If you avoid it, you still suffer another botch result.

Spell affects caster: You, instead of the intended target, are affected.

Too powerful: The spell does more than it should and thereby causes problems.

Undying spell: You cannot stop the spell by concentrating; it does not end at the normal time, and it proves resistant to being dispelled.

Wrong target: Pick a new one at random.

spell automatically fails (though you must still roll to determine if you botch the spell, and you receive one extra botch die if you do). If your Concentration roll ever botches, you automatically lose a Fatigue level.

The ease factor when making a Concentration roll is dependent upon the type of distraction. The type of die rolled is always a stress die, and it is modified by the caster's Concentration and Intelligence. Sample ease factors are listed on the Distraction Table. When more than one situation applies, use the largest ease factor.

Dangers

Despite the Order's attempts to regulate it and make it a science, magic remains an art. No matter how skilled a practitioner you are, and no matter what precautions you take (short of not using magic at all), your magic will sometimes get out of your control. From the danger of casting a spell improperly to the danger of the enigmatic Wizard's Twilight, magic is filled with hazards.

Botches

The most common danger you face when performing magic is a botch. The results of a given spell cast under stress are not entirely predictable, and a botch on a spell roll means that you've made a mistake that, rather than just causing your spell to fail, causes your spell to produce different effects than you intended. Though the effects of botches can vary widely, they are almost universally detrimental. The storyguide should use his imagination when determining botches. A table of suggestions is provided. In general, single botches are embarassing or inconvenient, double botches are dangerous, and triple botches are potentially deadly. Effects may be tailored to the Technique and Form that were being used, or may be more unpredictable.

Wizard's Twilight

When your magic gets beyond your control, or you are overwhelmed by the powerful magic of another, you can succumb to what is known as Wizard's Twilight. Wizard's Twilight is a state where magic alters your very being, perhaps improving your knowledge of the arcane, perhaps deforming you physically. With each bout of Twilight, you approach Final Twilight, when you succumb to magic for the final time and pass completely out of the physical world. Wizard's Twilight is discussed fully in the Storyguide chapter, on page 182.

Spellcasting Options

Mastering a Spell

When you gain experience points, you can use them to master spells. Usually, you may assign no more than one point to a given spell per story, though more than one point might be assigned with the storyguide's permission if the experience was awarded for an entire season or more at once. When you accumulate a spell's magnitude in experience points, you have mastered it.

When casting a mastered spell, you always roll a simple die, unless you are using vis to boost the spell (see "Using Raw Vis" on page 77). If you are using vis to boost the spell, roll one less botch die. In addition, you gain a bonus of +1 to all Concentration rolls involving the Mastered spell, and may attempt to multiple cast it (see below).

Multiple Casting

You can cast several copies of a single mastered spell so that it affects more people, objects, or areas (as applicable) than normal. A single target may also be affected more than once. Only mastered spells may be multiple cast.

When multiple casting, you must first roll a stress die + Finesse + Intelligence – the number of spells to be cast. If this result is greater than 9, you proceed to cast the spells. If it fails, your action is wasted.

Each spell must be rolled for separately (as normal, save that each roll is reduced by the total number of spells being cast). If any of the spells fail outright, you lose the fatigue and the spell fails, though others may still take effect successfully. If you lose consciousness, any spells that were successful still run their course. If you lose consciousness and accumulate additional fatigue loss, each additional fatigue level causes an extra hour of unconsciousness.

Subtract the total number of discrete targets from any targeting rolls that are required. Even if all spells are directed at the same target, a –1 applies. The storyguide can further penalize or prohibit multiple casting that is especially difficult, such as casting two spells in opposite directions.

For example, say a given magus multiple casts three *Balls of Abysmal Flame* (page 136), two at a single target and one at another. The Finesse + Intelligence roll is made at a –3 (for the number of spells), the spell rolls are made at a –3 (for the number of spells) and the targeting rolls are made at a –2 (for the number of separate targets).

Fast-Cast Spells

To cast a spell safely you need time to draw together and control the energy that powers it. Formulaic spells always require a given amount of time to cast. Even spontaneous spells require a small measure of time. If you're daring or desperate, though, you can cast a spontaneous spell even more quickly than normal; this is called fast-casting. Fast-casting a spell entails gathering the energy and expending it before the normal precautions are taken to control it. You may have to take this risk to defend yourself against an incoming attack or spell, or to react to a sudden mishap or accident. Fast-cast spells are also used to defend against attacks that magic resistance and natural resistance cannot defend against. For example, if an enemy magus causes a tree branch to swing down and strike you, you can fast-cast a spontaneous spell in response to make the branch swing wide.

There are three steps to determine the success of a fast-cast spell: compare speed, roll for casting, and determine spell potency.

As the situation demands, compare your stress die + Quickness + Finesse + Encumbrance to the stress die + Quickness + Finesse + Encumbrance of another spell caster, to the Initiative Totals of those attacking you physically, or to an ease factor set by the storyguide. If your opponent's total is higher than yours, their spell or attack beats your fast-cast spell. In this case, you must roll to maintain concentration before you can cast a spell (presuming you still wish to cast it at that point). This is a normal concentration roll, based on any interruptions you've suffered.

Next, roll for your spontaneous spell and subtract 5 before dividing the roll. That is, roll Technique + Form + Intelligence – 5, divided by 2 if a Fatigue level is spent or divided by 5 if not. If you roll a 0 when fast-casting, you must roll three extra botch dice.

Fast-cast defenses have very limited range, duration, and potential for seriously affecting targets, as their levels tend to be low. The duration of most fast-cast counterspells is Momentary.

You completely ward off a spell attack if your total equals or exceeds half the penetration of the attacking spell. Otherwise it penetrates anyway. When defending from mundane attacks, a spell total of 10 protects you from a single attack, 15 from up to three known attacks, 20 from any number of known attacks, and 25 against all attacks, known or unknown. These results assume that your spell is appropriate to defending against attacks: a Perdo Ignem spell, for instance, may stop flaming oil from harming you, but will be ineffectual against axe strokes.

The storyguide should be careful to consider the possible side effects of any fast-cast defense used: for example, a fast-cast Perdo Ignem defense might destroy an incoming attack completely, but a Rego Ignem defense might only protect the magus, deflecting the fire into another combatant.

Recognizing Spells

The Form required for fast-cast defense against a certain mundane attack is easy to determine (for example, ReTe would be a good choice for redirecting sword swings), but for fast-cast defenses against magic, you must at least be able to determine the Form of the magic you are defending against, or you will be unable to construct an appropriate defense.

If the attacker is a Hermetic magus and is using words you can hear or gestures that you can see, then you can determine both the Technique and the Form of the attacking spell automatically. However, Awareness rolls may be required for you to perceive the words or gestures used if the magus is using soft speech or subtle gestures (see "Words and Gestures," below), or if there are distractions, such as the loud noises of nearby battle.

In all cases where the Form and Technique are not obvious, you must make an Awareness roll of 9+ to recognize the Form and Technique of the attacking magic. If the attacking spell is Hermetic, you may add your Magic Theory to this roll. If you fail to determine the Form of the attacking magic, and still want to chance a fast-cast defense, you must guess at the Form and hope you're right.

Words and Gestures Table

Voice	Modifier
Booming	+1
Firm	0
Soft	–5
None	–10

Gesture	Modifier
Vigorous	+1
Bold	0
Subtle	–2
None	–5

Words and Gestures

Normally all spellcasting requires the use of a firm tone of voice and bold hand gestures. It is possible to cast either a formulaic or spontaneous spell without the firm voice and strong gestures that are typical, but doing so makes the spell more difficult to cast.

It is also possible to exaggerate your motions and yell at the top of your lungs in casting a spell to make the elements of magic respond more obediently to your commands. Use the Words and Gestures Table to determine your penalty when casting subtly or with excessive vigor. The modifiers listed are cumulative. For example, if you are using soft words and subtle gestures, your penalty is –7. If you are making subtle gestures but screaming at the top of your lungs, your penalty is –1.

If you cast a spell without any gestures, you do not suffer penalties to your spell rolls for being encumbered.

Extra Care

You may wish to spend extra time preparing to cast a spontaneous spell or a non-ritual formulaic spell in order to be more careful and to increase your chances of casting the spell correctly. Ritual spells may not

be aided in this manner, since the extra time for preparation is already accounted for in the time to cast the spell.

You spend one minute per 5 levels of the spell in preparation, considering the symbols you are about to use, thinking about the laws of magic, and carefully gathering the energy that powers the spell. (When taking extra care with a spontaneous spell, spend one minute per 5 levels of the spell you hope to cast. You cannot then cast a spell higher than this level.) When the preparation time is over, you cast the spell, adding your Concentration score to your spell roll. In addition, if you are making a stress roll, you may reduce the number of botch dice, if any, by one (but never below one).

Spell Foci

Most formulaic spells have certain special ingredients, known as spell foci, that aid in their casting and that supply some of the magical energy needed to cast them. When you use the focus specified in the description of a spell, you gain the specified bonus to your roll when casting the spell. Failing to use these foci incurs no ill effects or penalties, unless the spell description notes them as a requirement, as in the case of certain powerful spells. Failing to use a specified mandatory focus results in failure of the spell.

Note that a focus created through magic (probably by a Creo spell) offers no spellcasting bonus unless it is made permanent through the use of raw vis. Otherwise, a focus must only exist naturally to be functional; it does not have to possess magical properties.

Unless a spell's description states otherwise, spell foci continue to exist after the casting of a spell and can be used over and over.

Using Raw Vis

As explained in the "Raw Vis" section (page 67), raw vis is magical power in physical form. It is required to cast ritual spells, and you can use it to strengthen spells. With spontaneous spells, your only use for raw vis is to increase your spell roll (and thus increase the level of the resulting spell). With formulaic and ritual spells, you may use raw vis to extend range, extend duration, or increase your spell roll. You must always use vis that is of the same Form or Technique as the spell you are casting with it, and you must be physically touching the substance within which raw vis is contained in order to use it.

When you choose to use raw vis, you must determine the number of pawns that are to be invested in the magical activity before you initiate it. Once you have established the number, you cannot change it, and if the spell is disrupted, fails, or botches, all the vis you dedicated to it is lost. When using vis to increase your spell roll, add +5 to the roll for every pawn of vis expended. When casting spontaneous spells, you add this bonus before the roll is divided. If you want to increase the range or duration of a formulaic or ritual spell (to the amount listed after the slash in the description), you expend one pawn of raw vis per 5 levels of the spell or fraction thereof. If you wish to extend both range and duration, you must expend vis for both. Note that using raw vis to strengthen a spell is tricky, and you must always roll a stress die when strengthening a spell with vis, even if you have mastered the spell in question. In addition, if you roll a zero, you must roll one extra botch die per pawn of vis expended.

There are limits to the amount of vis you can utilize at one time. Your highest applicable Art score is the maximum number of pawns of vis you may invest into a single round of magical action or the initial casting of a given spell. Furthermore, you cannot spend more pawns of a given type of vis than you have score in that art. For example, if a magus with Perdo 10 and Mentem 6 cast a Perdo Mentem spell, he could use up to 10 pawns of Perdo vis, or up to 6 pawns of Mentem vis. He could also choose to use Perdo vis and Mentem vis in combination, as long as the total number of pawns does not exceed 10 and the number of pawns of Mentem vis does not exceed 6.

For laboratory activities, Vim + Magic Theory is the limit to the number of pawns of vis (regardless of type) that you may use in one season. Vim is used because it's representative of magic as a whole, so it imposes a limit on the amount of magic you can work with over an extended period.

If you try to use more vis than your appropriate Art or Vim score allows, whether you are casting a spell or working in the lab, the extra points are used up, but you do not gain any benefit from them. They do not count towards the action attempted, but you still have to roll one extra botch die per pawn of vis expended.

At the storyguide's option, the uncontrolled magical power that you release may affect your surroundings, causing magical side effects in proportion to the amount of uncontrolled vis expended.

Casting a Spell While Maintaining Another

Certain spells require that you maintain concentration on them to sustain their effect. It is possible to cast another spell while maintaining this concentration, but it is difficult and risks causing the spell already in effect to fail.

When casting the second spell, make an Intelligence + Concentration stress roll of 15+. You gain a +3 bonus if the second spell is the same spell as the first or if the second target is the same as the target of the first. If you fail, the second spell is not cast and your action is wasted. If you botch, you lose the first spell as well. If you succeed, roll the second spell as normal.

Casting from a Text

It is possible to cast a formulaic spell that you do not know yourself if you have a readable copy of it. Indeed, many powerful spells have never been learned by anyone but their inventors; they are cast almost exclusively from texts. To cast a spell from a text, you spend one round for every 5 levels of the spell, make a spellcasting roll on a stress die, and apply double the normal number of botch dice.

If your spellcasting roll does not equal or exceed the spell level, you lose one Fatigue level for every 5 points, or fraction thereof, by which you missed the spell level. If you go unconscious from Fatigue loss, the spell fails. Otherwise, the spell succeeds, whether you make the spellcasting roll or not. If you go unconscious and the spell fails, you must roll to see if you botch, even if the spellcasting roll was not a zero.

Ritual spells may be cast from a text, but they take much longer. You must spend 30 minutes for every 5 levels of the spell, and must expend raw vis, just as you do for casting the ritual from memory.

Counteracting Spells

Sometimes you may want to nullify the effects of another magus's spell. There is no hard and fast means of doing so. Fast-cast spells (page 75) are one means, but as those spells are unrefined, their ability to dispel other magics is limited. Another, more common, means of nullifying another magus's spells is with a prepared spell of your own. There are numerous spells described in the Spells chapter that are designed to dispel other magics. Most of these spells are tailored to affect spells of their own Form and Technique. Most also involve rituals, so vis is a necessity. Some Vim spells, like *Wind of Mundane Silence*, are capable of counteracting any kind of spell or magic. In addition, spells like *Aegis of the Hearth* provide protection from magic in the first place.

Certamen

Certámen (Care-TAH-men, Latin for "duel") is the ceremony by which two magi conduct a magical duel. It serves as a nonlethal way for one magus to establish dominance and precedence over another, and has formal restrictions to keep it from disrupting the unity of the Order. One need not accept a challenge to certámen, but the social cost may be no less than that of accepting and losing. You may challenge anyone to certámen once, but the Code prohibits you from challenging the same person again unless he challenges you in the meantime. Thus, you cannot hound an unwilling opponent into certámen. Certámen is solely an institution of the Order of Hermes; non-Hermetic wizards do not have the ability to participate in the ceremony.

To engage in certámen, you and the other magus must agree on one Form and Technique combination you will both use. If you do not agree on the Form and Technique, the duel cannot take place. By tradition, the aggressor in the duel chooses the Technique and the defender chooses the Form, but this system is purely artificial. The rules of certámen permit the use of any system for determining the Arts used as long as it is acceptable to both magi.

Once the Technique and Form are chosen, you and your opponent concentrate for a moment, both entering trances. While entranced, competing magi have no defense against physical attacks. Each becomes attuned to the magical forces surrounding them, shaping them into phantasms representing the Technique and Form of the duel. If the Technique and Form are Muto and Animál, the phantasms might be two animals, one controlled by each magi. During the course of the duel, each animal changes into various other animals in an effort to defeat the other. A Creo Ignem contest could consist of two fiery beings fighting. In an Intéllego Aquam contest it might appear that the combatants are in hazy water, each trying to reach some goal. The illusionary battle is a representation of the more subtle magical battle which affects the minds of the combatants.

To attempt to emerge the victor, each combatant rolls a stress die + Technique + Form + Intelligence + Certámen each round. The magus with the highest result determines the amount by which he beat the other combatant. These points can be used to weaken the other combatant immediately, or they can be saved and added to the next round's roll.

If used to weaken the opponent, roll a stress die + Intelligence + Certámen + the difference between your score and your opponent's score. Compare this to your oppo-

nent's roll of a stress die + Stamina + Certámen. For every full five points by which you exceed your opponent, your opponent loses one Fatigue level. Penalties for these Fatigue levels lost apply immediately to further rounds of certámen.

If you save your excess points for your next roll, you hope their addition to that roll gives you an even greater excess score in the next round. However, if your next comparison roll against your opponent is low, you may lose the advantage you had in the previous round. It's a gamble to hold on to points from one round to the next, but doing so can help keep you consistently ahead in the contest until such time as you make a roll that truly devastates your opponent.

Relevant Affinities can be applied as bonuses to certámen rolls. The magus who chooses the Form of the battle chooses the shapes of the phantasms used. So, if you have an Affinity with wolves and choose wolves as the phantasms, you get your Affinity bonus to your certámen rolls.

There are three ways to win certámen. The first involves wearing your opponent down until he falls unconscious. When this happens, the victor is entitled to cast a single spell at the loser. This spell, which must be of the same Technique and Form of the contest, circumvents the loser's Parma Magica (though the loser still gets a magic resistance roll based on the Form of the spell). In most certámen contests, this "free" spell is unnecessary, because your opponent's collapse already designates your victory. However, some duelists use it anyway to intimidate and embarrass those who fight them. This free spell can be used to harm your fallen opponent, but remember, certámen is intended to be a harmless way to resolve disputes.

The second way to win certámen is by surrender. If your opponent realizes he is outmatched, or wants to walk away from the duel, he can concede the contest. Such a submission means that loser is still capable of defending himself, so he has full Parma Magica and Magic Resistance against any final spell cast at him.

The third way to win certámen is to maintain concentration in the face of distraction when your opponent does not. Concentration rolls are not necessitated by the loss of Fatigue levels during certámen. Sometimes, however, conditions surrounding the duel necessitate that the duelists make Concentration rolls. If one of the duelists fails a Concentration roll, the fight ends. The duelist's loss of concentration causes his phantasm to disappear, indicating the opponent's victory. A victor through loss of concentration does not get a free spell.

Loss of concentration, however, does not necessarily mean that certámen is over and that a victor is decided. If the victor under these circumstances refuses the honor, and the combatant who lost concentration agrees, the battle may resume until a clear victor emerges. A magus might refuse a victory by loss of concentration for reasons of honor, or because he intends to do more harm.

You can use raw vis at any time during certámen, even if your opponent doesn't use it or doesn't expect its use. For every pawn you expend, add 5 to a single contest roll. This bonus applies to your rolls that involve Form and Technique, not to rolls that determine Fatigue levels lost by your opponent. Raw vis used must be attuned to one of the Arts used in the duel, either Form or Technique. The number of pawns you can use in one round is limited to your score in the Form or Technique the vis is attuned to or your certámen score, whichever is lower.

If the duel is integrated into a melee situation, rolls for certámen are made in the magic phase of the round. Magi involved in certámen can do nothing else until the duel is resolved.

Chapter IV
Laboratory

A magus spends much more time in his laboratory engaged in study and other activities than adventuring in the lands outside the covenant. There are Arts to study, books to write, spell to invent, and items to enchant. Time between stories is recorded in seasons, each of which is enough time to accomplish a single long-term laboratory activity. Each of those activities is described in this chapter.

Basic Laboratory Activities

You use one sum, called the Lab Total, frequently in calculating your ability to accomplish various laboratory tasks. This total varies from task to task because it uses the Technique and Form appropriate to the task at hand. For instance, your Lab Total when learning a Rego Terram spell includes your Rego and Terram scores. Spell requisites might also apply, as can other modifications, depending on the specific activity.

Your basic **Lab Total** is:

TECHNIQUE + FORM + INT + MAGIC THEORY

Arcane Studies

Knowledge of Magic Theory and the magical Arts are important to magi—so much so that many spend their entire lives in study. Magi may increase their Art scores in several different ways. Each is described in turn in the "Experience and Advancement" section, which begins on page 185.

Spells

Formulaic spells are a major measure of your power because they determine those things you can do easily and predictably. As a magus, you may learn the spells of others and invent your own.

Learning Spells

If another magus has written out a spell and you have a copy, you can try to learn it. The notes of most magi are incomplete, so learning spells from their private grimoires is difficult (see "Translating Spells," below). Assuming that you can read the spell in question, you can learn it in one season if your Lab Total equals or exceeds the spell's level. You get a bonus to your Lab Total for knowing a similar or variant spell (see "Similar Spells," page 69). If the spell is of the General level, your Lab Total is modified by +1 for every five levels of the spell you already know.

In addition to learning spells from written copies, you can be trained in individual spells by magi who know them. See "Training" on page 187.

Requisites listed as part of a spell's description count for learning spells just as they do for casting them.

Inventing Spells

Inventing a spell is more difficult than learning one, but of course you don't need a copy of the spell to do it. First, decide the effects of the spell you wish to invent; you may pick a spell described in the Spells chapter to invent (to save

you from having to find a copy), invent a variant of a spell listed there, or you can make up something completely on your own.

If you want to duplicate an existing spell, use the statistics given for it in the Spells chapter, but include your wizard's sigil (see "Sigils" on page 60).

If you create a variant of a spell in the Spells chapter (change its range, say, or allow it to affect a different kind of target), first refer to the spell that you are basing your spell on. Then determine whether you are changing the spell's range, duration, target, or a combination of those. The new spell's level is determined based on how radically the new spell is different from the old one. The method for determining the new spell's level is described under "Changing Ranges, Durations, and Targets" on page 104.

When you invent a completely new spell you must describe it fully, both in terms of its mechanics (range, duration, and target) and how it fits into the medieval paradigm. You must make sure that it takes into account the limits of magic (see page 67). To determine the new spell's level, you must first determine its Technique and Form. This should be a matter of common sense. Next, refer to the general guidelines for that Technique/Form combination, found in the Spells chapter. This will provide a list of what sorts of effects correspond to each spell level. Once you have determined this base level, check the default range, duration, and target for your Technique/Form combination. If you would like your spell to have a different range, duration, or target, refer to the guidelines for changing them under "Changing Ranges, Durations, and Targets" on page 103.

For example, say a magus wishes to create a spell that lights a fireplace. The spell is obviously Creo Ignem—it creates fire. Turning to the guidelines for Creo Ignem, we see that igniting something flammable (like wood) takes a level 5 spell. We also see that the basic range for Creo Ignem is Near, the basic duration is Momentary, and the basic target is Small. The magus wishes to be able to do this from across the room, so the range Near makes sense. He wants it to set logs on fire, but the magic need not sustain the fire—wood will burn by itself once ignited. The duration is therefore Momentary, as per the default. The magus decides that the target Small is not large enough to ignite the large fireplace in his covenant's great hall. Therefore, he must move the default target of Small up one step to Individual, adding five levels. The final level of the spell, then, is 5 (the basic level of the effect) + 5 (to move the target from Small to Individual), for a total of 10.

Once you have determined the specifics of the spell you are trying to invent, you must determine if you can actually invent it. Then, you must figure out how long it will take. You can only invent a spell if your Lab Total exceeds the spell's level. You get a bonus for knowing a similar or variant spell (+1 per five levels of similar spell—see "Similar Spells" on page 69), and you may also add your aura rating as a bonus to your Lab Total. Any requisites that the new spell has also count in figuring your Lab Total. For each point that your Lab Total exceeds the spell's level, you accumulate one point per season. When you accumulate points equal to the level of the spell, you invent it.

Copying Spells

All magi have grimoires containing their spells. These spells are not immediately useful to others, however, as they include all sorts of personal abbreviations and shortcuts that others cannot understand. (Remember that everything is written by hand in the Middle Ages.) In addition, some magi sprinkle their magic texts with bits of misdirection, which they can recognize and ignore themselves but which endanger others who take these parts of the text as genuine.

If you would like to copy a spell of yours so others can read and learn it, you can spend a season writing up to (Scribe Latin x 20) levels of spells to make them usable by others. Also, in one season, you can copy (Scribe Latin x 60) levels of spells that are already written understandably.

Translating Spells

If you want to translate the spells of another magus whose secrets and abbreviations you do not know, you must first roll to "break the code." For most magi's texts, the "code" is merely the author's personal style, so you only need to make an simple Intelligence + Scribe Latin roll of 6+ in order to learn the spell. If the author intentionally obscured the work, add the author's Intelligence to the ease factor of your roll, or raise it even higher if the information is actually in code. If you have broken a given magus' code in the past, you get a +3 modifier to decode other spells.

Once you have broken the author's code, you can determine the nature of the written spell. Upon breaking the author's code, you automatically determine the Technique and Form of the spell (as long as it is a Hermetic spell). To find out what the spell's level is, and what its effects are, you must roll a stress die + Lab Total and exceed the spell's level (which is known by the storyguide). Once you know the spell's Technique, Form, level, and effects, you can write a copy of the spell that may be read and used by others.

You get one roll to decode and one roll to translate a spell per season. If both rolls succeed, the process takes the length of a season. If either roll fails, the translation attempt fails and the season is wasted; the spell remains untranslated (although you may automatically try the second roll again in another season if you've already succeeded in the decoding roll). If you botch your translation roll, not only do you lose the season but something horrible happens. The copy of the spell may be ruined, or maybe you accidentally trigger only a part of the spell that adversely affects you or others.

You may spend a season to obscure up to (Scribe Latin x 20) levels of your own spells. There is rarely any benefit to obscuring a spell unless the spell is created as a trap or you have to share your library and want to keep your spells to yourself. To create a spell that's a trap, you must invent the spell as you do any other.

You may occasionally acquire a non-Hermetic spell, and wish to identify it. Non-Hermetic spells can be identified in a manner similar to that for Hermetic spells, but with much more difficulty. Even determining the Technique and Form may prove impossible without prolonged study. The actions required to identify any non-Hermetic spells are up to the storyguide.

Vis Extraction

You can extract raw vis from a magical environment (that is, any area with a magical aura) by focusing the magical energy into a physical form. For each season that you spend extracting vis from the environment, sum your Creo + Vim + Magic Theory + (3 x Aura). For every full ten points in the result, one point of Vim vis is produced.

Magical Enchantments

Physical creations, as surely as magical knowledge, can increase your power as a magus. In addition to talismans, which you can use to concentrate your magical powers, you can create invested devices, which mimic the powers of spells; potions, which affect those who use them; and longevity potions, which extend your mortal life. Since magical enchantments are unique creations that follow the logic of individual magi, determining how to use one that someone else has created can be a lengthy and even dangerous process.

Magical enchantments are created through a type of ritual magic, and therefore require a great deal of time, effort, and magical resources. You must take the time to prepare your lab for the task, gather all the necessary materials and equipment, and then craft your work in earnest, exercising great care with the details of the enchantment. In the end, you have an item that is independent and that generates its own magical energies in order to function, but that is uniquely tied to your magical abilities. Your magical sigil figures just as prominently in the effects produced by your magical enchantments as it does in the effects produced by your spells.

It often requires raw vis to create magical enchantments. The process of enchanting an item transforms the vis, linking the magic power inexorably to the item in which it is instilled. Vis used for enchantments is thus transformed so that it is no longer usable for any other purposes, and it can never be extracted from the enchantment it is used to create. Magi sometimes refer to the magic of enchantments as "cooked," rather than "raw," vis.

Because the act of enchantment is itself a ritual, effects matching those of ritual spells may not be placed in any enchantment.

Enchanted Devices

Enchanted devices come in three types: talismans, which enhance and focus your magic powers; invested devices, in which you instill effects that mimic the powers of spells; and lesser devices, which may be instilled with effects as invested devices but which are more limited in power and require fewer resources.

Form and Material

The first thing you must do for any magical device is choose the physical form of the item you wish to enchant—both the shape of the item and the item's component material. (Do not confuse the form of an item with the subset of arcane Arts that are called Forms). Look at the Form and Effect Bonuses Table to see what sorts of items have bonuses relevant to the types of enchantments you wish to place. You should also pay attention to mundane criteria as well as magical. Enchanting a gold sword might appeal to you, but such an item would be too heavy and soft to use in combat. And while a diamond might be perfect for your ring, do you have a diamond? You might have to go out into the dangerous world to find your materials, especially if your covenant is poor.

Material and Size Table

Material	Base Points
cloth, glass	1
wood, leather	2
bone, soft stone	3
hard stone	4
base metal	5
silver	6
gold	10
semi-precious gem	12
precious gem	15
priceless gem	20

Size	Example	Multiplier
tiny	ring, bracelet, pendant, any gem	x1
small	wand, dagger, belt, cap	x2
medium	sword, tunic, boots, skull	x3
large	staff, shield, cloak, skeleton	x4
huge	boat, wagon, human body, small room	x5

Example: To prepare a silver shield for enchantment would require one season and 24 (6 for the material x 4 for the size) pawns of Vim vis.

Before you begin the process of enchantment, you must acquire the item you will enchant, and note its size and composition.

Preparation for Enchantment

Talismans and invested devices are powerful items that require special preparation before any effective enchantments can be performed on them.

Once you have the physical item to enchant, you must spend a season preparing it. To do this, you must simply expend the time and a number of pawns of raw Vim vis equal to the number derived from the "Material and Size Table" for the form you have selected.

It is possible to enchant only part of an item. For example, you can enchant a ruby on the end of a staff. Because it is on a staff, the gem gains bonuses appropriate to the shape (but not the material) of the staff (see the Form and Effect Bonuses Table), and you don't have to enchant the whole staff. However, any effect that relies on the attachment of

Form and Effect Bonuses Table

Amber	+3 Corpus
Agate	+3 air
	+5 protection from storms
	+7 protection from venom
Amethyst	+3 versus poison
	+7 versus drunkenness
Aquamarine	+3 water
Animal Bone	+4 harm or destroy animals
Animal Hide	+7 turn into appropriate animal
Armor	+7 protect wearer
Arrow	+2 aiming
	+3 direction
Axe	+4 destroy wood
Bag/Sack	+3 moving things into or out of
	+5 trapping things within
Bandage	+4 healing wounds
Basket	+3 create things within
	+4 preserve contents
	+5 create food within
Bed	+6 affect sleep and dreams
Bell	+5 warning
Bellows	+4 create wind
	+5 strengthen fire
Belt or Girdle	+3 affect strength
Beryl	+3 water
Bloodstone	+4 blood and wounds
Bookshelf	+3 hide things within
	+4 protect things within
Boots	+5 affect walking
Bow	+5 destroy things at a distance
Cat's Eye	+3 versus malign Corpus
Chalice	+4 detect poison within
	+5 transform or create liquid in
Clam Shell	+2 protection
Clear Glass	+4 invisibility
	+5 seeing through something
Cloak	+3 flight
	+4 transform wearer
	+5 alter/suppress wearer's image
Coin	+4 induce greed
	+4 wealth and mercantile
Collar	+6 control wearer
Comb	+5 beauty
	+7 affect hair
Container	+5 create or transform within
Coral, Red	+10 versus demons
Crown	+2 wisdom
	+3 control people
	+5 gain respect, authority
Crystal	+5 water-related effect
Dagger/ Knife	+2 precise destruction
	+3 betrayal, assassination
	+3 poisoning
Diamond	+5 versus demons
Door	+5 warding
Doorway	+5 magical transportation
	+7 affect movement through
	+7 magical gates and portals
Down	+3 silence
Drum	+2 cause fear
	+3 create storms and thunder
	+5 deafening
Earring	+5 affect hearing
Emerald	+4 incite love or passion
	+7 snakes and dragonkind
Fan	+4 banish weather phenomena
	+4 create or control winds
Fired Clay	+4 contain or protect from fire
Floor	+7 affect movement across
Glove	+4 affect things by touch
	+4 manipulation at a distance
Gold	+4 affect wealth
	+4 induce greed
Green Turquoise	+4 necromancy
Hall	+3 magical transportation
	+6 affect movement through
Hat	+4 affect image of self
Hazel	+3 divination
Hearth	+5 destroy things within
	+7 create fire and heat
Helmet	+4 affect wearer's mind/emotions
	+6 affect wearer's sight
Horseshoe	+2 warding
	+6 affect horse's movement
Hourglass	+3 increasing speed
	+7 timing and alarms
Human Bone	+3 destroy the human mind
	+4 destroy the human body
Human Skull	+4 destroy human body
	+5 destroy human mind
	+5 destroy or control ghosts
Hyacinth	+2 healing
Iron	+7 harm or repel faeries
Iron Shackles	+8 bind faeries
Jade	+4 Aquam
Jasper	+2 healing
	+2 versus demons
Jet	+2 protection
	+3 darkness
Jewelry/Clothing	+4 transform self
	+4 protect self
	+2 move self
Lamp	+4 create fire
	+7 produce light
Lead	+4 wards
Lion's Mane	+5 strength, courage, pride
Lyre	+3 create sounds
	+5 affect music
Magnetite	+3 Animal
Mask	+2 affect wearer's sight
	+3 hiding
	+7 disguise
Necklace	+4 affect breathing and speaking
Net	+5 immobilization
Oak	+7 protection from storms
Oar	+4 affect currents
Obsidian	+5 darkness
Onyx	+4 darkness
	+4 death
Opal	+4 travel
Panpipes	+3 affect emotions
	+5 control children
	+5 revelry
	+6 affect faerie emotions
Pearl	+5 detect or eliminate poisons
Pick	+4 destroy stone
Pin Feather	+2 Auram
	+5 flight
Quartz	+5 invisibility
Quill	+7 scribing
Rat Skull	+3 cause disease
Ring	+2 constant effect
Rock Crystal	+3 healing
	+5 clairvoyance
Room	+4 create things within
	+6 affect everything within at once
Rope or Cord	+2 strangulation
	+4 restraint or binding
Ruby	+3 affect blood
	+4 leadership in war
	+6 fire-related effect
Rug	+3 affect those upon it
Saddle	+4 affect horse
	+7 affect riding
Sapphire	+2 knowledge
	+2 versus malign Corpus
	+3 healing
Sardonyx	+2 versus malign Corpus
Sea Shell	+2 the sea
	+3 sea creatures
Serpentine	+3 vs. infection and animal poison
Shackles	+6 restraint or magical binding
Shield	+5 protection
Ship Sail	+4 affect winds
	+7 sailing
Silver	+10 harm lycanthropes
Snake Tongue	+6 lying
	+3 deception
Spade	+4 move or destroy earth
Star Ruby	+5 conjure/control occult entities
Sword	+3 block single attack
	+4 harm human and animal bodies
Topaz	+4 leadership
	+4 strength, courage, pride
	+5 controlling wild beasts
Toy	+4 control children
Violet Amethyst	+4 ascendancy over masses
	+7 versus drunkenness
Wand/Staff	+2 repel things
	+3 project bolt or other missile
	+4 control things at a distance
	+4 destroy things at a distance
Waterskin	+5 create liquid within
Whip	+4 control human or animal body
	+5 induce fear in animals
Wood (dead)	+3 affect living wood
	+4 affect dead wood
Yoke	+4 control wearer
	+5 enhance strength of wearer

gem and staff for a bonus (for example, any spell in the gem that uses a Form bonus for the staff [maybe Herbam]) is permanently lost if the two are separated.

An item that has been prepared for enchantment is useless for any magical purpose until it is attuned as a talisman, or instilled with magical powers.

Talismans

Talismans help you concentrate and extend your magical powers. A talisman is a very personal item that contains magics and materials that tie it intimately to you and that can be used as a channel for your magical power.

To create a talisman, you must first choose the item's physical form and prepare the item for enchantment as described above. Once you have prepared the item for enchantment, you must simply spend one season attuning the item's mystical energies to your own. At the end of this season, you have a talisman that may be used to aid your magic.

Talismans have several powers. First, your talisman is an extension of your touch as long as you're in contact with it. When you cast a spell of Touch range, you may reach your target by touching him with your talisman. Thus, if your talisman is a staff, your reach is increased by the length of the staff. Second, you always have an arcane connection to your talisman, making it easy to find if it is lost (but also making it a hazard if it falls into enemy hands). Third, your talisman is fully protected by your Magic Resistance if you are touching any part of it. Thus, while an outstretched staff can extend outside the radius of your usual Magic Resistance, it is still fully protected. Finally, even when you're not touching your talisman, it receives the Magic Resistance offered by your Form scores.

In addition to the basic powers of a Talisman, you may also, at any time, spend a season to open your talisman to one kind of magic attunement, based on the shape and material of the talisman. Use the "Form and Effect Bonuses Table" to determine what attunements are possible. Your talisman may be able to accept more than one kind of attunement, and can hold more than one attunement, but you can only invest one new attunement per season. For instance, a magus can enhance his staff talisman by spending a season to attune it to spells that control things at a distance. He then gets a +4 bonus on rolls with spells that control things at a distance (because that is the bonus listed on the Form and Effect Bonuses Table). He could further enhance it to give him a +3 to project bolts and missiles (for example), but that would take another season.

Bonuses from attunements only apply when the magus is touching the talisman. They do not apply to Magic Resistance or any laboratory activities. There's no limit to the number of attunements a talisman can have at one time, though remember that you can only add one per season. There's no roll involved in giving your talisman an attunement bonus; you must simply spend the time to get the bonus.

You can only have one talisman at a time; one must be completely destroyed before you can make another, and you cannot make a talisman for someone else.

You can instill effects into a talisman (see "Invested Devices," below), and because the talisman has already been set up to have an intimate connection to your magic ability, you receive a +2 bonus to your Lab Total to invest it with effects. You can also turn an item already invested with magical powers into your talisman. Whether you invest an item with effects or whether it already has magic powers, an item only needs to be prepared for enchantment once. When that has been done, you simply need to spend the season to make it your talisman.

Note that a talisman is different from a spell focus. A talisman is personalized to a magus and can give a bonus to many of his spells. A spell focus, on the other hand, is specific to a given spell (see those listed in the Spells chapter). You can, if you wish, make a spell focus into your talisman—it retains all the benefits of both.

Invested Devices

Once an item has been prepared for enchantment, you may spend time and magical resources to bestow magical powers upon it. When you do so, you create an invested device.

The number of Vim vis points spent during preparation of your invested device (outlined under "Preparation for Enchantment," above) sets a limit on the magical effects that can now be enchanted into the device. Each effect you bestow on the device requires a number of pawns of raw vis. The total number of pawns spent to bestow effects on the device cannot exceed the number of pawns spent to prepare the device in the first place.

Designing the Effect

First, choose an effect to be invested in your device and determine its level. An effect is like a spell, and must be fully defined, as a spell is. You may base the effect on a spell from the Spells chapter, or may invent your own effect. If inventing a new effect, you must design the effect carefully, as if

inventing a new spell. The level of the effect is the equivalent of its spell level. You should confirm your effect level with the storyguide. Also, remember the effect's starting level. The actual level of the effect may change as you define the parameters of the effect, but the starting level is essential to scores, like Penetration, that are needed when the effect is used.

After laying out the parameters of the effect, you must decide how frequently you use the effect. Consult the "Effect Frequency Table." The number you choose corresponds to a modifier, which is added to the level of the effect. Next, if the effect is not of Constant Use, you must specify a triggering action or ritual of some kind to activate the effect. The trigger must be specific about exactly what actions need to be performed. A trigger can involve a command word or phrase, moving the item in a specific way (for example, waving or pointing a wand), a stance to be adopted, or anything physical that you can imagine. The enchanted item cannot read thoughts, so the trigger action must be physical, not mental.

Finally, choose any effect modifications you wish to apply to the device (see below), adjusting the level of the effect for each modification.

Effect Modifications

You have some options on how effects in an invested device operate. They are listed below. These modifications defy the "standards" for invested devices which are described under "Using Invested Devices," below.

Effect Frequency Table

Frequency	Modifier
1 use per day	+0
2 uses per day	+1
3 uses per day	+2
6 uses per day	+3
12 uses per day	+4
24 uses per day	+5
50 uses per day	+6
Unlimited	+10
Constant use	+5

Note: constant use can only apply to effects that can function constantly, such as invisibility.

Vis Pumping In the Field: When investing an effect, you may leave the effect open, giving the item's user the option to use vis "in the field" to increase the effect's range and duration. For each factor of range and duration that you want to leave open to accept vis in the field, add +3 to the effect's level. For instance, a healing wand only heals damage temporarily unless vis is used with it (the same amount of vis that is required for the spell being imitated). Therefore, you must leave the user the option to add vis to extend the duration of the effect, thereby adding 3 levels to the effect. The number of pawns of vis that may be used in the field to extend range and duration is limited. The wielder may only expend a number of pawns of vis equal to his score in the Art that corresponds to the type of vis being used.

Penetration: You may elect to have the effect make Penetration rolls using the Art scores you had when the effect was originally invested, rather than using the device's own power, by adding +4 to the level. (Of course, this means you must record these scores for future use.) You may also elect to have the effect Penetrate according to the current Art scores of its wielder. This adds +8 to the effect's level.

Concentration: When investing an effect, you can arrange to have the device maintain concentration on the effect for the wielder. This option adds +5 to the effect's level. Note that the wielder still needs to concentrate to change how the effect is used. For instance, a levitation belt that does not require concentration can hold someone in the air, but to move up or down the wielder must concentrate. Effects left to their own concentration start to wear off at sunset and sunrise. At these times the wielder must concentrate on the effect for a few moments to perpetuate it until the next sunrise or sunset, whichever comes first.

Effect Use: You can restrict the use of a device's effect to a specific list of people (for example, to you and all your current apprentices) by adding +3 to the level of the effect. Otherwise, invested devices can be activated by anyone who knows their trigger actions.

Charges: It is possible to instill an effect whose power expires after a given number of uses. The following table lists Lab Total modifiers to place a given number of charges in a device. Each time the power you have instilled is activated, one charge is used up. When all the charges have been used, the item stops functioning.

Note that you must still choose a number of uses per day when you instill an item with charges. Thus such an item is restricted in how often and how much it can be used. You cannot give charges to an item of Constant Use.

A device that uses charges can be made rechargeable by adding 5 levels to the level of the effect. Actually recharging the effect takes one season and costs an amount of vis equal to that which was originally spent investing the effect. In order to recharge a device, you must either have the lab text (see below) from the device's creation, or you must successfully investigate the power which you are recharging.

Number of Charges	Effect Level Modifier
1	−5
2	−4
3	−3
6	−2
12	−1
24	0
50	+1
100	+5

Effects that Govern the Device Alone: Some effects work only on the device in which they are placed, such as a staff that grows thorns like the spell *Transformation of the Thorny Staff*. If the effect only works on the device containing it, the total effect level, after all other modifications, is divided by 2.

Instilling the Effect

Once you have designed the effect that you want to invest in your device, you have to perform the ritual of joining. Your Lab Total (based on the Form and Technique scores appropriate to the effect) is compared to the total modified level of the effect. Several other modifiers apply to your Lab Total:

- If the effect you are investing mimics a spell with casting requisites, those requisites apply to your Lab Total.
- If one of the bonuses listed on the "Form and Effect Bonuses Table" for the material or form of the device your are using matches the effect being invested, that bonus is added to your Lab Total. For example, if you were enchanting a lamp to constantly produce magical light, you would add +7 to your Lab Total.
- Add the strength of your magic aura (probably that of your covenant) to your Lab Total.
- For each effect already in the device that has a Technique and/or Form in common with the effect being invested, add +1 to your Lab Total.

You can only invest an effect if this modified Lab Total exceeds the modified level of the effect. For each point by which your total exceeds the level, you accumulate 1 point per season. When you accumulate points equal to the effect's modified level, you invest the power. (Thus, if your Lab Total is double the modified level of the effect, you can invest it in one season.)

For every 10 points, or fraction thereof, of the modified level of the effect, you must also expend one pawn of raw vis of an Art appropriate to the effect being invested. This vis is expended in the first season you begin investing the effect. But remember, a given item can only hold a limited number of effects. If the amount of raw vis required to instill an effect brings the total amount of raw vis used above the total used to prepare the item for enchantment in the first place, the effect cannot be invested. So if you are enchanting a silver dagger (which takes 12 pawns of vis to prepare for enchantment), you can only put 12 pawns worth of effects in it. If the dagger already has 10 pawns worth of effects, an effect that requires 3 pawns of vis (that is, an effect of level 21 to 30) does not fit; you cannot put it in the dagger.

Using Invested Devices

Several rules apply to all invested devices, unless an effect modification has been made, and specifically states otherwise.

- If your effect is based on a spell that has two ranges or durations listed for it, the shorter is used for each.
- When you use a magic effect against someone or something with Magic Resistance, you have to make a magic Penetration roll, as you do with a spell. It is the power of the effect itself that attempts to penetrate, though, not your own power. The device's Penetration score equals the starting level of the effect (the level of the spell being duplicated, not modified by frequency of use or other factors).
- Unless otherwise specified, an effect that duplicates a spell requiring concentration to maintain also must be concentrated on to be maintained.
- All Targeting rolls demanded by a device's effects are made by the wielder of the device, using the wielder's Finesse score.
- If a person gains possession of your magical device and knows the triggering actions of its effects, that person may utilize the device. Even if the possessor does not know the triggering action, he may investigate your item in the lab to learn its effects.
- You can use one effect from one item each round, using the appropriate trigger action for each. You must make any Targeting or magic Penetration rolls that are necessary, but do not roll for Fatigue.
- If the enchanted device is broken, all its powers are lost.
- You may use an enchanted item before it is "filled up" with effects and still add effects later.

Lesser Enchanted Devices

Invested devices, because of their great power, take a great deal of time and vis to create. Lesser enchanted devices are a more limited, but less expensive type of magical device.

To create a lesser enchanted device, choose the shape and material of the item as for an invested device, but you need not take a season to prepare the item for enchantment. You merely perform a limited preparation on the device and instill a single effect in it, both within the same season. No initial Vim vis is spent to "open" the item to enchantment.

The amount of vis you may instill in the device, and thus the level of the power you may instill, is limited both by the material and size of the item (as per the Material and Size table) and also to your Magic Theory + Vim score.

You must design the effect you are instilling just as carefully as you do when instilling an effect in an invested device. Indeed, all the modifiers for invested devices apply here. If your Lab Total is twice the level of the effect (after all modifications), you enchant the effect into the item. If not, the effect is beyond your ability to instill in this limited manner; you must prepare and enchant the item as an invested device, or choose a power that is more within your capabilities (both of which are projects for another season). If you attempt to instill a power and fail, your vis is wasted.

After a single season, your work is complete. You may never instill any other powers into the item, even if the material and size of the item allow for more. A lesser enchanted device may never be used as a talisman.

Charms Against Magic

Even though there is no spell to do so, magi can invent magic devices (invested or lesser enchanted) to protect the bearer against magic. The effect uses the Arts Rego and Vim, and the level of the effect is equal to the Magic Resistance it provides. The charm works continually on the bearer of the device (though Constant Use must still be chosen for the effect frequency). The effect works like the Parma Magica, but is incompatible with Parma Magica or any other type of magic resistance. Thus, the bearer may not add his score in a Form to the charm's Magic Resistance. If the bearer has a Magic Resistance of his own, the higher of the two protections, that of the bearer or that of the charm, overrules the other.

Potions

A potion is a specialized, single-use type of enchantment that affects whatever it is applied to. Manufacturing potions is relatively easy, requiring you to alchemically combine, refine, and distill the magical essence of mundane ingredients. Creating potions requires no vis, and you can often brew several doses of a potion in a single season.

Making a potion involves fully describing an effect, as you do when inventing a spell, and concerns your Lab Total and magic aura. The potion only affects whatever it is applied to, so some spells cannot be duplicated by potions. For instance, an Unseen Arm potion is not possible. A potion can never give anyone the ability to cast a spell, nor is it possible to simulate a ritual spell with a potion.

Once you have chosen the effect, you spend a season, add your aura to your Lab Total, and compare the total to the level of the effect. For every 5 points, or fraction thereof, by which you exceed the level, you get one dose of the potion. If your Lab Total is exactly equal to the level, you get one dose. If your Lab Total is less than the level of the effect, and you are not using vis in the potion (see below), the season is wasted in your attempt.

Though it is not required, you may wish to expend raw vis when creating potions. If you want the potion to have the longer of two durations listed for a spell (which is especially important for healing spells), you must put Art-specific vis into each potion just as if you were casting the spell—that is, one pawn per 5 levels of the effect. You may also expend even more Art-specific vis to increase your Lab Total, receiving +5 per pawn used. If vis is used but your Lab Total still doesn't exceed the level of the effect, the season is wasted, and you lose all the vis you used.

When the potion is used, the target undergoes the effects of the spell copied. The effect might not be obvious. For example, a potion that lets the drinker fly has no noticeable effect until the person jumps into the air. The target makes normal magic resistance rolls against the effects of a potion, even if the target wants the potion to affect him.

The term potion refers to any salve, incense, paste, powder, ointment, or similar substance you wish to make; though potions are often in liquid form, they don't have to be. When you create a substance similar to a potion, you have to indicate how the substance is applied—salve is applied to the body of the recipient; dust is sprinkled over the recipient; incense is inhaled by the recipient. The storyguide may give you a bonus to your Lab Total if you choose a form for your substance that's especially suited to the effect it produces.

Longevity Potions

Your time to study and increase your power has an ultimate deadline: your inevitable demise. In their attempts to gain themselves more time in this world, the magi of Hermes have developed longevity potions. Though death is still inevitable, these potions can stave off death for a hundred years or more. Magi of two hundred years or older are rare, but not unheard of.

The longevity potion acts as a magical anchor, sustaining the vital life force of the magus, often by directly affecting the tissues of the magus's body. This anchor, however, prevents the magus from expending his life force in normal human fashion, so the magus becomes permanently sterile. Though called a potion, the longevity effect may be imparted through any number of media. Charms, potions, clothes, and tattoos are just some of the possibilities, each one having unique properties. A longevity charm, for example, has to be worn constantly to provide its preserving power; if it were removed, you could die immediately, or you might slowly fade away until the charm was returned or a new longevity "potion" created. A tattoo, on the other hand, might be better, as it is more or less a part of you; it might begin to fade after the longevity "potion" in your system fails, serving as a gauge of your decline.

Every magus has a unique formula for his longevity potion, and the potion that a magus uses for himself is of no benefit to another, though it is possible for a magus to make a longevity potion for another.

The first stage in creating your longevity potion is determining what ingredients you need. You may do this in one season if your Intéllego Corpus Lab Total (including your aura) is greater than 20. If it is not, you cannot invent a longevity potion. After determining (and acquiring) the proper ingredients, you merely spend 1 pawn of vis per five

years (or fraction thereof) of your current age to create the potion. A magus can reinvent his potion at a later time to take advantage of increases in his Art scores, but this requires investing another season of research and the appropriate vis for the new potion.

Normally, only Creo, Corpus, and Vim vis may be used in a longevity potion. However, a longevity potion is a very personal creation, and as such, it is uniquely tied to your magical abilities. You may, with the approval of the troupe or storyguide, substitute any type of vis that your magical talents are strongly associated with.

A longevity potion's effect lasts until you actually suffer the ill effects of aging; that is, you develop an affliction, have the score of an existing affliction increase, or gain a Decrepitude point through aging (see "Aging" on page 180). After this, the potion loses its effectiveness and a new potion must be brewed. You can invent a new potion (following the normal rules for doing so), or brew a new batch from the old formula. This involves simply making a new investment of vis (of an amount based on your current age) but no significant investment in time. This "replacement" potion may be created using your lab text (see next section) from the previous brewing. If your longevity potion fails and you make aging rolls before you create a new one, you suffer the full effects of your age. You do not gain back any affliction points or Decrepitude points that you suffered when you were not under the effects of a potion when you do finally take one.

When creating a longevity potion for the first time, you can increase its potency by adding extra vis to the brew. This vis is above and beyond that which you must spend for your current age. For each additional pawn you add to the brew, add 1 to your Lab Total. This vis is invested when you originally create a given version of a potion, but you must use the same amount of vis with each new potion of this formula that you make when the previous one fails. If you reinvent the potion to take advantage of increased Art scores, you can choose not to use extra vis. Extra vis spent does not increase your Lab Total to determine if you can create a longevity potion in the first place.

You can make longevity potions for others, even for non-magi. To determine the ingredients for another person's potion, you and that character must spend one season of research and brewing. Your Lab Total (based on Intéllego Corpus), plus aura, must equal 30+. Otherwise, you cannot determine what ingredients need to go into the potion. If your score is 30+, you can make the potion and must invest one pawn of vis per five years of the character's current age. A longevity potion made for another magus functions just as if made for you (–1 to aging rolls for every 5 points of Lab Total). Non-magical people, however, are not as resilient as magi. The potion you create for a mundane therefore only subtracts one from the character's aging rolls for every 10 full points in your Lab Total.

Laboratory Texts

When you instill a power into an enchanted item or create a batch of potions, your work is not forgotten as soon as the enchantment is complete. You create a laboratory text to record your work, and you can use the lab text to help you recreate your work. Lab texts can record the enchantment of devices, the brewing of potions, and the creation of longevity potions. Because of the inflexible, complex nature of enchantments, however, a lab text is not as useful as a spell written out in full. While a written spell aids you in learning a spell and maybe creating other spells with similar effects, a lab text only allows you to duplicate the results of a previous laboratory enterprise.

You should keep a record of your magus's life in the laboratory, so you know what sorts of lab texts you have access to. You must record your Magic Theory score at the time the lab work was done, all the information about the types and amounts of vis used in creating the potion or device, the effects you created or modified, and all game modifiers involved in each step of the creation process. Your magus is assumed to have created lab texts every time he did work in the lab.

In general, a lab text provides a bonus equal to your score in Magic Theory on any further projects you attempt that are of the same type and that produce the same effect as the original. This Magic Theory bonus is equal to your Magic Theory score at the writing of the lab text, not your score when the text is referred to again. If the enchantment recorded in the text is within your Magic Theory specialty, add 1 to the score of the lab text.

If you have a lab text describing how to instill an effect into an item, you get a flat bonus to your Lab Total when instilling that same effect into the same type of item (that is, of the same category on "Form and Effect Bonuses Table"). If you have a lab text describing how to create a batch of potions, you get a bonus to your Lab Total when creating a batch of potions with the same powers. Lab texts that detail longevity potions also give a bonus to the magus's Lab Total, making more recent potions more potent and more helpful to resisting aging. However, a lab text for longevity potions is only useful when recreating a previous batch of potions, though it is still valid if you have to add more vis to the new potion based on your increased age. If you're creating a new

potion to take advantage of increased Art scores, previous lab texts are useless because you are creating a whole new formula.

If you create a longevity potion and make a lab text of it, that text is only of use to you. Longevity potions are too personalized for their lab texts to be used for the potions of others. However, if you're creating a longevity potion for another and make a lab text of your work, you can refer to that text when making more potions of the same formula for that individual.

When using a lab text, basic elements of the original project can't change. The type of enchantment (that is, invested or lesser) must remain the same. The form and material of the magic item must remain the same (that is, form and effect bonuses given by the "Form and Effect Bonuses Table" must not change), and if the original power affected the device itself, then so must the duplicated power.

If any vis was used to increase Lab Total when making the original batch of potions or invested power, you must use the same type and amount of vis when using the lab text, but you still gain +5 to your Lab Total per pawn of vis used for that purpose. If you do not use the same vis, you gain no benefit from the lab text.

You can use the lab texts of another magus to reproduce his creations. You gain the bonus of his Magic Theory score at the time he wrote the text. However, reproducing the project of another magus with the aid of another magus's lab text is useless unless your Magic Theory is higher than the Magic Theory of the magus who created the original lab text. When you reproduce another magus's work by referring to his lab text, you create your own lab text. If you do the same project again in the future, you can use either your own lab text, or use the other magus's lab text, not both.

Translating Laboratory Texts

A magus's lab texts, like notes for spells, are not generally found in a format suitable for others to use. For others to read your notes, you must make a legible copy. You can translate lab texts for a number of projects equal to your Scribe Latin score per season.

In order to use the lab texts of another magus, you must decode that magus's personal writing style and then translate his notes into a form you can use. The whole process takes a season, at the end of which you have the notes for one of the magus's lab projects—his notes on making a certain potion, or investing a certain device. The rules for decoding and translating lab notes are the same for those of spell notes (see "Translating Spells," page 82).

Investigating Enchantments

If you wish to determine the powers of someone else's enchantment, you must investigate it in your lab. You inspect the item's physical construction, investigate the Form and Technique with Intéllego magics, and test to see how the enchantment responds to other magics. All of this indicates how the item was created, what its powers are, and how to unleash them.

You discover the powers in an enchanted device in order from weakest to strongest, that is, from the power of the lowest effect level to that of the highest. (A device's function as a talisman is treated as a level 20 power.) When you investigate an enchantment for the first time, you spend a season, add a stress die to your Intéllego Vim Lab Total, add in your aura, and compare the result to the level of the weakest power in the enchantment. If you succeed in your roll to find the weakest power, you may roll again in that same season to identify the power immediately above it in strength. For example, if a device has three powers of level 10, 20, and 30 and you rolled a Lab Total of 25, you do not automatically find the first two powers. As your rolled Lab Total is over 10 (the level of the first power), you find the first power and may roll again in the season to find the second power (level 20), and the third power if you discover the second. Note that the level of a power in an enchanted device includes any effect modifications that apply to the power (see "Invested Devices," page 85).

As long as you succeed in finding powers, you keep rolling to find more in that season. If you roll and find nothing, it either means that there are no more powers in the enchantment or that you did not roll high enough to find the next one. Only the storyguide knows for certain. In either case, you can keep trying as long as you want, but each failure to discover a power ends the rolls for that season, and you can do nothing else that season.

If you botch an investigation roll, many results can arise, and the storyguide makes the final decision based on the situation. You could misinterpret a power, thinking it does something different from its actual function. You could misread the triggering action of a power, making it useless to you. Or you could somehow disturb the enchanted item, setting off its powers. If you survive an investigation botch, your season ends there. However, you may approach the device again next season to properly identify the power that confounded you.

Magi sometimes use the *Watching Ward* (see page 160) to guard their enchanted devices. The spell held in waiting is often released on anyone who magically examines the

item. The *Watching Ward* is not invested into the device, but cast on it for protection. You therefore cannot detect a *Watching Ward* in your preliminary investigations of an item. If you do not cast a spell to detect a *Watching Ward*, discovering it often means tripping it. Beware.

Arcane Experimentation

The preceding enchantment rules assume that you are being careful with your laboratory work and staying safely within the bounds of what you know how to do. If you wish, however, you can test your limits and experiment with new and possibly dangerous techniques. You can experiment when inventing a spell, creating any magical enchantment (device or familiar), creating a potion, or investigating an enchantment. In any case, you have the chance to perform feats that are normally beyond your capabilities, but you also run the risk of failing utterly, perhaps dangerously.

The Experimental Premise

At the beginning of each season, consider the project you're working on and decide whether you want to experiment on it. If you do experiment, add a simple die roll to your Lab Total. This bonus represents the fruits of the risks you take. However, you must also roll a stress die on the "Extraordinary Results Chart" for each season that the project involves. If you experiment over multiple seasons, inventing the same spell or instilling the same power in a device, the chart results for each season accumulate and apply to the whole project. For example, if it takes two seasons to invest a power into your staff, you have to make a roll on the chart each season. Both results affect the staff or the power you're investing into it.

Exceptional Risk

You may choose to push your limits even further, adding from +1 to +3 (your choice) to the die roll; this bonus is called your risk modifier. When you do this, you must add the risk modifier to all your rolls on the "Extraordinary Results Chart," and you get a number of extra botch dice on your rolls equal to your bonus.

Extraordinary Results

Some of the results listed on the "Extraordinary Result Chart" require some interpretation. When interpreting these results, consider the magus's sigil, specialties, and weaknesses. Also take into account the type of spell or power being worked on, and the Laws of Magic. The more aspects of magic that you bring together, the more interesting the result is.

When referring to the "Extraordinary Results Chart," roll a stress die, adding your risk modifier (if any). If you roll a 0, roll one botch die, plus a number of botch dice equal to your risk modifier. You also get one additional botch die for each point in your magic aura.

Inventing a Spell by Experimentation

Points from the simple die, added to your Lab Total, might let you finish a spell sooner, or even invent a spell that is otherwise beyond your capacity. If your spell comes out flawed or difficult to cast because of your roll on the "Extraordinary Results Chart," you have two choices: live with the anomaly, or reinvent the spell. If you reinvent it, use the normal spell invention rules. However, you gain your Magic Theory score (your score at the time of your experiment) as a bonus to your roll to accomplish the invention, having learned something from your nearly successful experiment. Thus, your Magic Theory score is applied twice to your reinventing Lab Total. The reinvention process must occur in another season.

If even with the added simple die your Lab Total is still lower than the spell's level, you cannot invent the spell, and must still make a roll on the "Extraordinary Results Chart." Even though your experiment fails, it can still blow up in your face. Having failed to invent the spell, you may try again next season, and may experiment again.

Invested Devices Created by Experimentation

Even with the added bonus of a simple die, your Lab Total may not meet the level of the effect you're investing. In that case, you lose all the vis involved and must still roll on the "Extraordinary Effects Chart." You may try again next season, though, and may experiment again.

If your Lab Total is high enough to invest an effect, but the effect turns out to be flawed (as determined by a roll on the chart), it still "takes up space" in your device, just like a normal effect. Even if you can get the flawed effect out of your device, it still denies you the points of vis it "occupied" in the item. Thus, if you risk experimentation and make a mistake, you can permanently limit the effectiveness of your magical item.

Extraordinary Results Chart

Roll	Result
Botch	Disaster
0-3	Complete failure
4-5	No benefit
6-7	No extraordinary effects
8	Side effect
9	Special or story event
10	Discovery
11	Modified effect
12+	Roll twice more on this chart.

Disaster: You fail miserably. Roll a simple die + risk modifier – Perception, and compare to the following chart.

Roll	Result
0 or less	You spot the disaster before it occurs. Your season is still wasted; see Complete Failure.
1-2	Your creation is destroyed.
3-4	Your creation is destroyed, and so is some other valuable item that you keep in your laboratory.
5-6	Explosion! You lab equipment is ruined, and you must roll a simple die for each valuble possession you keep in your lab. On a 0, it is destroyed. You take an amount of damage equal to a simple die + the level of the spell or effect you were working on.
7-8	Your experiment backfires in such a way that the entire convenant is threatened, either through fire, the summoning of a major threat, or some other calamity the storyguide makes up.
9-10	You enter Wizard's Twilight. Add the magnitude of the spell or power you were working with to the local aura to determine the strength of the supernatural power you must control.
11+	Roll twice more on this chart.

Complete Failure: You get nothing from your efforts, and your season is wasted. If you were working on a familiar or enchanted item, roll a simple die. On a 0, it is destroyed.

No Benefit: Your experimentation produces no results. You lose the benefit of the extra die and risk modifier—recalculate your Lab Total without those modifiers. If your new Lab Total is to low to succeed in the project, it must be abandoned.

No Extraordinary Effects: Your experiment works without producing any unintended effects.

Side Effect: Your magical creation acquires a side effect. Roll a simple die, and work out the specifics with the storyguide.

Roll	Result
1	Your sigil is exagerrated to many times its normal strength, becoming a significant portion of the effect.
2-3	The effect has a minor flaw. For example, a spell that allows you to communicate with animals causes you to retain some of the animal's speech patterns for a time after the spell ends.
4-5	The spell has a minor side effect. For example, a spell that controls an animal causes grass to grow under its feet.
6	The spell has a minor side benefit. For example, a wind spell has a pleasant smell and makes flying insects uncomfortable.
7	The spell has a major flaw. For example, a healing spell causes its targets great pain.
8	The spell has a major side effect. For example, a plant control spell attracts all birds in 100 paces.
9	The spell has a major side benefit. For example, a spell that transforms you into a wolf also lets you speak to all beasts while a wolf.
10	The spell has a fatal flaw. For example, an invisibility spell makes you glow.

Special or Story Event: Either some effect not covered elsewhere occurs, or, at the storyguide's option, an event unfolds as a result of your work which involves the entire covenant.

Discovery: Roll a simple die and add your risk modifier.

Roll	Result
1-4	You gain three experience points in Magic Theory.
5-6	You gain three experience points in some Arcane Ability or Mental Skill related to the experiment.
7-8	You gain three experience points in one of the Arts used in the experiment.
9	You gain enough experience points to bring one of the Arts used in the experiment to the next level (or three experience points, whichever is greater).
10+	Roll twice, and reroll this result if it is generated again.

Modified Effect: Roll a simple die and add your risk modifier. If you were investigating a magic item, you have changed one or more of its powers.

Roll	Result
1-3	The spell or effects is reduced in range, duration, target, or potency.
4-6	The spell or effect's range, duration, target, or potency is increased.
7-8	The use of the spell or effect is restricted. For example, it fails to work in certain circumstances, like when it is raining.
9-10	The actual effect of your experiment is modified. For example, a spell like *Curse of Circe* (page 125) turns the target into a goat instead of a pig.
11+	The actual effect of your experiment is changed completely, save that the relevant Technique and Form remain unchanged, and the level remains similiar.

Enchanting a Familiar by Experimentation

When enchanting a familiar (see "Familiars," page 94), you add the simple die to the strength of the bond you create, thus increasing both the number of points from which you purchase ratings in the cords and the number of levels of powers exchanged. Any results from the "Extraordinary Results Chart" are applied to all the powers you grant and all that you receive. The troupe may choose to have you roll separately on the chart for each power exchanged, or may apply the results of a single roll to all powers exchanged. Powers that are gained but altered by the chart cannot be changed or revoked.

Inventing Potions by Experimentation

Even with the help of experimentation, your Lab Total may not exceed the level of the spell being invested into a potion. In that case, you fail to produce the potion, lose any vis used, waste a season, and must still roll on the "Extraordinary Results Chart."

If the potion's invention succeeds but comes out flawed according to your roll on the chart, you may attempt to create the potion again by normal means another season. Your Magic Theory score (that at the time of your experiment) is used as a bonus to your attempt to reinvent the potion, as you have learned from your nearly successful experiment. Thus, your Magic Theory is applied twice to your Lab Total for reinventing the potion.

You may also experiment on longevity potions, adding the simple die to your Lab Total. This bonus increases the potency of your potion, giving you greater resilience against the affects of aging. If your potion is flawed by a roll on the "Extraordinary Results Chart," you may recreate your potion next season and add your Magic Theory score as a bonus to your Lab Total for that potion (thus Magic Theory is applied twice to Lab Total).

Investigating an Enchanted Item by Experimentation

The simple die is added to every roll made to discover an item's invested powers. If you cannot bring your Lab Total high enough to discover an item's powers, you still have to roll on the "Extraordinary Results Chart," though.

When investigating an enchanted item by experimenting on it, you take risks not normally taken, and may damage or destroy the magic item in the process. Any results from the chart indicating damage or changes to the project you are working on are applied to the magic item or one of its powers. It's possible, though, that a magic item's own protections can preserve it from the dangers of your experiments. If the level of an item's protecting power (like Magic Resistance or an appropriate spell) exceeds your Lab Total (including any bonus for experimentation), the item resists any damaging effects rolled on the chart.

The Laboratory in Play

Laboratory activities take up most of your life as a magus, so you should take some care in deciding both your individual laboratory activities and your attitude towards your laboratory and your creations. Your laboratory itself is an important reflection of your personality, as it is where you spend much of your time. Take the time to think about what your sanctum looks like and what's in it. Does it bear protective spells? Where do you sleep? What do you have in your lab, and where do you keep it? Do you hide your most prized possessions? Is your laboratory clean and well kept, or a disorganized mess where no one but you can find anything? Answering such questions helps you define your magus, and is usually fun to boot.

Multiple Laboratory Activities

Sometimes you may wish to perform laboratory activities that, though rewarding, are well within your capabilities and do not each require an entire season of effort. In this case, you may choose to perform multiple activities within the same season, splitting your time among them all. All the activities you perform in a season must be of the same type (learning spells, instilling powers in an invested device, creating potions) and must use the same Technique and Form. To perform multiple activities, simply add up the levels of all activities performed and apply your Lab Total to the total of the levels.

If you perform arcane experimentation, you add a single simple die + risk modifier to your Lab Total, but any results rolled on the "Extraordinary Results Chart" apply to all activities performed in the season.

Help in the Lab

Though the Code of Hermes provides protection for magi who meet on neutral grounds, the sanctum of a magus (laboratory and living quarters) is a special place in which magi hold their greatest treasures and deepest secrets. Thus, the Code of Hermes allows for magi to exact any toll on magi who trespass within their sancta. Because one magus foregoes protection of the Code when in the laboratory

sanctum of another, very few magi ever cooperate in laboratory work.

Nevertheless, there are times when magi receive help in their laboratory work, either from trusting magi or from apprentices. Anyone who has the Gift, Hermetic training (a Magic Theory score), and a positive Intelligence may help you to study Arts or Magic Theory from vis, or to perform any activity that uses your Magic Theory. If you are being helped to perform some activity that uses your Magic Theory, you add the helper's Magic Theory + Intelligence to your Lab Total for the season. If you are studying from vis, you add +1 to your studying roll for the season. If the assistant has some appropriate Virtue, like Inventive Genius, that Virtue affects the primary researcher's efforts, adding to his scores and rolls in the lab.

Thus, when two magi cooperate, one must always be the primary researcher and one must be the assistant. Even if magi are not in danger of attack from one another, very few are willing to spend a season in the role of lab assistant: the Hermetic social implications are unconscionable.

You may not normally have more than one helper in the lab, as it is difficult to coordinate several helpers with you and with each other. However, if people are exceptionally well-organized and cooperative, more can work together, each helper adding his Magic Theory and Intelligence scores to the primary researcher's scores. The total number of assistants that the primary researcher can make use of in one season is limited to his Leadership score (though he can always have at least one).

Lab assistants do not gain anything from the experience (that is, they do not gain experience in any Arts studied, nor do they learn newly researched spells).

Distractions from Studies

The rules for what a magus can do in a season assume that the season is uninterrupted. Sometimes, however, magi take time away from their labs to travel and explore, and this lost time makes itself felt in their lab performance.

You may miss up to ten days from any laboratory activity, and make up the time by working harder during the remainder of the season. There is no penalty for this. However, your Lab Total is reduced by 1 for each day over ten that you miss, or, if you are studying, the Quality of the source you are studying from counts as though it were one level lower for every two days over ten that you miss.

If the procedure you are performing requires a full season, such as performing multiple tasks of the same kind, any interruption of more than ten days ruins the procedure, and any vis you have expended in the season is lost.

Familiars

Protective of their secrets and suspicious of any who might hold power over them, magi are notoriously distant from other people. They can find some companionship with apprentices, but the master-apprentice bond atrophies after the apprentice becomes a magus, and sometimes former master and former apprentice become rivals. For longer-lasting and deeper companionship, many magi turn to familiars.

A familiar is a beast that a magus befriends and then magically bonds with, instilling the beast with magical powers in the process and then using magic to merge its powers and abilities with his own. Though a familiar is very close to the magus who creates it, it always has its own will, and is not under the control of the magus. The familiar is the closest friend and ally a magus will ever have . . . but even friends fight occasionally.

Finding and Befriending an Animal

The first step in getting a familiar is finding an animal with inherent magic. With inherent magic, the beast is likely to have a Magic Might score, which may be assigned based on comparable scores of other magical creatures. The means of finding such a creature are ultimately left to the storyguide to determine. Wandering at random in search of a magical creature is usually profitless—magi generally follow rumors to the locations of the familiars they want. Some receive visions of animals that are somehow "meant" for them.

Once found, the animal must be befriended. You must genuinely admire or even love the animal in question, and it must trust you freely, under no coercion, magical or mundane. The animal can sense something of your nature when you are in close contact. If your natures clash, it rejects you. The need for mutual admiration between magus and familiar is why air magi, for example, often take birds as familiars, and why you can often tell something about magi by the familiars they have chosen and that have chosen them.

Enchanting the Familiar

Once you and the familiar accept each other, you take the animal to your laboratory and begin a year-long series of enchantments. Any serious distractions from these enchantments ruins them and forces you to start over from the beginning. Enchanting a familiar is different from other enchantments. The bond between you and your familiar causes changes to you both, and you do not have full control over how the enchantment affects you. Your troupe and storyguide determine how you are affected throughout the enchantment, though you do have control over the changes your familiar undergoes.

The First Season

Opening the Enchantment

The first season of the year-long enchantment is spent attuning the animal's magic to your own. It requires a number of pawns of Vim vis equal to (12 + the creature's size). You also need to have an Animál score of 10 or better to perfect this harmonization.

During this season, the animal often undergoes physical changes, such as a change in hue, shape of limbs, or texture of skin. It also learns rudimentary speech that you, at least, can understand. It may develop a speech trait to match one of yours, and it may acquire Personality Traits that match yours.

Similarly, you may take on some habits and minor physical and mental characteristics of the animal. For example, a magus with a crow familiar might wipe his face on his shoulder in emulation of the bird's feather-preening. You may wish to take a positive score in a Personality Trait that matches the type of animal you are enchanting (for example, "Raven +2").

The Second Season

Strength of the Bond

In the second season the bond is secured. At this time you calculate your bond score, which is equal to your Animál + Mentem + Intéllego – the animal's Magic Resistance and Size. You may also add any applicable affinities you have. Your bond score is the total used to purchase cord scores, which are discussed in the following section. It is also used to purchase bond qualities (which are similar in concept to Virtues and Flaws) between magus and familiar, which manifest during the third season of the bonding process.

Forging the Three Cords

Part of the second season's bonding involves forging three mystic cords that connect you and the familiar. A golden cord connects your magical abilities, a silver cord connects your minds, and a bronze cord connects your bodies. These cords may be seen by someone with the Second Sight Virtue, but they are otherwise imperceptible.

The strength of each of these cords is rated from 0 to +3. To determine all the cords' ratings, divide the points of your bond score among them however you choose and then use the points allocated to each to buy cord scores. A cord strength of 0 costs nothing, a strength of +1 requires 5 points, a score of +2 requires 15 points, and a score of +3 requires 30 points. The total cost of the cords you buy cannot exceed your bond score.

Each cord has a varying effect (described below) depending on how well it is forged. Regardless of the strength, however, effects apply only when the familiar is within 100 paces of you. On the positive side, these benefits also apply to the familiar.

The Golden Cord: The familiar helps you avoid magical errors, letting you roll fewer botch rolls when using magic. Your golden cord score is the number subtracted from the number of botch rolls you would normally make (though you must always roll at least one).

The Silver Cord: You can apply your silver cord score as a bonus to all rolls that involve Personality Traits, to natural resistance rolls against mental magic, and to rolls to protect you from a natural mental influence like intimidation or verbal trickery. In addition, if your mind is ever overcome by another force your familiar may be able to free you. To be successful, it must roll 9+ on a stress die with the silver cord score as its bonus (one attempt per day). If the roll botches, the animal's mind is overcome along with yours.

The Bronze Cord: You can apply your bronze cord score as a bonus to Soak rolls, to healing rolls, and to rolls to withstand deprivation (such as to holding your breath or resisting sleepiness). It does not help you withstand Fatigue.

The Third Season

Tempering the Bond

In the third season, you strengthen the bond between you and your familiar by evoking certain magical powers through the bond. These are abilities you and your familiar manifest together. You choose what qualities you wish to evoke. See "Bond Qualities," below, for the powers you may choose from. You and the storyguide then decide how those particular qualities affect you and your familiar.

You have a number of points equal to your full bond score to buy bond qualities. Negative bond qualities provide you with additional points for purchasing positive bond qualities, just like Flaws provide extra points for Virtue purchase.

Almost all bond qualities affect both you and your familiar in some related way; they characterize your bond. By choosing bond qualities you are determining how the physical, mental, and magical qualities of each of you affect the other. In addition, almost all bond qualities are accompanied by the exchange of some minor physical, mental, or (rarely) magical quirk or habit related to a particular bond characteristic. For example, if you choose a bond characteristic that increases your awareness of each other, then you might each gain some minor habit linked to each other's special sensory strengths: for example, a magus with a dog familiar may sniff people when he first meets them, whereas the dog scrutinizes the text of signs and book covers.

You and the storyguide must agree on all changes that you and a familiar undergo during the formation of the bond. There are several factors you can consider to choose these changes. Perhaps your magic Arts indicate the type of powers the familiar receives. Perhaps the qualities you receive from your familiar are based on the beast's abilities, either natural abilities, such as a cat's ability to see in the dark, or on any natural magical Powers the beast may have possessed before it became your familiar.

See "Bond Qualities" for powers you and your familiar may share. The qualities listed can be considered guidelines, and you may create any new bond quality you like, provided it works similarly to those shown and you get the storyguide's approval. Some tales tell of magi who invest familiars with superior powers and abilities by actually reducing their own powers and abilities. However, the nature of the bond between familiar and magus requires that the magus gain something in return, though the boon gained to offset a given loss of ability may be subtle.

The Fourth Season

Closing the Enchantment

In the fourth season of the familiar's enchantment, you simultaneously complete the enchantment and close it so that it cannot be dispelled, which takes another three pawns of Vim vis. From then on, you have a familiar, independent but loyal. At this point, determine the remaining statistics for your familiar.

Bond Qualities

You may never take the same quality more than once, unless the description says you can. If a quality is noted as "ranged," it applies when magus and familiar are within 100 paces of each other unless the specific quality states otherwise. You may not take bond qualities that are incompatible or that overlap in their scope. The storyguide has final judgment on which bond qualities can be taken together.

+5 Bond Qualities

Attunement: You may attune one of your familiar's natural magical powers to Hermetic magic. You must do this for all your familiar's natural magical powers (5 points each time) before you can choose any other bond qualities.

Awareness: Ranged. Each of you always knows where the other is, in terms of both direction and approximate distance. You each gain one habit or quirk from the other related to your particular sensory strengths (see "Tempering the Bond").

Exchange Virtues: Your familiar gains one of your Virtues, and you gain a Virtue related to one of the familiar's natural abilities, or to one of the natural magical Powers that it had before becoming your familiar. Note that you do not lose the Virtue that you exchanged for another.

Extended Bond: The powers of your bond, including the powers of the three cords and all ranged bond qualities, work when the two of you are within one mile of each other, not just within 100 paces.

Linked Targets: Ranged. Whenever either of you is affected by magic, either beneficial or hostile, the other is fully affected as well.

Material Bond: Your familiar gains +1 in a physical Characteristic (Strength, Stamina, Presence, Dexterity, Quickness) that you have that is higher than your familiar's, and you gain +1 in a physical Characteristic that your familiar has that is higher than yours. You choose the Characteristics to be exchanged. If you cannot each contribute a Characteristic to the other (for instance, because all your familiar's Characteristics are lower than yours), you cannot take this bond quality. You can take this quality multiple times, but your Characteristic scores may be raised to no higher than +7 in this manner. Along with this bond quality, you each gain some physical appearance trait of the other.

Mental Bond: Your familiar gains +1 in a nonphysical Characteristic (Intelligence, Perception, Communication) that you have that is higher than your familiar's, and you gain +1 in a nonphysical Characteristic that your familiar has that is higher than yours.

You choose the Characteristics to be exchanged. If you cannot each contribute a Characteristic to the other (for instance, because all your familiar's Characteristics are lower than yours), you cannot take this bond quality. You can take this quality multiple times, but your Characteristic scores may be raised to no higher than +7 in this manner. Along with this bond quality, you each gain some mental trait, habit, or Personality Trait of the other.

Primary Power: Your familiar gains a new magical power related to your strongest magical Art, and you gain 2 levels in the magical Art most closely related to the familiar's strongest natural magical power (or its strongest natural ability if it has no natural magical powers). If the power the familiar gains affects the familiar only, it must be equivalent to a spell of level 10 or less, and it will cost the familiar 2 points of Magic Might to use; if the power allows the familiar to affect other things, it must be equivalent to a spell of level 10 or less, and it will cost the familiar 3 points of Magic Might to use. If the familiar has no Magic Might score, it can use the above powers three times a day and twice per day, respectively.

Shared Ability: You each either gain one Ability that the other possesses and gain it at the same score, or increase to that of the other's score a score in an Ability you already possess. Thus, one of you could gain a new Ability and the other increase one, each of you could increase a separate Ability that you both share at different scores, or both of you could gain a new Ability. You may take this bond quality more than once, each time sharing and/or increasing new Abilities. You each also gain one habit of the other, related somehow to the Ability score gained.

Shared Languages: Your familiar's speech becomes intelligible to people other than you (but is still poor). Your familiar only knows how to speak Latin or your native language—your choice. Likewise, you may speak with beasts of the same species as your familiar (for example, wolves, ravens, moles, deer). You each also gain some speech habit of the other.

Shared Protection: Ranged. The two of you are protected by each other's Magic Resistance, both getting the better of the two protections. Your familiar does not control your Parma Magica, but receives its benefits whenever you activate the defense. You each also gain a defensive habit of the other. This habit has no rule implications; it's just a tendency, like an instinct to immediately seek out shelter.

Sympathetic Emotions: When either of you feels an emotion, the other feels it too. Whenever one of you makes a Personality Trait roll the other gains the benefits or suffers the same effects of the Trait. Your familiar gains 1 Confidence point and you gain your familiar's strongest Personality Trait at the same level it has.

+10 Bond Qualities

Mental Communication: Ranged. The two of you may communicate mentally with each other at will, sharing thoughts, images, and simple emotions. You each gain a Personality Trait of the other.

Secondary Power: Your familiar gains a new magical power related to any magical Art you wish, and you gain 4 levels in a magical Art closely related to one of the familiar's natural abilities or natural magical powers. If the power the familiar gains affects the familiar only, it must be equivalent to a spell of level 15 or less, and it will cost the familiar 1 point of Magic Might to use; if the power allows the familiar to affect other things, it must be equivalent to a spell of level 15 or less, and it will cost the familiar 2 points of Magic Might to use. If the familiar has no Magic Might score, the above powers it gains can be used four times a day or three times a day, respectively.

Shared Senses: Ranged. Each of you can use any one of the other's senses by making a Perception + Concentration simple roll of 9+, but you cannot both use this ability simultaneously. The one of you using the sense of the other cannot perceive his surroundings with the sense being borrowed, as it is being overridden. Anything that breaks the concentration of the one of you using this ability ends the ability's use. You each also gain some habit of the other, related to the other's particular sensory strengths (see "Tempering the Bond").

Shared Speech: Your familiar's speech becomes as good as human speech, completely clear and intelligible to people other than you. Your familiar knows all the human languages that you do. You may speak with all beasts that share the same general habitat (land, air, water, or underground) as your familiar. You each also gain a strong speech habit of the other, or your voices change completely.

Transfer Fatigue: Ranged. You may each take a Fatigue level for the other. The one that transfers the Fatigue level may not use this ability again until the recipient recovers his Fatigue level, though the recipient may use this ability at a later time to transfer a Fatigue level in the other direction. If transfer of the Fatigue level would knock the recipient unconscious, the transfer fails. You each also gain some sleeping habit of the other.

Unlimited Bond: The powers of your bond, including the powers of the three cords and all ranged bond qualities, work at any range.

+15 Bond Qualities

Shapechange: Your familiar can shapechange into human form, and with an Intelligence + Concentration roll of 9+, you can shapechange into the form of the familiar's species. The familiar must expend 5 points of Magic Might to change, and you must expend a Fatigue level. (If your familiar has no Magic Might score, it must also expend a Fatigue level to change shape.) For each hour shapechanged, one who is shapechanged must make a Fatigue roll against an ease factor of 9. If the roll fails, he loses a Fatigue level and resumes normal form. One rendered unconscious, for whatever reason, the shapechanged individual resumes normal form. You each also gain one physical peculiarity of the other, which is very noticeable.

Shared Magic: Ranged. Your familiar gains a limited ability to use magic in your strongest Art, and you gain a limited ability to use one of the familiar's natural abilities or natural magical Powers. Your familiar may cast level 5 spontaneous spells related to your strongest Art, at the cost of 1 point of Magic Might each (or at the cost of a Fatigue level if the animal has no Magic Might score). You may, with an Intelligence + Concentration roll of 9+, use a specified power or natural ability of the familiar, at the cost of one Fatigue level per use.

Transfer Wounds: Ranged. You may each mystically take a wound for the other. Calculate damage normally. The amount exceeding the Soak score of the one receiving it is sent to the other. The one that transfers a wound cannot use this ability again until the recipient permanently heals the damage sent (so the damage cannot be healed simply through a temporary spell), though the recipient may use this power at a later time to transfer a wound in the other direction. If transfer of a wound would kill the recipient, the transfer fails.

–5 Bond Qualities

Exchange Flaws: Your familiar gains one of your Flaws, and you gain a Flaw related to one of the familiar's natural or supernatural weaknesses.

Independence: Your familiar is unusually independent. It frequently acts of its own accord, even if you prefer otherwise, though you and your familiar always band together in times of need.

Limited Bond: The two of you gain most benefits of your bond only when you are close to each other. Any positive bond qualities marked as "ranged" are only in effect when the two of you are within 5 paces of each other. Negative bond qualities with a range still function within 100 paces.

Sympathetic Fatigue: Ranged. When either of the two of you is Fatigued, the other must make a stress Fatigue roll of 6+, or lose a Fatigue level (two levels on a botch). The two of you almost always sleep together.

Sympathetic Pain: Ranged. When either of the two of you is wounded or in pain, the other feels pain as well. For the round following that in which the original wound is inflicted, both of you suffer the wound penalty inflicted. If one of you is already at a lower Body level than the other, his lesser wounds have no effect on the other. You each also gain a muscular reflex action of the other, probably one associated with pain.

–10 Bond Qualities

At Odds: The two of you clash wills on a regular basis, bickering and arguing, occasionally to the point where you refuse to speak to each other. The two of you may purposefully work against each other in many cases, but you always join together fiercely in times of need (take a "Loyalty to Familiar +3" Personality Trait). Also, you each gain one debate tactic or other mental tactic of the other.

Tight Bond: The two of you gain most benefits of your bond only when you are touching. Any positive bond qualities marked as "ranged" are only in effect when you are touching. You each gain some physical skin trait of the other.

Sympathetic Wounds: Ranged. When either of you is wounded (that is, takes a Body level of damage), the other must make a Stamina + Size stress roll of 6+, or be wounded for the same amount. If you botch the roll, you suffer an additional Body level of damage. You each gain one of the other's instinctive fears (fear of spiders, snakes, fire, certain predators). Take a Flaw or Personality Trait of +3 in the appropriate fear.

The Familiar as a Character

Your familiar retains any of the natural abilities it had before it became your familiar, but you must be sure you attuned all of its magical powers to Hermetic magic. If you don't have enough points to attune all your familiar's magical Powers, those unaccounted for are lost when the animal undergoes the closing ritual.

Your familiar's Intelligence is now only one point lower than yours (assuming it had animal intelligence before). If the creature had higher than animal Intelligence before meeting you, it retains that Intelligence after becoming bound to you. However, even with one less Intelligence point than you, your familiar may be more intelligent than you in performing certain tasks, like predicting the weather without using magic.

Your familiar should have Personality Traits appropriate to its bestial ways, either selected by you or selected by whoever introduces the beast to the saga. Most familiars also have a quirk or two, such as a penchant for recalling irrelevant details or an obsessive delight in the color blue.

Your familiar's speech is only intelligible to you, unless you choose bond qualities that state otherwise.

The familiar uses your Forms or its own Magic Resistance, whichever is better, to resist spells. It can use a Parma Magica if you grant it one, but not in conjunction with its own Magic Resistance. You each are able to circumvent the other's Magic Resistance at will.

The Familiar in Play

You and your familiar will undoubtedly grow closer as the saga progresses, learning from each other and strengthening your common bond. Over the years, your familiar learns what you know, provided that you keep the familiar with you when you study and that you share your knowledge with it.

At any time during the saga, you may spend a season re-tempering your bond, which allows you to add new positive bond qualities if your total for determining your bond score has increased. The total that may be added is the difference between your new score and you old one. In no case may you increase the strength of the cords, however, and you may never change a bond quality that you have already established. Re-tempering the bond costs three Vim vis, as the bond is closed again.

At the end of any story, the storyguide may choose to award you a new bond quality (good or bad). This usually results if you and your familiar grew closer together during the story, often a result of your accomplishing some important goal through the use of your bond, or a result of having survived a hardship together. The storyguide may choose to give you one good bond quality and one bad bond quality that balance out each other.

Your familiar ages along with you, generally dying a few days before or several weeks after you. The sudden death of your familiar is a warning of immediate danger. Should you ever die while your familiar remains alive, your familiar will experience a shock that may kill it, and even if it lives, it is reduced to a pathetic, devastated condition ever after. Likewise, if you survive your familiar, you may feel a profound emptiness in your life that may last for months, or even years. Having a familiar is a personal, private thing, so only those more concerned with status than true companionship use their familiars as status symbols. You should hold the same level of protectivness for your familiar that you would for a spouse.

You can only have one familiar at a time. Your familiar will be with you for a long time, so make it interesting.

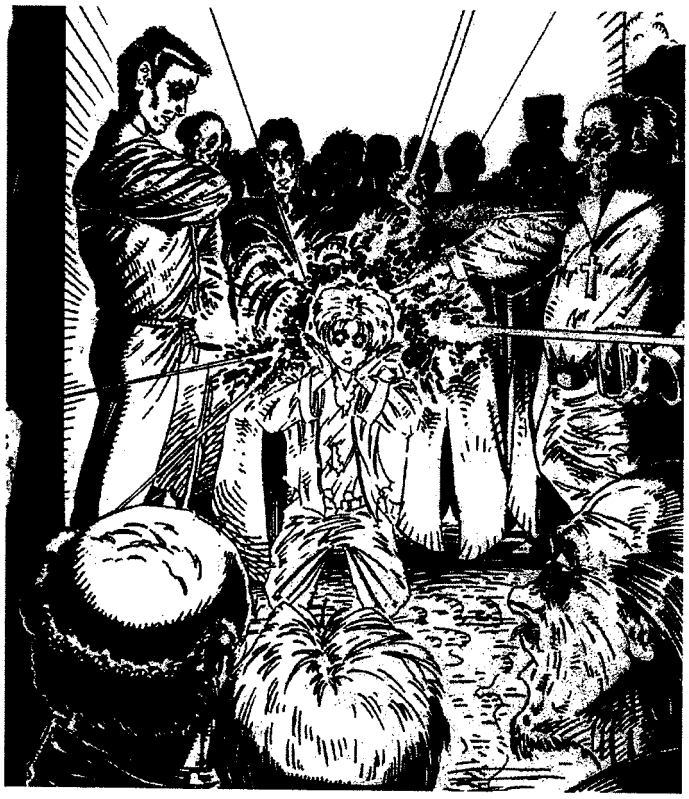
The Participation of Other Players

The storyguide plays an important role in the creation of your familiar. If your troupe has someone who acts as storyguide for laboratory activities, that person may act as storyguide while you are creating your familiar. However, you may wish to use the whole troupe as the acting storyguide during this process, both to get more creative input and to make the familiar more acceptable to your fellow players, who may find it a challenge to deal with such a strange addition to the company.

Because you and your familiar are so close, you may roleplay your familiar as an extension of your character. After all, you may have similar abilities and personality quirks. However, you may also have the storyguide or another player act as your familiar. This alternative assures that your familiar is at least distinct from you, and is advised if you and your familiar don't get along very well, such as might be the case with the Bond Quality "At Odds."

Apprentices

In your pursuit of the art of magic, you are likely to want an apprentice. Though the Code of Hermes requires that you devote a season a year to teaching your apprentice rather than doing research, the apprentice in turn is required to help you do your lab work. In addition, an apprentice provides you close human companionship and the chance to leave a living legacy when you die. Your apprentice will likely be the closest thing to a son or daughter that you, as a magus, will ever have.



Minimum Competence to Teach an Apprentice

You may only have an apprentice if you are competent enough to teach someone every magical Art. Without a score of at least 5 in each of the Arts, you are not familiar enough yourself with the Arts to initiate someone else in their use.

Finding Your Apprentice

Once you determine that you qualify to teach an apprentice, the next step is to find one. Among the common people there sometimes appear rare individuals with the Gift—those who have innate magical power. Only these individuals can become apprentices and eventually magi. Luckily for those magi who seek them, these people inevitably stand out from the crowd. They are almost invariably intelligent and curious, causing them to fit in poorly with the mass of ignorant, superstitious society. Also, most potential apprentices somehow attract supernatural attention to themselves. In many populations there is a youth who is prone to wandering alone at night, who is the subject of much town gossip, and who displays a precocious wit. Chances are that such a person is a potential apprentice.

Searching for an apprentice can lead to good storytelling and roleplaying possibilities, especially if the search is complicated by enemy forces or uncooperative members of the child's family. However, if you do not wish to make a story out of finding an apprentice, you may determine the results of the search with a die roll. For every season you spend searching for a potential apprentice, make a stress die and add your Perception. If the result is 6+, you find one. If you botch, you may think you've found a child fit to be an apprentice but are somehow duped, either by the child or by some power that replaces your child with its servant.

Your student should be between eight and seventeen years old at the beginning of apprenticeship (if you wish, roll a simple die + 7). Children younger than eight rarely have the discipline required for apprenticeship, and young adults older than seventeen are almost invariably set in their ways

to the point that they are no longer fit for Hermetic training.

Being taken away by a magus to parts unknown is always disturbing and frightening to a new apprentice, even to one excited or relieved to be free of a miserable living situation. Some children chosen for apprenticeship are kidnapped by their masters, some are coaxed away with promises of knowledge and power, while others are actually offered (or sold) to magi by families who cannot handle the youngsters' strange ways. Though most children chosen to be apprentices come willingly and freely, the Code of Hermes does not require that they do. Strictly speaking, magi are allowed to obtain apprentices in whatever manner they wish.

Training Your Apprentice

Once you have your apprentice, the training begins. Each year, according to the Peripheral Code of Hermes, an apprentice is guaranteed at least one season worth of training. If you do not provide this training, the apprentice is free to go to another magus, and you lose all that you have invested.

Use the rules in the Experience and Advancement section of the Storyguide chapter to train your apprentice, remembering that you must spend at least one season a year directly teaching. Keep in mind that you should try to impart a broad base of skills—refer to the house templates in the Character Creation chapter to give you an idea of what level of apprentice competence you should be shooting for.

You'll need to start with basic skills, like Scribe Latin, before your apprentice can even begin to learn more. Magic Theory is also important, not only for your apprentice, but for you—after all, the more he knows the better help he will be in the lab.

Of course, you don't have to do all of the teaching yourself. Your apprentice can study from books that you have, and you can certainly "farm out" your apprentice to others in the covenant to learn certain skills.

Fleshing Out Your Apprentice

The basic benefit that an apprentice provides you is the addition of his Intelligence and Magic Theory scores to your Lab Totals (see page 94). If all you want is a lab assistant, you only need to keep track of your apprentice's Intelligence and Magic Theory scores, and after fifteen years, your apprentice becomes a full magus and leaves your service.

However, if created as a full character, an apprentice can be developed as the saga progresses into both a very important companion to your magus and a valuable member of the covenant. To create your apprentice as a character, determine Characteristics, Virtues and Flaws, and Abilities for a character of young age. You will want to leave some Virtues and Flaws open for Hermetic Virtues and Flaws that become manifest as the apprenticeship continues. Choose Abilities that the character learned in his childhood. As the saga progresses, update the apprentice's Abilities, magical Arts, spells known, and other statistics as you train him, just as you would those of any other character.

The Value of an Apprentice

Aside from performing many tedious mundane tasks for you, such as cleaning up your lab, your apprentice helps you in the laboratory, adding his Magic Theory to your own. See page 94 for more details on how an apprentice can help you in the lab.

The Apprentice in Play

A fully developed apprentice makes a playable character. If you want to play an apprentice, keep in mind that you have no natural niche in the story. Grogs fight, companions provide skilled assistance, and magi have powerful spells. As an apprentice you are outclassed in all areas. Nevertheless, some stories are made exciting by an apprentice character or characters, as apprentices are interesting individuals, especially if there's no magus around to overshadow the apprentice's magic with his own.

When you are a magus and teacher, some of the best roleplaying opportunities for your apprentice arise when he is interacting with you. To encourage this, you may want to let another player roleplay your apprentice, or you may consider your apprentice a troupe character to be played by different members of the troupe at different times, much as a grog is.

The End of Apprenticeship

Normally, an apprentice leaves after fifteen years of service, though one can leave at any time with the master's permission, or after learning all fifteen magic Arts. In some traditions, an apprentice must undergo a battery of tests by a tribunal of magi before being officially recognized as a magus; this famous "apprentice's gauntlet" has come to be dreaded by many a student.

Chapter V
Spells

The Order of Hermes has collected and created hundreds of spells that have been passed down to apprentices and traded among magi for centuries. Those listed here are representative of the most useful, interesting, and exemplary of those spells—in no way are the spells listed here a definitive list of those available. Instead, they should be used as examples so that you may invent spells of your own. Many of these spells serve as good examples for creating other, similar spells. For instance, a spell to turn you into a wolf can be used as a model for a spell to turn you into another animal.

Spell Format

Each spell has several factors that describe it for game use. They are depicted in the diagram on this page and discussed below.

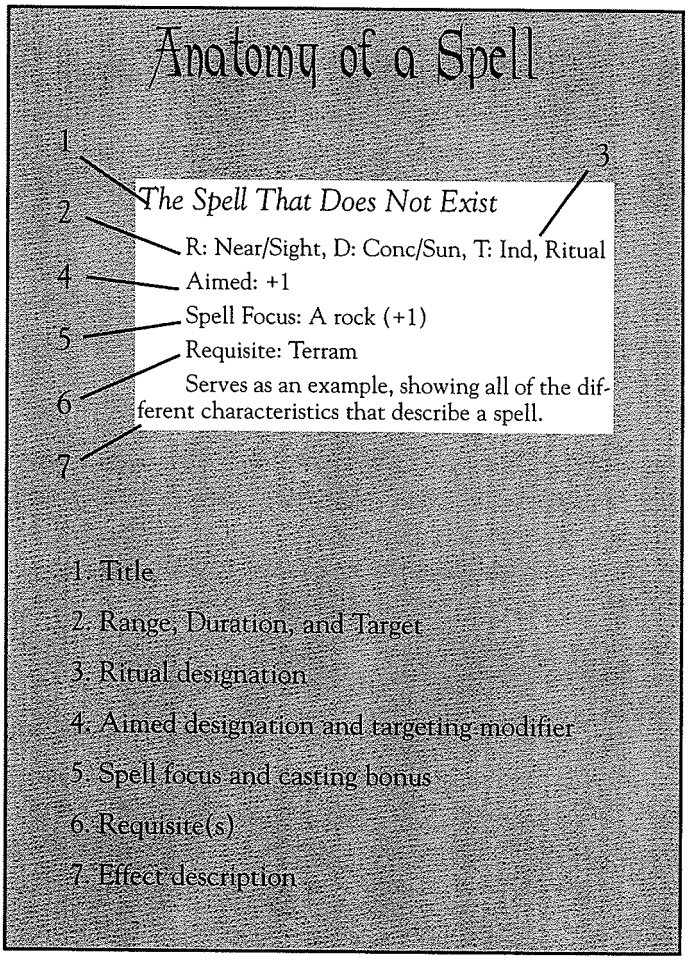
Technique and Form

The Technique and Form are listed in the heading the spell is found under. Spells are arranged first by their Forms, then by their Techniques, in alphabetical order. Following each Technique/Form heading are guidelines that will help you create your own spells, as well as help you determine the necessary level to cast a spontaneous spell. Furthermore, each combination of Technique and Form lists the default ranges, durations, and targets that characterize that combination.

Techniques and Forms are often abbreviated by the first two letters of each word; thus a MuTe spell is of Muto Technique and Terram Form. The level is often added after the abbreviation—thus *Flash of the Scarlet Flames* becomes CrIg 15.

Title

The titles given are the actual names of spells as known by Hermetic magi. When inventing new spells, try to give them creative names that will add color to the game. "Fireball" is not interesting; "Ball of Abysmal Flame" is—you get the idea.



Level

Most spells are assigned a level, which is usually a multiple of five. A 5th level spell is very weak, a 15th level spell is of moderate power, and a 30th level spell is quite powerful.

Some spells are General spells (abbreviated to Gen), which means that they may be learned at any level of difficulty—the higher the level, the more powerful the spell. You may even learn General spells at levels that are not multiples of 5.

The level at which you know a General level formulaic or ritual spell depends on where you obtained it. If you learned a General level spell that was designed for effectiveness at level 15, then that is the level at which you know it. You cannot produce effects that exceed level 15 effects with that spell unless you invent a version with a higher level or learn such a version from another source. General level spells are open-ended only in the sense that they may be learned at any level. They may not be used at a level higher (or lower) than that which is known.

Ranges, Durations, Targets

The range, duration, and target of a spell determine what it can affect. The range governs how far the target can be from the magus, the duration determines how long the target will be affected, and the target describes what the spell can affect. Each parameter has a number of possible ratings, which can be arranged in order from least difficult to produce to most difficult to produce. This is done in the chart below. Parameters which are listed together below but are separated by a slash (like Touch/Eye) represent different actual ranges that share the same level of difficulty. They are not interchangeable, simply equivalent.

In the spell descriptions, two ranges, durations, or targets separated by a slash are commonly listed for spells. The first range or durations is the one that is normally used, while the second (or "boosted") one is the range or duration that is used if vis is expended when the spell is cast. See "Using Raw Vis" on page 77.

Each category of range, duration, and target is described below.

Ranges

Personal: The effect of the spell is centered on the casting magus. The amount affected depends on the effect of the spell.

Touch/Eye: Touch: The magus or anything he touches, whether a person or thing. Eye: The magus may target any person or creature that he has established eye contact with. (Touch and Eye are the same "level" of range.)

Reach: Anything that the magus could touch (but is not necessarily touching) without moving substantially. Anything within roughly two paces.

Near: Anything within fifteen paces of the magus.

Far: Anything within a hundred paces of the magus.

Sight: Anything that the magus can see. If the magus is standing on the highest point for miles, this range can be immense.

Arcane Connection: Anything that the magus has an arcane connection to. Distance is immaterial unless the storyguide chooses to impose some limit. Such limits are usually provided in the example spells. Note that while Arcane Connection is a range, it is different from a physical item that is an arcane connection. This distinction is important, because some spells require that the caster have an arcane connection, but the spell must be cast as some range other than Arcane Connection.

Ranges (from low to high)	**Durations** (from low to high)	**Targets** (from low to high)
• Personal	• Momentary	• Small
• Touch/Eye	• Concentration/Diameter	• Individual
• Reach	• Sun	• Group/Room
• Near	• Moon/Ring	• Circle/Structure
• Far	• Season	• Boundary
• Sight	• Year	• Sight
• Arcane Connection	• Perm/Inst	

Durations

Momentary: The spell lasts but a moment and then dissipates. Any effect that it has remains, however. This is the normal duration for combat spells.

Concentration/Diameter: *Concentration:* The spell lasts as long as the magus concentrates. *Diameter:* The spell lasts for the time that the sun takes to move its diameter in the sky—almost exactly two minutes. (Diameter and Concentration are the same "level" of duration.)

Sun: The spell lasts until the sun next rises or sets.

Ring/Moon: *Ring:* The spell lasts until the target of the spell moves outside a ring drawn at the time of casting, or until the ring is physically broken. *Moon:* The spell lasts until both the new and full moon have been in the sky. (Moon and Ring are the same "level" of duration.)

A ring must actually be drawn while the spell is being cast. The magus may use magic to do so, but that magic must not have a range greater than Touch, and the magus must physically trace out the ring. The casting of a non-Ritual spell may be extended out to allow the drawing of a large ring. However, the caster must make Concentration + Intelligence rolls of 6+ every round to maintain concentration on the spell, and if someone breaks the ring at any point before it is completed, the spell automatically botches. Really large rings are unlikely to be worth the risk.

Season: The spell lasts until the next solstice or equinox after its casting.

Year: The spell lasts until the fourth equinox or solstice after its casting.

Permanent/Instant: *Permanent:* The spell lasts forever, but remains forever magical. Thus, it could be dispelled at some point in the future. This duration is only available for spells which have magical effects: natural effects are Instant duration instead. *Instant:* The spell effect persists for ever as a mundane thing. It cannot be magically dispelled, although it can be destroyed by any method which would destroy the mundane thing that it is. This duration is only available for spells which have natural effects. Note also that this duration cannot be attained for magical creation or healing without the use of raw vis. (Permanent and Instant are the same "level" of effect.)

Target

Small: Affects a small item, something a person of average strength could comfortably hold or carry with both hands.

Individual: The spell can affect a single discrete thing, such as one person or one object. A huge boulder is a discrete object, a mountain is not (because it is joined to the ground).

Group/Room: *Group:* The spell can affect a small group of people or things. There should be no more than about a dozen things, and they must be an obvious group. Three grogs huddled together or a ring of standing stones are a group: six people out of a crowd are usually not. *Room:* The spell affects a chamber and everyone or thing within it. This room can be very large (the nave of a cathedral, for instance, or a natural cave), but it must be enclosed and have definite boundaries. A courtyard would often count, a valley would not. (Group and Room are the same "level" of effect.)

Circle/Structure: *Circle:* The spell affects everything within a ring drawn by the magus at the time of casting, and ends if the circle is broken, irrespective of the nominal duration of the spell. See Ring, above, for restrictions on drawing the circle. *Structure:* The spell affects a single structure and everything within it. The structure can range in size from a hut to a castle, but it must be a single, linked edifice. As a rule of thumb, if it is all covered by one roof, it is one structure, but storyguide discretion applies. (Circle and Structure are the same "level" of effect.)

Boundary: The spell affects everything within a well-defined natural or man-made boundary. This could be the wall of a city, the edge of a village, the shores of a lake, the edge of a forest, or the bottom of a mountain. Since the ocean is not obviously bounded, it cannot be affected in this way. The magus must be able to see most of the bounded area unless the spell is being cast at Arcane Connection range.

Sight: The spell affects everything within sight of the caster.

Changing Ranges, Durations, and Targets

Each combination of Technique and Form lists default ranges, durations, and targets for those spells. These are known as the basic range, basic duration, and basic target. These are used to determine the level of newly created spells, or of spontaneous spells.

To calculate the level for a spell using those Arts but with different characteristics, refer to the lists above. For every step by which a category is raised, add five levels to the level of the spell. For every step by which one is lowered, subtract five levels. If subtractions take the level below five, subtract single levels instead. No spell can be lowered below level 1.

For example, consider a level 15 spell with range Reach, duration Sun, and target Group. A variant with the same effect but with range Near, duration Ring, and target Room would be level 25 (+5 to increase range Reach to Near, +5 to increase duration Sun to Ring, and no change for changing the target Group to Room, because they are at the same level). A different variant with range Personal, duration Concentration, and target Individual would be level 3 (–10 to decrease range Reach to Personal, –5 to decrease duration Sun to Conc, and –5 to decrease target Group to Individual). Note that since –10 takes the level from 15 to 5, the additional –10 only lowers the level by –1 per –5.

The storyguide may always intervene and declare that a certain combination of range, duration, target, and effect warrants a higher or lower level than that described by the guidelines and the system above.

The categories described here were built into the structure of Hermetic magic by Bonisagus. All spontaneous spells must conform to these requirements (the magus is making the spell up on the fly—he cannot also push the limits of magic theory). Formulaic spells, on the other hand, can be invented with ranges, durations or targets that are not listed here. This is usually slightly more difficult than if the closest category were used, but is largely left to storyguide interpretation.

Ritual

Spells requiring rituals are those that fall outside the categories for listed for formulaic and spontaneous spells described under "Casting Ritual Spells" on page 69. Certain powerful spells and spells inherited from the Cult of Mercury are also Ritual spells. Storyguides should use their discretion in declaring other spells Ritual.

Requisites

Requisites make it more difficult to cast spells, as they demand the caster have greater knowledge. See "Requisites" on page 71 for a full description of how they limit the casters of particular spells. Requisites that always apply are listed along with a spell's statistics. Casting requisites are listed within the body of the spell description.

Aimed

Spells that affect targets indirectly (that is, spells that use a medium, like fire, to strike the target) require Targeting rolls. Such spells are labeled "Aimed," and list a modifier to Targeting rolls when appropriate. See "Targeting" on page 71.

Spell Focus

Most formulaic spells list some spell focus that aids in the casting of the spell. When such a focus is used, a variable bonus, which is listed, is gained on the spellcasting roll. These spell foci are based upon both the Law of Sympathy and the lore of Mythic Europe. See "Spell Foci" on page 77 for more details.

Description

Describes the effects of the spell. Descriptions cover about 95% of the circumstances in which spells are used, but since magic is variable, unpredictable, and can be used in a number of ways, the responsibility for determining the effects in unusual situations lies with the storyguide.

Many of the spell descriptions include visual descriptions, hand gestures, spell foci, and wizard's sigils. It should be noted that these are all examples and that you shouldn't feel bound by them. In fact, you should customize all your spells in ways appropriate to your own magus. When you give special details to your own customized versions of these spells, you are rewarded with more a interesting game.

Natural Resistance

Circumstances where natural resistance rolls are allowed are detailed in spell descriptions. Natural resistance rolls are most often Stamina, Size, or Intelligence stress rolls.

Notes on Techniques

Creo

A Creo spell might grow back a severed hand or create a bird, but it cannot grow wings on a person (that would be a Muto spell). Things created are either independent or a natural part of a larger being or object. Independent objects usually appear in your hand or directly in front of you.

You cannot create things inside of people to harm or kill them, nor can you perform other tricky maneuvers unless a spell specifies you can. Nothing created by magic is ever permanent unless vis is used to extend the duration of the spell.

Intellego

Intéllego lets you perceive things or see through them. An Intéllego Terram spell, for instance, can let you see through walls. Intéllego cannot affect the subject of its spells (the person or thing you're watching), save that those who are sensitive to magic (for example, those with magic resistance) might realize they are being spied on with it. Intéllego spells are always of limited duration, even when extended with vis.

Muto

There are two types of Muto spells, those that change the shape of an object and those that change the substance of an object. Although Muto spells are normally of limited duration when vis is not used, the shape of an object may be permanently changed if the substance is altered, because although the original substance eventually returns, the shape may not. For example, a Muto Terram spell can be cast to change a stone wall into dirt, which falls to the ground. The dirt eventually becomes stone again, but is now a pile of stone, instead of the wall it once was.

Muto spells that change the size or weight of a target cannot be used multiple times in order to cause the target to continue to change. A spell that doubles a creature's size, for instance, doubles its normal size, not its current size. To triple a creature's size, a more powerful spell is needed.

Perdo

Most Perdo spells affect their targets directly, using no intervening medium. Therefore, targeting rolls are rarely needed. Perdo spells with the duration momentary destroy something in a moment. The duration does not describe how long the object is destroyed, as the effects of the destruction last until the target regenerates itself (which could very well be never).

Rego

A Rego spell does not change the target, it merely moves or controls it. For instance, you can slam someone into a wall with a Rego spell. The easiest way to move things is to move the whole object evenly. To spin the object or to move just part of it is usually more difficult.

The Wizard's Sigil

When you invent a spell, some amount of your personal magical style is likely to manifest itself, giving the spell some small quirk or minor detail that identifies it as yours. This recurrent mark or quirk in a magus's spell (which doesn't usually change the effectiveness of the spell) is termed his "wizard's sigil." Once known, these quirks can identify certain magi as having cast certain spells. Throughout this chapter, various sample spell sigils are listed in the descriptions. Keep in mind that these are just guidelines. They're meant to give you ideas to better personalize your spells, and perhaps to aid you in choosing your own sigil.

Animál Spells

Animál spells affect all natural living things that are not plants or humans, doing to animals what Mentem and Corpus spells do to people. Animál spells may affect any animal-like mind or body.

To tell if an Animál spell will affect the mind of a creature, determine from the animal's Characteristics if it has Cunning or Intelligence. If the creature has Intelligence, a Mentem spell must be used. If it has Cunning, an Animál spell must be used. When a creature or person who has an Intelligence Characteristic is shapechanged, Animál spells that affect the mind are not effective. Instead, Mentem spells are needed. However, the body of such a being may be affected by Animál spells, including spells like *The Falcon's Hood* (PeAn 20) and *The Immaculate Beast* (MuAn 15).

If a human body has animal parts (such as bat wings), those parts can be affected by Animál spells, even though the rest of the body is only affected by Corpus spells.

Creo Animál Guidelines

The basic range for CrAn spells is Touch. The basic duration is Sun, but vis boosting generally raises this to Instant, except for magical creatures (like griffins), where the duration is raised to Permanent. The basic target is Individual. The addition of five levels generally doubles the number of creatures created.

When creating a magical creature, the Magical Might of the creature cannot exceed the level of the spell, and requisites must be included for any special powers (for example, Ignem if it can breathe fire, Rego and Mentem if it can control people's minds).

To create treated animal products (like leather, jointed meat, and cloth) add one magnitude to the level necessary to create the equivalent amount of dead animal. To create only part of an animal corpse (like hide or horns), subtract one magnitude.

In order to influence the behavior of created animals, a Rego requisite is required. Otherwise they just do what comes naturally.

Level 3: Create the corpse of a tiny animal (Size –5/–4).

Level 4: Create the corpse of a small animal (Size –3/–2).

Level 5: Create the corpse of a medium animal (Size –1/0/+1). Create an insect.

Level 10: Create the corpse of a large animal (Size +2/+3). Create a tiny living animal.

Level 15: Create the corpse of a very large animal (Size +4/+5). Stop the progress of a disease.

Level 20: Heal one Body level of damage.

Level 25: Create a small animal.

Level 30: Create a medium animal. Create a tiny magical beast. Create a swarm of insects. Heal two Body levels of damage. Restore a lost sense. Restore a lost limb. Cure a disease, counteracting its effects.

Level 35: Create a large living animal. Create a small magical beast. Heal four Body levels of damage.

Level 40: Create a very large living animal. Create a medium magical beast. Heal six Body levels of damage.

Level 45: Create a large magical beast. Heal eight Body levels of damage.

Level 50: Create a very large magical beast. Heal ten Body levels of damage.

Level 55: Create a dragon. Heal twelve Body levels of damage.

Level 60: Raise an animal from the dead (Ritual).

Creo Animál Spells

General

Full Health of Beast and Bird

R: Touch, D: Sun/Inst, T: Ind, Ritual

Cancels the effects (short of death) of a malign Animál spell, such as *The Falcon's Hood* (PeAn 20), if the spell is less than or equal to the level of this ritual.

Level 20

Soothe Pains of the Beast

R: Touch/Near, D: Sun/Inst, T: Ind

Spell Focus: Piece of Amber (+3)

This spell looks much like a ritualistic "laying on of hands" seen in many churches. You kneel and press your hands to the wound while reciting a quiet incantation. The focus, a piece of amber, which is a stone routinely used by common folk both to cure and to protect, you hang from a thong around your neck to give aid in the casting. The animal touched recovers a lost Body level by making a Stamina stress roll of 3+.

Asaron of Flambeau believes his mission in life is to repopulate the world so there will be more to kill, and thus spends seasons healing animals and people throughout Europe. In his version of this spell, a black patch in the shape of a tongue of fire is left where the wound was. A symbolic flame is seen in almost all of Asaron's spells, making it his wizard's sigil.

Weaver's Trap of Webs

R: Near/Sight, D: Sun/Inst, T: Spec

Spell Focus: A Spider Web (+1)

In casting this spell, you either point at an area or, if you are using the spell focus, fling the spider web at the desired spot. From this initial location, a huge net of spider webs grows, filling an area 5 paces by

5 paces by 6 feet high. With supports, the webs can hang vertically, forming a wall; otherwise they act like a net. When the webs are through growing after a few seconds, they are as thick as string and as strong as iron. Everyone caught in the area of the webs is immobilized. Getting free requires a Strength stress roll of 12+, or someone who is not trapped may use an edged weapon to free a victim, which takes three rounds. Contrary to widespread rumor, fire is ineffective against these webs. Webs may continue to trap victims in the future, as long as they don't decay and aren't completely hacked apart.

Level 50

Curse of the Ravenous Swarm

R: Touch, D: Moon, T: Bound, Ritual

Calls a swarm of locusts or other destructive insects upon an area, which destroys wild plant life and fields. When the spell's duration ends, all the insects disappear, leaving nothing but the damage.

Intéllego Animál Guidelines

The basic range is Touch, the basic duration is Concentration, and the basic target is Individual.

When you try to get information from an animal, remember that its memories are gathered through its particular senses, with their particular strengths and weaknesses. For example, dogs remember much about odors of various things, but often forget details of how they looked. Animals do not remember human words, but might remember tone of voice and such. You may not get the exact information you are looking for.

To communicate with an animal, you must bring yourself to the animal's mental level—a process that might have strange, though temporary, effects on you. For example, you might have a craving for raw meat or speak very slowly for a moment after communicating with a bear.

Since Animál includes aspects of both Corpus and Mentem with regard to beasts, guidelines that apply to the latter two may apply to Animál. InCo and InMe may be referred to for additional ideas.

Level 1: Get a mental image of an animal.

Level 5: Sense the state of consciousness of a beast. Get general information about its body.

Level 10: Sense the dominant drive of a beast. Learn a specific fact about its body.

Level 15: Learn the origin, age, and history of something made of animal products.

Level 20: Speak with an animal (Auram requisite for birds, Aquam requisite for fish). Read an animal's surface thoughts.

Level 25: Read the recent memories of a beast.

Level 30: Thoroughly probe the mind of a beast.

Intéllego Animál Spells

Level 5

Image of the Beast

R: Arc D: Conc, T: Ind

Spell Focus: A Sapphire (+5)

Gives you a hazy mental image of an animal you have an arcane connection to. If a sapphire (commonly associated with wisdom or knowledge) is used with this spell, the image of the beast is seen within the stone.

All spells cast by Chavin of Tytalus can be recognized because they promote or advocate war or violence. In his version of this spell, the claws and teeth of the beast appear more dangerous.

Level 10

Shiver of the Lycanthrope

R: Touch/Near, D: Conc/Sun, T: Ind

Spell Focus: A Silver Necklace (+3)

You feel a sudden shiver if you are touching a person or beast that is actually a lycanthrope. You may change the target of this spell (determining information about more than one individual) as you concentrate. If you use a silver necklace when casting the spell, the necklace becomes extremely cold against your flesh.

Level 15

Vision of the Marauding Beast

R: Touch, D: Mom/Conc, T: Ind

Spell Focus: A Cat's-Eye Gem (+3)

By touching wounds created by a beast, you get a mental image of the beast from the perspective of the person or creature attacked—handy for finding out what killed your horse. If the victim didn't see the beast, you can't see it either. If the attacker wasn't a beast, the spell refuses to function (though you must make a spell roll anyway to check for a botch, and you lose any vis spent). If the wounds are on a person, this spell requires a Mentem requisite. A cat's-eye gem helps you focus on the attacker, as such gems are attuned to the nature of all predators.

Level 25

Opening the Tome of the Animal's Mind

R: Touch/Near, D: Conc, T: Ind

Spell Focus: The Tail of a Sphinx (+3)

You touch the head of the animal in question and read its memories of the past day. The further the animal is from human, the harder it is to read its memories accurately. If you simply scan the beast's memories, not looking for anything special, you get the memories the beast thinks are most important. If you are trying to get a specific fact, you need a Perception stress roll of 6+, or 12+ if the fact is obscure. Since normal animals are sensitive to magic, they resist your touch and try to shy away from you both when the spell is cast and while the

spell continues to function. This can be quite a problem with larger animals.

The Sphinx is a fantastic beast alleged to be of great intelligence, and thus its tail is thought to bring wisdom to the bearer.

Level 30

Hunter's Sense

R: Per/Touch, D: Sun/Moon, T: Spec

Spell Focus: The Eye of a Griffin (+3)

You sense the shapes and motivations of all animals above a certain size that come within 15 paces of you. You decide the size threshold when you cast the spell, such as "all animals larger than a fox." If you're asleep, you see the animal in a dream, but that might not awaken you. If the spell is cast with the eye of a griffin, the eye must be kept with you for the duration of the spell.

Muto Animál Guidelines

Basic range is Touch, basic duration is Sun, basic target is Individual. Animals granted new abilities, such as wings, will need a few minutes to get used to them. When transforming things, you can transform things that they are carrying with appropriate requisites. For example, you could transform a horse and its armor with a Terram requisite.

Animals are not infinitely mutable, and using too many of these spells for too long on an animal can warp its natural constitution and even destroy it. Muto Corpus spells may be examined to get additional ideas and guidelines for Muto Animál Spells. Common sigils seen in Muto Animál spells involve animals being changed in some strange way. Beasts transformed by Julian of Flambeau, with *The Beast Remade* (MuAn 25), might have bright red hair in their new form, while toads created by Silva of Merinita, with *Transformation of the Ravenous Beast to the Torpid Toad* (MuAn 30), might have a comical coloration.

Level 3: Make a superficial change to something made of animal products (like changing its color).

Level 5: Make a major change to something made of animal products that preserves the substance (for example, turn a leather jerkin into a saddle). Gradually turn meat into vermin. Make a superficial change to a beast.

Level 10: Change an animal's limb.

Level 15: Make a major change in a beast, while leaving it recognizably the same sort of animal (for example, make a horse bigger and change its color).

Level 20: Change an animal into a different animal. Change an animal in a minor way so that it is no longer natural (for example, change the color of a horse's coat to match the covenant's coat of arms).

Level 25: Change an animal into a human (though it retains its animal mentality and does not gain a soul). Change an animal into a plant (requires an Herbam requisite).

Level 30: Change an animal in a major unnatural way (for example, give a horse claws, fangs, and scaly armored skin). Change an animal into a non-living item (appropriate requisite required).

Level 40: Radically change an animal in an unnatural way (for example, give a horse wings). Give an animal a 'magical' ability, such as the ability to breathe fire (requires a requisite for the ability).

Muto Animál Spells

Level 15

Beast of Outlandish Size

R: Touch/Near, D: Sun/Perm, T: Ind

Spell Focus: A Giant's Heart (+5)

Changes the Size of an animal by +1 or down to –2. If the beast grows, this change modifies Damage by +2, Soak by +1, and Defense by –1, and adds one Body level. If the beast shrinks, reverse the signs of these modifiers and apply them for each point of Size decrease. If enlarged, the new beast is of huge size, and looks much more impressive than its former self. Townspeople may run in fear of it, and there is little doubt among them that it is a creature of magic. If shrunk, the beast appears to be little more than a runt, unfit to live.

Growth of the Creeping Things

R: Touch/Near, D: Sun/Perm, T: Ind

Spell Focus: A Basil Sprig (+3)

Causes an insect, mouse, toad, or other small (Size –5) creature to grow to four times its normal size. If it was poisonous before, it is even more poisonous now. Semi-poisonous creatures, like most spiders, do +8 points of poison damage in larger form.

The Immaculate Beast

R: Touch/Near, D: Sun/Perm, T: Ind

Spell Focus: A Topaz (+3)

Transforms an animal into a flawless specimen of its type, enhancing its outstanding features and giving it +3 on rolls related to its strongest feature. It improves a hawk's vision, a racehorse's speed, or a draft horse's strength, for example. The topaz, which may be used with this spell, is associated with the lion, and thus the beast in question is given the best of the animal kingdom's qualities.

Level 25

The Beast Remade

R: Touch/Near, D: Sun/Perm, T: Ind

Spell Focus: A Shapeshifter's Heart (+3)

Requisite: Corpus

Gives one land beast a human form, though its intellect remains the same. Some feature of the animal is retained in the human form. A former dog might have an exceptionally hairy human body, and a former cat might let loose an occasional "meow." Once transformed, the beast is disoriented for a while before it becomes used to its new body.

Level 30

Steed of Vengeance

R: Touch/Near, D: Sun/Perm, T: Ind

Spell Focus: The Hoof of a Pooka (+5)

Turns a horse into a ferocious magical mount. Its coat becomes a deep black and its eyes a fiery red, its teeth transform into fangs, its hooves become razor-sharp, and it occasionally breathes steam from its mouth—the horse seems a creature from Hell itself. All Attack and Damage rolls get a +5 bonus. The horse tolerates a magus rider. When the spell wears off, the horse must make a Stamina stress roll of 9+ or die from shock. Pookas are shape-shifting hobgoblins that enjoy playing tricks on mortals. They may be found in faerie forests.

Transformation of the Ravenous Beast to the Torpid Toad

R: Near/Far, D: Sun/Perm, T: Ind

Spell Focus: A Toadstone (+3)

Turns any animal into a toad, unless it makes a Size stress roll of 9+. Birds are so dissimilar to toads that they get a +3 bonus to their roll. The toadstone that may be used with this spell is a rock that is either shaped like or colored like a toad. You can tell if you have a real toadstone by placing it in front of a toad. If the toad tries to leap forward and grab the rock, you have a genuine toadstone. A newly created toad will hold a certain terror for peasants and serfs, because many believe toads exude a poisonous substance from their skin.

Perdo Animál Guidelines

Basic range is Touch, basic duration is Instant, basic target is Individual. There is normally no Soak against Perdo Animál—the magic does not create something that causes damage, it just causes damage. Magic resistance is the only way to withstand it.

Perdo Animál spells are very dangerous, because they will harm a beast for the rest of its natural life. A common sigil among Flambeau magi, and others who cast Perdo spells, is to leave some type of mark with the damage they do.

When inventing new spells, you may wish to consult Perdo Corpus for guidelines and ideas.

Level 3: Damage something made of animal products.

Level 5: Do superficial damage to a beast (for example, remove its hair). Destroy something made of animal products.

Level 10: Cause a beast pain, but do no real damage.

Level 15: Do 1 Body level of damage. Destroy a beast's limb.

Level 20: Destroy one of a beast's senses. Do 2 Body levels of damage.

Level 25: Do 4 Body levels of damage.

Level 35: Kill an animal.

Perdo Animál Spells

Level 5

Agony of the Beast

R: Sight/Arc, D: Conc, T: Ind

Spell Focus: Branch of Holly (+3)

After you point at the beast and cast this spell, it begins lashing wildly about, upsetting any nearby objects, and howling in great pain. In order to do anything else, the beast must make a Stamina + Size stress roll of 9+ each round.

Holly, believed by many to be a harmful plant, may be used in this spell to inflict pain. Note that a magus noticed with a twig of it, and with other obviously wizardly apparatus, may find villagers mistrust him or her and may blame him or her for any local problems.

Alleviate the Serpent's Bite

R: Touch/Near, D: Inst, T: Spec

Spell Focus: Branch of Ash (+3)

Destroys one dose of animal toxin. The spell can render poison in a poisonous animal inert. If cast on a toxin already in someone's body, the spell requires a Corpus requisite and keeps the person from suffering further damage. In order for the spell to affect herbal or mineral poisons, an appropriate requisite is needed. Ash, which is the spell focus, is commonly known by folk to provide protection from both snakes and poison.

Level 10

Decay Fur and Hide

R: Far, D: Mom, T: Ind

Spell Focus: A Bit of Animal Fur (+3)

Destroys an object made of animal fur or hide, including wool and leather. Each casting decreases leather armor's Protection value by 3 points—any armor dropped to 0 Protection is destroyed completely. When the spell is cast with a spell focus, you destroy the bit of fur by some normal, physical means, which strengthens the spell through the Law of Sympathy.

Marius of Tremere invented this spell with an Auram requisite, which causes the target to disappear in an impressive puff of smoke. When using the spell focus, he burns it at casting time.

Level 20

Cripple the Howling Wolf

R: Reach/Near, D: Inst, T: Ind

Spell Focus: Leg Bone of a Wolf or Dog (+3)

When casting this spell, you commonly make an abrupt snapping motion with your hands, snapping the leg bone if you have the spell focus present. If the beast fails to make a Stamina + Size stress roll of 12+, its leg is cleanly broken. At this point, the beast falls to the ground and dies from shock if it fails a Stamina + Size stress roll of 3+. Even if the roll succeeds, the animal loses a Body level. Because the duration is Instant, the bone will never heal by itself.

The Falcon's Hood

R: Touch/Near, D: Inst, T: Ind

Spell Focus: A Falcon's Hood (+1)

Destroys an animal's vision. The title refers to the hood used to cover a falcon's eyes when it is not hunting. If such a hood is used with the spell, the casting is made more effective.

When cast by Asaron of Flambeau, this spell causes the animals it targets to bear a faint silhouette of a flame in their eyes.

Level 30

The Hunter's Lethal Arrow

R: Spec, D: Spec, T: Spec

Spell Focus: Destroying Angel (+3)

Requisite: Herbam

Enchants an arrow to slay an animal. To use the spell focus Destroying Angel, which is a poisonous mushroom found only in faerie forests, you rub the arrow with the pulp from the mushroom. The arrow must be fired in the round after the spell is cast; otherwise, the spell dissipates. If the arrow hits an animal, the beast must make a Stamina + Size stress roll of 12+. If the animal fails, it falls to the ground and convulses for several minutes before finally expiring. If the animal makes the roll, it still suffers normal arrow damage + 10. The target gets a normal magic resistance roll.

Rego Animál Guidelines

Basic range is Eye, basic duration is Concentration, basic target is Individual.

You may further refer to Corpus for ideas and guidelines on controlling an animal's body, and Rego Mentem spells for ideas and guidelines on controlling an animal's mind.

Sigils typical in Rego Animál spells are those that cause beasts to act in certain ways.

General: Protect a group from attacks by magical creatures of Might less than the level of the spell (duration Ring, target Group).

Level 4: Manipulate items made from animal products.

Level 5: Plant a single suggestion in the mind of an animal. Protect the target from animal attacks (affects normal animals only).

Level 10: Calm an animal.

Level 15: Manipulate an animal's emotions. Paralyze an animal.

Level 20: Make an animal completely passive.

Level 25: Completely control an animal.

Rego Animál Spells

General

Ward Against the Beasts of Legend

R: Touch, D: Ring, T: Group

Spell Focus: A Star Ruby (+3)

No magical beast whose Magic Might is equal to or less than the level can affect the targeted Group as long as they remain within the ring. When a magus is making this and most other wards, a common gesture employed is the Fig Sign. The magus balls his or her right hand into a fist, placing the thumb between the index and middle fingers. A magus traveling to Italy should be warned that this sign is a deadly insult in that country. The star ruby is a very powerful and rare gem that aids in controlling some types of entities.

Level 5

Disguise of the Putrid Aroma

R: Touch/Near, D: Conc/Sun, T: Ind

Spell Focus: A Corked Bottle (+1)

The target takes no interest in you as long as you continue to concentrate, and do not threaten it. A carnivore treats you as if you were simply something it does not eat. It retains normal interest, however, in anyone else nearby. A corked bottle is representative of you and your contained odor.

Soothe the Ferocious Boar

R: Eye/Near, D: Mom, T: Ind

Spell Focus: A Piece of Red Mullet (+3)

Calms an animal until it is threatened or aroused again. You must speak soothingly or musically to it. Red mullet is a fish known for its capacity to calm those who consume it, though the animal need not eat it.

Level 15

Panic of the Elephant's Mouse

R: Eye/Near, D: Conc/Moon, T: Ind

Spell Focus: A Mouse (+2)

Makes an animal afraid of the target by preying upon its instinctive fears, causing it to attempt escape by the quickest, most feasible means possible. The animal may make a Size stress roll of 9+ to resist. The title refers to the elephant's legendary fear of mice, and the mouse, being capable of engendering that fear, serves as focus to engender fear in all animals, through the Law of Sympathy.

Viper's Gaze

R: Eye/Near, D: Conc/Sun, T: Ind

Spell Focus: Two Seized Bones (+3)

Holds an animal rigid as long as you maintain eye contact with it and concentrate on it (assuming no vis is used). The seized bones are "sympathetic" to those in the animal's body.

Level 20

The Gentle Beast

R: Eye/Near, D: Conc/Perm, T: Ind

Spell Focus: A Divine Mushroom (+4)

Calms an animal, making it nearly fearless. It does not resist being ridden, shaved, or whatever else you can think of. If the animal enters combat, is extremely frightened, or incurs any kind of wound, the spell ends. The animal must be Size +3 or less. A mushroom picked from Dominion lands puts the serenity of the angels into the animal.

Level 25

Circle of Beast Warding

R: Reach, D: Ring/Perm, T: Group

Spell Focus: A stone urinated upon by a lynx (+5)

The caster inscribes a circle that no normal beast will cross. A stone marked by a lynx's urine helps form a territorial boundary to animals.

Mastering the Unruly Beast

R: Touch/Near, D: Conc/Perm, T: Ind

Spell Focus: A Lion's Tooth (+5)

You can make an animal perform any act it is capable of as long as it remains within range of your sight (though you must touch the animal to initiate the effect). It is difficult to maintain control of particularly stubborn or fierce animals, such as mules or boars—creatures with appropriate Personality Traits may roll against an ease factor of 12+ each round. As the lion is the king of the beasts, his tooth adds to your ability to command.

When Chavin of Tytalus casts this spell, the creature acts surly and unfriendly while going about its tasks, even when Chavin doesn't specifically tell it to act that way.

Level 30

Commanding the Harnessed Beast

R: Touch/Near, D: Sun/Moon, T: Ind

Spell Focus: A Lion's Tongue (+5)

You implant a complicated command into an animal, which it carries out to the best of its abilities. The command must involve completing a certain task, such as finding a certain person. Vague orders, like "protect me," do not work. If the animal does not complete the task before the end of the spell approaches, it becomes desperately ferocious, especially at night. A lion's tongue gives you royal command over animals.

Aquam Spells

Aquam spells affect water and all other liquids. They cannot affect liquids in a body, such as blood; that requires a Corpus spell.

Creo Aquam Guidelines

Basic range is Near, basic duration is Sun (and boosted duration is usually Instant). Basic target is Small.

Water created without raw vis quenches the thirst but provides no lasting benefits to the drinker. Common sigils for Creo Aquam spells include water with a specific scent, color, or flavor.

General: Create poison that does +(Level) damage (Corpus or Animál requisite). Create a liquid that does +(Level – 5) damage on contact (Corpus or Animál requisite).

Level 5: Fill a man-made container with water (or some other natural liquid, with appropriate requisites).

Level 10: Create water (or some other natural liquid) that is not contained (for example, spread over a surface). Create a slightly unnatural liquid.

Level 15: Create water (or some other natural liquid) in an unnatural shape (for example, in a sphere over someone's head) or in an unnatural location (like within someone's lungs)—but water so created will behave normally. Create an extremely unnatural liquid.

Level 20: Create poison that causes a minor illness.

Level 25: Create a small spring. Create poison that causes major illness.

Level 30: Create poison that is fatal.

Creo Aquam Spells

Level 15

Creeping Oil

R: Near, D: Sun/Perm, T: Ind

Requisite: Ignem

Spell Focus: A Pinch of Lantern Oil (+3)

Saturates a porous material with flammable oil. When casting this spell, you make a flicking motion with your index finger and thumb, as if propelling something at the target. A dot of oil appears on the target after the spell is finished, and slowly spreads over the target, saturating enough cloth to cover a person. If used on a person's clothes and ignited, the oil does +12 damage the first round, +6 the second, and +0 the third.

Footsteps of Slippery Oil

R: Personal/Touch, D: Spec, T: Ind

Spell Focus: Snake Fat (+1)

From each of the next ten footsteps the target of this spell takes, nonflammable grease spreads out, leaving a slick area 10 paces wide. Dexterity stress rolls are required to remain upright whenever a character on the oil does something more challenging than walking. A roll of 6+ is needed for the average maneuver, with rolls of up to 15+ needed to (for example) make a right turn at full speed on a smooth, greased surface. Using fat from a snake makes casting slightly easier.

This spell was invented by a rather good-natured magus, and the gestures associated with the most common variations of the spell are as comical as the effects themselves. You can stand first on one leg, and then the other, vigorously rubbing the bottom of each upturned foot, as if spreading on a salve.

Lungs of Water and Death

R: Near/Sight, D: Conc, T: Ind

Spell Focus: Black Onyx (+1)

Fills a target's lungs with water. The target falls to the ground and can do nothing but cough up water. A Stamina stress roll of 6+ averts drowning, but the target is still incapacitated for at least three minutes as he clears the water from his lungs. Casting requisite is Animál for beasts and Corpus for people. Black onyx, which may be used with this spell, is known to be associated with both malediction and death.

Mighty Torrent of Water

R: Near, D: Conc, T: Ind

Aimed (–3 to +1)

Spell Focus: An Aquamarine Stone (+3)

A 3-foot-diameter cone of water sprays from your outstretched arms towards your target. During these rounds, you must maintain concentration. Anyone hit by this gusher of water takes +10 damage and must make a Strength + Size stress roll of 9+ or be sent flying back. Targeting is at –3 for the first round, increasing by +1 for every round it is aimed at the same target thereafter. The aquamarine stone aids the spell due to its strong ties to the element of water.

Marbaid of Flambeau's wizard's sigil is connected to his obsession with blood. In his version of the spell, which has a Corpus requisite, the target is hit by a gush of blood, and the stains do not go away until Sunrise/Sunset.

Level 30

Breaking the Perpetual Drought

R: Per, D: Sun, T: Bound, Ritual

Brings normal rainfall to the region suffering from drought.

Level 40

Deluge of Rushing and Dashing

R: Near, D: Conc, T: Bound, Ritual

Spell Focus: A Drop of Water from a Water Elemental (+4)

Causes a stream to flood, starting at the stream's nearest point to you and continuing to 1 mile downstream. If the spell focus is present, it is flicked into the stream, and the flood begins at that precise point. The results of this spell are generally quite impressive. As the river overflows its original bed, it becomes a raging torrent, sucking in everything near it. Damage from the spell can last for many years.

As long as you concentrate, the stream remains at flood levels. Anyone caught near the stream when it floods is struck by the rush of water (+10 damage), caught up in the flood, and dragged along. Every round, a victim makes a Strength + Swim stress roll. A roll of 9+ means the character escapes the flood. Otherwise, the character loses one Fatigue level and takes a +5 damage. Any who fall unconscious drown. This roll is repeated until the character either escapes the flood or dies.

Intéllego Aquam Guidelines

Basic range is Touch, basic duration is Concentration, and basic target is Small. Note that Intéllego Aquam spells do not normally require requisites for other liquids.

Most sigils manifest in Intéllego Aquam spells by causing the information to be reported in some slightly quirky way. For example, Chavin of Tytalus's version of *Voice of the Lake* always makes the lake sound strong, masculine, and arrogant.

Level 1: Get an image of water within range.

Level 3: Get an images of water and its immediate surroundings within range.

Level 5: Learn the natural properties of a liquid.

Level 10: Learn the natural properties of a mixture of liquids.

Level 15: Learn the magical properties of a liquid. Make your senses unaffected by water.

Level 20: Learn the magical properties of a mixture of liquids.

Level 25: Speak with a natural body of water.

Level 30: Speak with an artificial body of water (like a fountain).

Intéllego Aquam Spells

Level 5

Subtle Taste of Poison and Purity

R: Touch, D: Conc, T: Small

Spell Focus: A Sapphire (+5)

Determines all the mundane properties of a liquid that you touch with your tongue. The sapphire, which may be used with this spell, provides wisdom.

Touch of the Pearls

R: Touch/Reach, D: Conc/Moon, T: Small

Spell Focus: A Pearl (+5)

Tells you whether a liquid you hold or touch is poisonous, just as a pearl sometimes does. Not surprisingly, having a pearl present makes it very hard to fail when casting this spell.

In Verdan of Ex Miscellanea's version of the spell, poisonous liquids turn a faint green. According to his sigil, all his spells involve the color green. Many of his spell variants have Imáginem or Muto requisites.

Level 15

Call of the Rushing Waters

R: Arc, D: Conc/Year, T: Ind

Spell Focus: A Divining Rod Made of Hazel (+1)

Allows you to find any natural body of water for which you have an arcane connection (for example, a vial of water from it). Once you cast the spell, you can hear the water while you concentrate. Following the sound eventually brings you to the water, but you must make simple Perception rolls of 6+ to follow the sound accurately (roll once per day for long journeys). If you break concentration, you must cast the spell again (unless it is boosted). A body of water that does not move or that makes little noise requires a roll of 9+ to be traced. If you construct a Y-shaped rod out of hazel wood, you get a bonus not only to the casting roll, but to Perception rolls as well.

Level 25

Voice of the Lake

R: Touch, D: Conc, T: Spec

Spell Focus: A Rock from the Lake Bottom (+3)

You can hold a conversation with a body of water. A body of water usually knows about things directly in contact with it, such as boats and fish. By the Law of Contagion, any item from the body connects you to the body.

Level 30

Enchantment of the Scrying Pool

R: Spec, D: Year, T: Spec, Ritual

Requisite: Imáginem

Turns a body of water into a scrying pool. Innately magical people (including most companions with mystical powers) who look into the pool can see any spot they know of that is within sight of some natural body of water. The view you get is the same view that someone would have from a low boat on the water—either close to shore or far from shore, as desired. Maximum range is 500 miles. This ritual is not entirely of Hermetic magic (and does not conform to the normal InAq guidelines). It is an old Mercurian ritual that has become known throughout the Order.

Muto Aquam Guidelines

Basic range is Touch, basic duration is Sun, and basic target is Small.

Some Muto Aquam spells involve heat and cold, but are not Ignem spells. The distinction is that an Ignem spell uses heat as an intermediary to effect a change, while a Muto Aquam spell effects the change directly. For example, you can turn ice into steam by applying heat with an Ignem spell, but you can probably make the change faster by using a Muto Aquam spell, making the change directly.

You cannot transform liquids within someone's body unless the spell is designed that way (and has a Corpus or Animál requisite).

The guidelines given are for turning water into another liquid, or into ice, or, in general, into another thing that is still based on the Aquam Form. To cause a liquid to change into something that is not governed by Aquam takes one more level of magnitude, in general.

General: Change a liquid into a poison doing +(Level + 5) points of damage (Corpus or Animál requisite). Change a liquid into a liquid that does +(Level) points of damage on contact (Corpus or Animál requisite).

Level 3: Change a characteristic of liquid within that liquid's normal range (for example, make water pure or stagnant).

Level 4: Change a natural liquid into another natural liquid.

Level 5: Change a liquid into a corresponding solid (Terram requisite) or gas (Auram requisite) (for example, water to ice or steam). Change a natural liquid into a slightly unnatural liquid (for example, make blue water or strawberry flavored castor oil), or vice versa.

Level 10: Change a liquid into an unrelated solid or gas (with requisites). Change a natural liquid into two or more different natural liquids, with the two types separate (although they will mix again normally). Change a liquid into a very unnatural liquid (for example, a shocking pink liquid that causes bizarre hallucinations)—requisites will often be required.

Level 15: Change a liquid into a mixture of any liquid, solid (with Terram requisite), or gas (with Auram requisite). Change a liquid into a slightly unnatural solid or gas.

Level 20: Change a liquid into a very unnatural solid or gas.

Muto Aquam Spells

Level 10

Lungs of the Fish

R: Personal/Touch, D: Sun/Year, T: Ind

Spell Focus: Powdered Scales of a Fish (+3)

Requisites: Auram

Turns water into air as it enters your lungs, allowing you to breathe water as you do air. If using the spell focus, place a small bit of it on your tongue, and swallow it at the completion of the spell.

Level 15

Incantation of Putrid Wine

R: Reach/Far, D: Sun/Inst, T: Room

Spell Focus: Venom from a Spider (+1)

Makes all liquids within the target room vile, malodorous, and mildly poisonous (+5 damage). The room where this spell is cast may not lose the stench for weeks or months.

Breath of Winter

R: Touch/Sight, D: Sun/Inst, T: Spec

Spell Focus: Beryl (+5)

Requisite: Terram

Turns a circle of water up to 5 paces across into snow. Beryl is a gem associated with water.

Level 20

Level 25

Ice of Drowning

R: Near, D: Conc/Sun, T: Spec

Spell Focus: A Piece of Ice from a Frozen Ocean (+3)

Requisites: Terram, Rego

Fills water in a circle 10 paces across with large, jagged chunks of ice that pound against anything on the water's surface. The ice can punch holes in small boats but does not damage ships. Any swimmers in the area take +15 damage, and suffer –6 and two extra botch checks on Swim rolls. If a piece of ice from waters north of England is available, it is thrown into the water where the spell is cast.

Level 30

Bridge of Frost

R: Near, D: Sun, T: Spec.

Spell Focus: Beryl (+3)

Requisite: Terram

Causes a thick layer of frost (firm enough to walk on) to form on the surface of a body of water. The frost can take any shape up to 15 paces in any direction. The bridge collapses after 6 to 15 creatures have crossed over it (roll a simple die +5). Only the storyguide knows the number of creatures that can cross.

In Cralian of Tremere's version of this spell, the frost is so crystal clear that it can hardly be seen. All of his spells are very subtle.

Level 55

Vile Water of Sterility

R: Touch, D: Perm, T: Bound, Ritual

Spell Focus: Venom from a Dragon (+5)

Ruins a body of water up to the size of a small lake, making it unfit for natural habitation and consumption. The water becomes dark and murky, and noxious fumes emanate from it. Vegetation on the banks either dies or becomes corrupt. Nearby trees become gnarled and blackened, and land animals flee the area. If the venom from a dragon is available, a drop is let into the lake. The corruption begins there, and is always strongest at that spot.

Perdo Aquam Guidelines

Basic range is Touch, basic duration is Instant, and basic target is Small.

As magnitudes in these spells rise, the destruction caused becomes more subtle, or more pervasive. Sigils commonly seen in Perdo Aquam spells usually involve destruction in some specific way.

Level 5: Destroy a liquid (requisites may be required).

Level 15: Destroy one property of a liquid (like alcohol's ability to intoxicate or sea water's saltiness).

Level 20: Destroy a Small spring, so that it never flows again.

Level 40: Destroy a lake, drying the bed and preventing water from ever naturally pooling there (channels for runoff are also created)—Ritual.

Perdo Aquam Spells

Level 10

Parching Wind

R: Reach/Near, D: Inst, T: Small

Spell Focus: A Pinch of Dust (+1)

Removes all water from any inanimate object of Size –1 or less, including plants (with a Herbam requisite), possibly making the object brittle and fragile. A pinch of dust can be tossed at the target, driving water from it.

Level 20

Curse of the Desert

R: Near/Sight, D: Inst, T: Ind

Spell Focus: A Breeze from a Desert (+3)

Removes most of the fluid from the target's body, doing +15 damage, which can only be Soaked with Stamina + Size. The target must drink within an hour of being struck with this spell, or it dies. Casting requisites are Animál for beasts, and Corpus for humans. If you have managed to trap a breeze from a desert, you open the container in which it is carried while casting the spell; the breeze will blow towards the victim, draining him or her of fluid.

Level 35

Calling the Odious Drought

R: Touch, D: Year/Perm, T: Bound, Ritual

Causes a drought over the surrounding area. Only one-tenth the normal rain falls, streams dry up, and rivers dwindle. The area of effect may be increased by half a mile for each extra pawn of vis used.

Rego Aquam Guidelines

Basic range is Near, basic duration is Concentration, and basic target is Small.

Gen: Ward against Faerie creatures of water whose might is less than or equal to the level of the spell (duration Ring, target Group).

Level 5: Control a liquid in a natural fashion (for example, control direction or speed of flow).

Level 10: Control a liquid in a slightly unnatural fashion (for example, make it flow uphill or stop it from wetting something). Control an amount of liquid which is part of a larger body in a natural fashion.

Level 15: Control a liquid in a highly unnatural fashion (for example, make it flow straight up in the air or take on a humanoid form). Control an amount of liquid which is part of a larger body in a slightly unnatural fashion.

Level 20: Control an amount of liquid which is part of a larger body in a highly unnatural fashion.

Rego Aquam Spells

General

Ward Against Faeries of the Waters

R: Near, D: Ring/Perm, T: Group

Spell Focus: A Star Ruby (+3)

No water faerie whose Faerie Might is equal to or less than the level of the spell can affect those targeted by the spell. Faeries cannot directly or indirectly break the magic circle, nor can they use ranged attacks or magic to affect those within it.

The star ruby is a rare gem that aids in controlling many types of entities. Seen from certain angles at night, the ring appears as a light blue dome.

Level 5

Cloak of the Duck's Feathers

R: Touch, D: Sun, T: Ind

Spell Focus: A Duck's Feather (+3)

Makes water run off one object or creature, protecting the target and the target's apparel from dampness. The spell is broken if the target is submerged in water.

Level 10

Break the Oncoming Wave

R: Near, D: Conc, T: Ind

Spell Focus: An Aquamarine Gem (+3)

Breaks all waves and torrents of water (including magical ones) as they come within 10 paces of you. The water either crashes to the ground or flows around you in a truly impressive display. The aquamarine gem has strong associations with water.

In Ferramentum of Verditius's version of this spell, the water breaks at precisely 10 paces, leaving a very clean line showing where the waves stopped. All of his spells may be recognized by their orderliness.

Level 15

Gift of the Floating Wood

R: Near/Sight, D: Sun, T: Ind

Spell Focus: A Piece of Wood (+3)

Lets any object or creature of Size +3 or smaller float in water.

Push of the Gentle Wave

R: Near/Sight, D: Conc T: Spec

Spell Focus: A Sliver from an Oar (+3)

A low wave is formed to propel a small boat slowly through the water. When casting this spell, you commonly make a pushing gesture. If a sliver from an oar is available, you throw it into the water behind the boat, and the wave originates from that spot.

In Silva of Merinita's version of this spell, the wave occasionally drifts or bobs about, as if it is happy and playful.

Level 20

Chaos of the Angry Waves

R: Far, D: Conc, T: Spec

Spell Focus: An Emerald (+3)

Causes water to churn wildly, overturning small water craft and forcing Swim rolls at –6, in a circular area 20 paces across. The emerald has associations with water.

Level 30

Parting the Waves

R: Touch, D: Conc, T: Bound

Spell Focus: A Vial of Water from the Sea (+1)

Parts a body of water, revealing a dry path 5 paces wide along the bottom.

Pull of the Watery Grave

R: Sight, D: Conc, T: Spec

Spell Focus: A Piece of a Boat Long Buried Below the Waves (+3)

Creates a strong undertow that pulls any object smaller than a rowboat 25 fathoms (150 feet) into the depths. Each of those caught in the undercurrent must make 9+ on a Strength + Swim stress roll to avoid being dragged down. A roll is made each round that the spell is maintained.

Tower of Whirling Water

R: Near/Sight, D: Conc, T: Spec

Spell Focus: Beryl (+1)

From a large body of water you form a waterspout that moves under your mental direction. It causes a simple die + 15 damage to anyone it hits (no Attack roll necessary). In addition, those struck must make a Quickness stress roll of 6+ to avoid being sucked up by the waterspout. Those who fail are helplessly pulled into the spout and begin to drown immediately. When the waterspout fails, they fall up to 20 feet to the water's surface. If you direct the waterspout to move across land, you must make an Intelligence + Concentration stress roll of 9+ each round to maintain it.

Waves of Drowning and Smashing

R: Sight, D: Mom, T: Spec

Spell Focus: A Vial of Water (see below) (+3)

Raises a wave 5 feet high and 30 paces wide, which can submerge swimmers, overturn rowboats, and damage sailing ships. It starts as a small, curved wave and grows for the first 10 paces, at which point it reaches maximum size. If it travels 100 paces without striking an object large enough to break it up, it dissipates. The vial of water must have been taken from a large body of water during a storm.

Level 60

Neptune's Wrath

R: Sight, D: Spec, T: Spec, Ritual

A gigantic wave is created in a very large body of water. The wave, which is only 20 feet high but up to a mile wide, is capable of capsizing ships at sea, smashing and drowning people near shore, and utterly destroying coastline communities. The tidal wave needs 5 miles of water surface to build itself up to proper proportions. The magus cannot control the wave without casting another spell.

Auram Spells

Auram spells are powerful because the element of air is ubiquitous. Their weakness is that air is not usually violent, like fire, nor strong, like earth. Auram, however, includes in its scope most weather phenomena such as storms, lightning, rain, mist, and falling snow. Auram spells usually affect air as phenomena (winds, odors) rather than as gases (a modern concept).

Creo Auram Guidelines

The basic range is Sight, the basic duration is Momentary, and the basic target is Boundary. Created air disperses at a natural rate (because the duration is Momentary). Non-weather effects should be gauged by their effect relative to the guidelines. For example, poisonous gas doing +5 damage might be roughly equivalent to the amount of damage caused by a tempest.

Sigils in Creo Auram spells commonly give the air specific properties, such as special scents or colors.

Level 5: Create a draft.

Level 10: Create a breeze.

Level 15: Create a wind. Create a fog.

Level 20: Create a squall.

Level 25: Create a thunderstorm.

Level 30: Create a tempest.

Level 45: Create a hurricane.

Level 60: Create lightning.

Creo Auram Spells

Level 1

Air's Ghostly Form

R: Per, D: Mom, T: Ind

Spell Focus: An Opal (+5)

A thick fog forms around the magus, extending outwards for several paces. A breeze can push the fog around. The fog dissipates at its natural rate, and may be all gone within as short a time as a minute. The opal has associations with Mercury and the air.

Level 5

Chamber of Spring Breezes

R: Reach, D: Sun/Perm, T: Room/Str

Spell Focus: An Agate (+3)

Requisite: Rego

Creates a breeze of fresh air that continually moves throughout a room, keeping the air continuously breathable even if the room is air-

tight. Rose of Jerbiton's version of this spell always causes the air to smell of roses.

Level 10

Jupiter's Resounding Blow

R: Far, D: Mom, T: Group

Aimed: 0

Spell Focus: A Violet Amethyst (+5)

Creates a thunderclap; anyone directly underneath must make a Stamina stress roll of 9+ or be deafened. If deafened, the target gets another Stamina simple roll each minute and recovers with a roll of 9+. If the first roll botches, the victim is rendered deaf for a month. Violet amethyst is the stone of Jupiter.

Stench of the Twenty Corpses

R: Near/Sight D: Mom, T: Room

Spell Focus: A Piece of a Rotting Corpse (+3)

Makes the surrounding air stink horribly of rotting corpses, until the odor dissipates naturally. All those within 10 paces of the target point must make Stamina stress rolls of 6+ or act with a –3 penalty on all rolls. Anyone who botches the roll vomits and is incapacitated for (10 – Stamina) rounds.

Level 15

Charge of the Angry Winds

R: Near, D: Conc, T: Spec

Spell Focus: An Agate (+1)

A wall of wind roars away from you, starting up to 10 paces away and continuing up to 30 paces. The wind is 5 paces wide. All within the area must make a Dexterity + Size stress roll of 9+ or fall down and be blown along by the winds. The rolls must be made at the start of the gale and each subsequent round that the wind is maintained. You must concentrate on the gale, but you may only maintain it for a maximum of five rounds. Missile fire into or out of the gale is futile, and marching against the gale requires a Strength + Size stress roll of 15+. Failure in this attempt mandates another Dexterity + Size stress roll of 12+ to keep from falling.

Wreaths of Foul Smoke

R: Far/Sight, D: Mom, T: Room

Spell Focus: A Dollop of Mud from a Marsh (+1)

Thick, yellow, sulfurous smoke rises up from the spot you designate, filling a circular area 9 paces across. It blocks sight, and for each round anyone breathes the smoke, a Stamina stress roll of 9+ must be made or a Fatigue level is lost. Once a character is Unconscious, further failed rolls result in the loss of Body levels. The smoke dissipates naturally; it may persist for less than a minute in the open, or it may hang in a closed room for hours. The area where the spell is cast will be damaged: small plants wilt and die, and tree growth is stunted. A faint stench of sulfur clings for days to anything exposed to the smoke.

Level 25

Clouds of Rain and Thunder

R: Sight, D: Conc, T: Bound

Spell Focus: The Essence of an Air Elemental (+3)

Creates a severe rainstorm, including lightning and winds. It takes half an hour for the clouds to form and start raining, during which the magus must maintain concentration. The storm rages on for ten minutes after the caster ceases to concentrate on it, and calms down to nothing over the next twenty minutes.

Clouds of Summer Snow

R: Sight, D: Conc, T: Bound

Spell Focus: Ice Shavings (+3)

Creates clouds that drop snow out to the horizon. It takes half an hour for the clouds to form and start snowing, during which the caster must continue to concentrate on it. The snow stops ten minutes after the caster ceases to concentrate on it, and the clouds disperse over the next twenty minutes. The spell does not affect temperature.

Level 35

The Incantation of Lightning

R: Near/Sight, D: Mom, T: Spec

Aimed: –3

Spell Focus: An Oak Wand (see below) (+3)

A lightning bolt shoots forth from your outstretched hand in the direction you are pointing, doing +45 damage to a single target it hits. Those near the target must make Size stress rolls of 6+ to remain standing. The oak wand need not be magical, but must be from a tree struck three times by lightning.

Level 40

Breath of the Open Sky

R: Per, D: Spec, T: Spec, Ritual

You can call up a wind capable of devastating the countryside. You must stand under the open sky to cast this spell. Once you have completed the ritual, a breeze picks up in front of you. As long as you face in the same direction, the wind grows in speed and breadth. After a half an hour has passed, the wind is a gale roaring over the visible countryside and beyond, strong enough to topple wooden structures and knock down trees. If you turn away from your original facing for more than a few seconds, you have to make a Concentration roll of 12+ to maintain the spell. If you turn away for a minute or more, the spell ends.

Level 60

Wrath of Whirling Winds and Water

R: Sight, D: Sun, T: Spec, Ritual

The spell can only be cast at sea or at the coast, and creates an immense storm, 40 or more miles wide, of hurricane intensity. The storm takes three or four hours to form completely, and rages for at least a day, or longer of it is cast during time when storms are common

in the region. The gale-force winds and lashing waves cause immense damage along shorelines. Visibility is reduced to a few paces, missile fire is futile, and travel is nearly suicidal. Weak structures are blown over, and all but most seaworthy ships are certain to flounder unless they can be beached before the storm reaches full intensity. You must be able to see the area where you want to center the spell. The cyclone dissipates at the storyguide's discretion, but lasts for at least a day.

Intéllego Auram Guidelines

Basic range is Personal, basic duration is Concentration, basic target is Room.

Level 5: Sense one property of air (for example, determine if it is safe to breathe).

Level 10: Learn all mundane properties of the air. Have an intuition about some fact regarding the air.

Level 15: Make your senses unhindered by the air (for example, you can hear over a howling wind).

Level 20: Predict the weather.

Level 25: Speak with air.

Intéllego Auram Spells

Level 15

True Sight of the Air

R: Per/Touch, D: Conc/Moon T: Room

Spell Focus: A Four-Leaf Clover (+1)

Lets you see clearly through all manner of obfuscation in the air nearby, including smoke, fog, and dust, even if the obfuscation is magical. The clover is said to help you see through deceptions and obstructions.

Whispering Winds

R: Sight, D: Conc/Moon, T: Spec

Spell Focus: Three Leaves from an Oak Tree (+1)

The winds bear their tidings to your ears, allowing you to hear words spoken by any group of people within your line of sight, provided no solid barrier (including glass) intervenes.

Level 25

Eyes of the Bat

R: Per/Touch, D: Spec, T: Spec

Spell Focus: The Eyes of a Bat (+1)

You can move about confidently in complete darkness by sensing air and its boundaries (for example, where solid objects are). The spell ends when you can see normally, or when, for any reason, you stop using blind navigation.

Sailor's Foretaste of the Morrow

R: Per, D: Mom, T: Bound

Spell Focus: The Liver of a Pig (+1)

You know precisely what tomorrow's weather will be, and you gain a general impression about the weather for the week ahead.

Muto Auram Guidelines

The basic range is Near, basic duration is Momentary and basic target is Small. Transforming only one property of air generally lowers the level by one order of magnitude.

Level 4: Double or halve the intensity of a manifestation of air.

Level 5: Transform an amount of air into another form of air.

Level 10: Transform an amount of air into another element. Transform an amount of air into a gas that does +5 damage.

Level 15: Transform an amount of air into a mixture of elements. Transform an amount of air into something slightly unnatural (for example, into silvery fog or a specific shape).

Level 20: Transform an amount of air into something wholly unnatural (for example, transform a cloud into a horse shape that gallops across the sky).

Muto Auram Spells

Level 5

Blasting Wind, Blinding Mist

R: Near/Far, D: Inst, T: Ind

Spell Focus: Air Bottled During a Storm (+1)

Doubles the strength or intensity of one minor air phenomenon, such as fog, smoke, or odor.

Level 20

Clouds of Thunderous Might

R: Sight, D: Mom, T: Spec

Spell Focus: The Essence of an Air Elemental (+5)

Changes rain clouds into a full-fledged storm. The storm is nonmagical, and lasts as long as a normal storm, usually several hours. This spell cannot be used to make an already existing storm more severe.

Rain of Stones

R: Far/Sight, D: Mom, T: Group

Aimed: 0

Spell Focus: A Hailstone (+1)

Requisites: Terram

Turns rain into stones as it falls on a Group, causing +15 damage. If the spell focus is used, it must be thrown into the air.

Talons of the Winds

R: Near/Far, D: Mom, T: Spec

Spell Focus: Claw of a Hawk (+1)

Transforms a wind into an abrasive medium that tears and claws at everything in its path. Soft materials like leaves and cloth are shredded, and people take +5 damage from innumerable bloody cuts and abrasions. This spell cannot be cast if there is not a breeze of some sort blowing, thus making it difficult to use effectively indoors. The caster is not affected by the spell, even if the wind is blowing directly at him.

In Ossium of Bjornaer's version of this spell, which has an Imáginem requisite, a strange keening can be heard in the air as it cuts through targets. Ossium's wizards sigil manifests by making many of his spells eerie or frightening.

Level 30

Heat of Hell's Impending Doom

R: Per, D: Conc/Moon, T: Bound, Ritual

Requisites: Ignem, Rego

Air in the target area grows painfully hot, with the exception of the area within 10 feet of you. Those caught in this heat must make a Stamina stress roll of 6+ every round or lose a Fatigue level. Body levels are lost once Fatigue levels are gone. Plants exposed to this heat for any long period of time will wither and die.

Level 40

Infernal Smoke of Death

R: Near, D: Spec, T: Ind

Spell Focus: The Breath from a Poisonous Snake (+3)

Requisites: Perdo

Turns normal smoke from a fire into a thick, poisonous cloud. Anyone immersed the cloud of smoke takes +20 poison damage (once only) against which armor provides on half its normal Protection value. Soft materials like cloth, fur, paper, and leather are charred and ruined by exposure to the noxious vapor. While you concentrate, any new smoke becomes poisonous, but even after you stop concentrating, the poisonous smoke remains deadly. It dissipates after several hours. The smoke is heavier than air, so rolls along the ground, pooling in low spots. With a Rego casting requisite, the caster and the objects he carries are unaffected by the smoke, though it still obscures his vision.

Level 45

Fog of Confusion

R: Per, D: Year/Perm, T: Bound, Ritual

Requisites: Imáginem, Rego

Turns all the fog within the target area into a silvery mist too thick to see through. Random screams, thumps, hisses, and other noises harass and confuse anyone within the fog, perhaps even leading them into danger. People have extreme difficulty navigating through the fog, especially through unknown territory. No more than seven people, who must be present at the ritual, can see normally through the fog.

Level 50

Rain of Oil

R: Sight, D: Spec, T: Sight, Ritual

Requisites: Ignem

Turns rain into droplets of oil. The rain of oil continues as long as the storm does, drenching the landscape with flammable liquid. The oil will evaporate at a natural rate after the rain ceases. A spontaneous Creo Ignem spell of level 25+ can ignite the storm so that the oil burns as it falls.

Perdo Auram Guidelines

Destroying just one property of air is a bit easier than destroying air outright—such destructions are one magnitude lower than spells that destroy air outright. Causing the destruction of air with great precision raises the order of magnitude by at least one level.

Basic range is Touch, basic duration Momentary and basic target is Individual.

Level 5: Destroy an amount of air. Stop very minor weather phenomena, like breezes.

Level 20: Stop any one part of a weather phenomenon (for example, stop lightning from striking during a thunderstorm).

Level 30: Stop any weather phenomenon, excluding those caused by Ritual magic.

Perdo Auram Spells

Level 10

Thief of the Stolen Breath

R: Near/Sight, D: Mom, T: Small

Spell Focus: A Branch of Holly (+3)

Takes a creature's breath out of its lungs, causing panic and the instant loss of a Fatigue level, plus a second level unless a Stamina stress roll of 6+ is made. Casting requisite is Animál for beasts and Corpus for people. This spell cannot effect a target more than once a round.

Level 15

Room of Stale Air

R: Reach, D: Mom, T: Room

Spell Focus: Agate (+3)

Makes the air in a room stuffy and uncomfortable. Any creatures that breathe air suffer a –3 penalty on all rolls involving physical exertion. In addition, for each round of exertion a character must make a simple Stamina roll of 6+ or lose a Fatigue level. This may cause panic in some creatures or people. The speed at which the air refreshes itself depends on how well ventilated the room is. When using agate, a stone associated with both Mercury and the air, you must crush the

rock. Through the Law of Sympathy, this helps destroy air within the area.

Level 20

Quiet the Raging Winds

R: Per, D: Mom, T: Bound

Spell Focus: A Branch of Ash (+1)

Stops all wind from blowing, leaving only calm air. This spell is not powerful enough to effect winds caused by Ritual magic. The branch of ash is said to provide protection from storms.

Level 35

The Cloudless Sky Returned

R: Per, D: Spec, T: Sight

Spell Focus: A Branch of Ash (+1)

This spell clears the sky within your vision of any clouds or other meteorological activity, either naturally occurring or caused by magic. The clouds take a few minutes to clear, during which time you must concentrate on them. This spell only affects meteorological activity in progress at the moment of casting, and is not powerful enough to dispel a weather condition caused by Ritual magic.

In Ferramentum's version of this spell, the clouds clear from the sky in an orderly manner, as if they were soldiers marching on parade.

Rego Auram Guidelines

If you are affecting small amounts of air, the basic range is Near, basic duration is Concentration and basic target is Individual. As with CrAu, targets often manifest as non-bounded areas. A Small effect in the absence of a container is about one half a pace across, an Individual effect is about one pace across, a Room effect (which can occur outside in this case) is about five paces across, a Structure effect (again, can occur outside) is about 20 paces across.

Controlling an amount of air with great strength or great precision raises the magnitude of the spell by one level.

Gen: Ward against Faerie creatures of the air whose Might is less than or equal to the level of the spell (duration Ring, target Group)

Level 5: Control an amount of air.

Level 10: Control an amount of air with great force.

Level 20: Direct weather in progress. Control an amount of air with enough force to uproot small trees.

Level 30: Cause clouds to produce rain. Control an amount of air with enough force to uproot large trees.

Rego Auram Spells

General

Ward Against Faeries of the Air

R: Near, D: Ring, T: Group

Spell Focus: A Star Ruby (+3)

As Ward Against Faeries of the Water (ReAq Gen), but for faeries of the air. The Faerie cannot directly or indirectly break the magic circle, nor can they use ranged attacks or magic to affect those within it. From some angles at night, the ring may be seen as a violet-hued dome.

Level 4

Wind at the Back

R: Per/Touch, D: Spec, T: Ind

Spell Focus: A Hand Fan (+1)

A breeze follows you until you stop traveling for more than ten minutes. It causes phenomena you pass through (fog, haze) to follow you.

Level 15

Broom of the Winds

R: Near/Far, D: Mom, T: Ind

Spell Focus: Splinter from a Broom (+1)

Whips up violent, swirling winds around the target. The target must make a Size stress roll of 9+ to remain standing. If the target is braced or holding onto some support, he may also make a Strength stress roll of 9+. If both rolls fail, the target is knocked in a random direction. The target may be damaged, depending on whether he strikes anything.

Circling Winds of Protection

R: Per/Touch, D: Spec/Sun, T: Room

Spell Focus: Bottled Breath of a Zephyr (+5)

Surrounds you with winds that circle at great speed. Since the wind picks up dust and other small, loose objects, you may be obscured. Anyone standing near enough to attack you with a hand weapon must make a Size stress roll of 9+ at the beginning of each round or be blown back. Melee Attack rolls against you are at –3, and missile or thrown attacks are at –9. The wind blows while you concentrate, and then continues for five rounds after you stop. The zephyr's breath is released to encourage winds to blow faster.

Level 20

Wings of the Soaring Wind

R: Per, D: Conc/Sun, T: Ind

Spell Focus: A Feather from a Bird of Legendary Size (+3)

Generates a massive gust of air around you that supports and pushes you along through the air at speeds up to 40 miles per hour. Hovering in place is difficult, and requires a Finesse roll of 9+ per round. It is dangerous for extended travel, because if you lose concentration, you are likely to sustain serious injuries (+15 damage).

Level 30

Gathering of the Stormy Might

R: Per, D: Spec, T: Sight

Spell Focus: The Essence of an Air Elemental (+3)

Calls the surrounding clouds into a storm within one hour. The size of the storm depends on the amount of cloud cover available. The storm lasts for a length of time based on the amount of cloud cover present. The duration of the rainfall can vary from just fifteen minutes for thin, wispy clouds to several hours if the sky is already overcast. This spell cannot be used on an utterly clear sky. While this spell cannot be used to make an already exiting storm more severe, it will can be used to cause a gathering storm to break almost immediately.

Pull of the Skybound Winds

R: Near/Far, D: Mom, T: Spec

Spell Focus: A Captured Gust of Wind from a Tornado (+3)

Makes winds rise upward, pulling one object, creature, or person up to 50 feet into the sky before letting that target drop. Even a small building can be torn from its foundation, though such a building can be no larger than 20 feet to a side, and cannot be built out of a material heavier than stout wood. Uprooted objects fall randomly, unless you make a Finesse stress roll of 12+ to choose where the objects will fall.

Corpus Spells

Corpus spells deal with human or humanlike bodies and anything that involves those bodies. Most faeries have enough in common with humans to be affected by Corpus spells.

In previous editions of **Ars Magica**, "Corpus" was called "Córporem," but that is the wrong form of the Latin noun. When you encounter spells from earlier **Ars Magica** products, treat Córporem as Corpus.

Creo Corpus Guidelines

Many Creo Corpus spells are most useful as permanent spells, which require raw vis. A spell that binds your wounds lets your wounds open again by the next sunrise or sunset if it is cast without raw vis; only with raw vis can permanent healing be effected. Unless otherwise noted, a healing spell cast without raw vis actually suspends the healing process so that upon the spell's expiration, wounds are as fresh as they were when the spell was cast. No Hermetic spell can restore Fatigue levels.

Creo Animál spells may be used as guidelines and examples for Creo Corpus spells. Note that creation of body parts and corpses is usually one level of magnitude higher than corresponding CrAn spells, because of the complexity of the human body.

Basic range is Touch, basic duration is Sun, and basic target is Individual.

Level 5: Prevent decay of a body.

Level 10: Create an entire human corpse. Stabilize one wound.

Level 15: Stop the progress of a disease.

Level 20: Heal one Body level of damage.

Level 25: Heal the damage caused by a poison or disease.

Level 30: Restore a lost limb. Heal two Body levels of damage.

Level 35: Heal four Body levels of damage.

Level 40: Heal all harm done to a body.

Level 50: Return "life" to a corpse (Ritual)—See *The Shadow of Life Renewed.*

Creo Corpus Spells

General

Free the Accursed Body

R: Touch/Near, D: Inst. T: Ind, Ritual

Cancels or reverses the effects (other than death) of a malign Corpus spell, such as *Twist of the Tongue* (PeCo 30), if you can match or exceed the level of the spell with the level of this ritual.

Level 10

Bind Wound

R: Touch/Near, D: Sun/Inst, T: Ind

Spell Focus: A Spider's Web (+3)

Typically, you place your hands on the target and pass them over the wound, which magically seals itself and stops bleeding. If a spider's web is available, it is laid over the wound and disappears as the wound seals itself. Any subsequent recovery rolls necessitated by the wound are made at +1.

Charm Against Putrefaction

R: Touch/Near, D: Moon/Perm, T: Ind

Spell Focus: A Piece of Preserved Flesh (+3)

Prevents decay of a human corpse, or of a severed body part. Necromancers use it to preserve their revived corpses.

Level 15

Gentle Touch of the Purified Body

R: Touch, D: Sun/Inst, T: Ind

Spell Focus: A Pouch of Healing Herbs (+3)

Stops the progress of any disease of typical strength. It does not remove damage that has already occurred, nor does it cure such dread illnesses as leprosy.

Level 20

The Chirurgeon's Healing Touch

R: Touch/Near, D: Sun/Inst, T: Ind

Spell Focus: Bloodstone (+3)

The person touched can recover a lost Body level by making a Stamina stress roll of 3+, to which is added the highest Chirurgy skill of anyone who has successfully tended the wounds. Also, subtract the wound penalty from the roll. Does not heal damage from poison or disease.

Level 25

Restoration of the Defiled Body

R: Touch/Near, D: Sun/Inst, T: Ind

Spell Focus: Garnet (+1)

Removes the crippling or malignant effects of any poison, of any disease, or of premature aging. The effects of natural aging cannot be undone by this or any spell. Garnet is reputed to help against diseases and other afflictions.

Level 30

The Severed Limb Made Whole

R: Touch/Near, D: Sun/Inst, T: Ind

Spell Focus: Carnelian (+1)

A limb that has been detached from the body can be reattached, but any decay that has occurred on the severed limb remains after the limb is reattached. After a day of decomposition, a limb is weak. After seven days, it is nearly useless and infects the character on whom it is replaced (Stamina stress roll of 6+ or lose a Body level). If it's been severed for more than two weeks, the limb is completely useless.

Level 40

Incantation of the Body Made Whole

R: Touch/Near, D: Sun/Inst, T: Ind

Spell Focus: Chips from a Unicorn's Hooves (+3)

Heals all damage to a human body at the rate of one Body level per round. You must maintain concentration for the rounds during which the spell is cast. A cloak, blanket, or similar covering must be laid over the target to cast the spell.

Level 50

Healer's Ring

R: Spec, D: Spec, T: Circle, Ritual

Every round, every person in the ring makes a Stamina stress roll of 3+ to regain a Body level. If a botch is rolled, a Body level is lost. Useful for pitched battles, during covenant defense, and during especially disastrous adventures, although the vis cost is quite high. The ring lasts until the next sunrise or sunset. Wounds healed remain healed with duration Sun as well, unless raw vis is used to extend the duration to Instant.

Level 75

The Shadow of Life Renewed

R: Reach, D: Perm, T: Ind, Ritual

Requisites: Mentem

Brings the semblance of life to a corpse. During the ritual, healing spells work on the corpse, which is important because the body must be physically whole or else it simply dies again once it is brought back to life. For each day that the person has been dead, roll for aging. When the ritual is complete, roll a die to determine the success of the attempt: 1—body dissolves; 2—body possessed by a demon, faerie, or other supernatural entity; 3—mindless, useless living corpse; 4 or 5—automaton with no Abilities over 3; 6 or 7—automaton, but Abilities as a normal person's; 8—person with self direction but no personality, and somehow dangerously demented; 9 or 10—person with will, but no personality. In any case, the revived person is not truly alive and is unable to gain experience points. Also, the person must make an aging roll at the beginning of each year of its existence, regardless of age. This is the closest that the Order has gotten to raising a person from the dead.

Intéllego Corpus Guidelines

Common sigils seen in Intéllego Corpus spells usually report information in some strange or quirky way.

Basic range is Sight, basic duration is Momentary, and basic target is Individual

Level 5: Sense very general information about a body.

Level 10: Sense a specific piece of information about a body.

Level 15: Locate a person you have an arcane connection to.

Level 20: Sense all useful information about a body.

Level 25: Speak with a dead body.

Intéllego Corpus Spells

General

Sight of the True Form

R: Sight, D: Mom, T: Ind

Spell Focus: A Four-Leaf Clover (+3)

You see the true, original form of any person whose form has been changed or masked. This spell can see through mundane masks and disguises at level 10, and can see through the effects of other spells that are equal to or lower than the level of this spell. A four-leaf clover is said to aid its bearer in seeing through deceptions.

Level 5

Physician's Eye

R: Sight, D: Mom, T: Ind

Spell Focus: Garnet (+1)

Determines the general health of a single person. Specific afflictions appear to you as areas of yellow coloration on the person's body. A Perception + Medicine stress roll is required to identify unusual diseases. The ease factor is determined by the rarity of the disease.

Level 10

Revealed Flaws of Mortal Flesh

R: Sight, D: Mom, T: Ind

Spell Focus: A Sapphire (+5)

You are able to find any medical defects in a person or being that you are looking at. You must possess an arcane connection to the person or being. The sapphire used with this spell is said to provide wisdom.

Level 15

Whispers Through the Black Gate

R: Reach/Near, D: Conc, T: Ind

Spell Focus: A Green Turquoise (+3)

Requisites: Mentem

You can speak through the barrier—the figurative "gate"—that stands between the dead and the living, to one corpse that has not yet decayed into a skeleton. The corpse cannot have been buried in Church burial, nor have belonged to a spirit that went straight to Heaven (for example, a saint or a crusader). The spirit that you speak with is not compelled to tell the truth; you can, of course, find ways to coerce or trick it into doing so. All those around you can hear the voice of the corpse. Green turquoise is heavily associated with necromancy; peasants tend to shy away from one with such an "evil" stone.

Level 20

The Inexorable Search

R: Arc, D: Conc, T: Ind

Spell Focus: A Feather from the Target's Pillow (+4)

Determines the location of a specific person. To cast the spell you need a map and an arcane connection. After casting the spell, you can move your finger over the map at the rate of one hour per square foot of map. When your finger passes over the person's location as represented on the map, you sense the person's presence. (If the person is not in the area covered by the map, no sensations result.) You can locate the person to within a thumb's width on the map. Thus, a map with a larger scale gives more-precise information. Each casting of the spell allows for the searching of one map. A similar spell allows you to search for a dead body *(Tracing the Trail of Death's Stench)*.

Level 30

The Eye of the Sage

R: Arc, D: Spec, T: Spec

Spell Focus: A Griffin's Eye (+3)

Requisites: Imáginem

Lets you see a specific person and what is within one pace of that person. The image is clear enough to allow reading. The vision lasts for an hour or until concentration is broken. At distances over 100 miles, the image grows cloudy and becomes obscured. Each pawn of vis expended in casting can extend this limit by 50 miles.

Muto Corpus Guidelines

These spells transform people. There are beneficial spells to cast on yourself and your compatriots, and harmful spells to cast on your foes.

Transformations do not usually completely eradicate the original form; something of the original remains. If you turn a fat, one-armed man into a wolf, the wolf is fat, three-legged, and male.

Transformations can have subtle (or sometimes dramatic) permanent effects. Someone who spends a month or more as an animal begins to act and think like that animal. Eventually, weak-willed individuals might lose their human identity altogether. When transformed back into a human, the target might temporarily or permanently retain some feature of the other shape. Someone turned into a rabbit and back might keep a fondness for carrots or retain unnaturally big ears. Transformations are tricky things.

Muto Corpus spells cannot alter a person's mind, so they leave the transformed person's intelligence and knowledge intact. Magi can cast spells while in animal form, but they suffer the normal –15 penalty for casting without hands or voice. The transformed person gains any abilities the animal form has though it may take a day or so of experience to get used to using them.

To change accouterments along with the body involves requisites. For example, you need a casting requisite of Animál for leather worn, Aquam for any liquids carried, and Terram for metal objects worn (including studs in armor). Accouterments are transformed only if they are actually being worn, not if they are just being carried in the hand. Simply put, equipment will not be transformed for one of two reasons: either because you choose not to use the casting requisites or because the storyguide rules that the equipment is not sufficiently part of the target's worn equipment. This untransformed equipment falls to the ground.

When you are under the influence of one of your own shapechanging spells, you may change yourself back by concentrating, but doing so ends the spell.

Basic range is Touch, basic duration is Sun, and basic target is Individual.

Level 5: Change a small part of a person (for example, an eye or nose).

Level 10: Change a limb of a person.

Level 15: Change the face of a person.

Level 20: Utterly change the appearance or size of a person (though they must still remain human in form). Make a body resistant to damage (+5 Soak).

Level 25: Turn a human into a land animal (with an Animál requisite).

Level 30: Make body resistant to damage (+10 Soak).

Level 35: Turn a human into a bird or a fish (Animál requisite).

Level 40: Turn a human into a solid inanimate object (Terram requisite). Turn a human into a plant (Herbam requisite).

Level 45: Turn a human into an insubstantial object (Auram requisite).

Muto Corpus Spells

Level 5

Evil Eye

R: Touch/Near, D: Sun/Inst, T: Ind

Spell Focus: An Oversized Eyeball (+3)

Enlarges an eye of the target, deforming the face and producing a grisly image.

Eyes of the Cat

R: Touch, D: Sun/Year, T: Ind

Spell Focus: Hair from a Cat (+3)

Requisites: Animál

The target gains the eyes of a cat, which allow him or her to see in near darkness (but not in absolute darkness, such as a lightless subterranean cavern).

Level 15

Disguise of the New Visage

R: Touch/Near, D: Sun/Year, T: Ind

Spell Focus: A Chip from a Pooka's Hoof (+5)

The target's facial features are transformed to any approximately human configuration you choose.

In Cralian of Tremere's version of this spell, the new visage is always as unassuming as possible.

Level 20

Arm of the Infant

R: Near/Sight, D: Sun/Year, T: Ind

Spell Focus: Lock of Hair from a Baby (+1)

Shrinks a person's arm to half its original length and makes it pudgy, like an infant's.

Preternatural Growth and Shrinking

R: Touch/Near, D: Sun/Year, T: Ind

Spell Focus: A Giant's Heart (+5)

Adds +1 to your normal Size or decreases it by up to 2 points. An extra Size point bestowed by this spell gives +1 Soak, +1 Strength, an extra Body level, and –1 Defense. Each point lost has the reverse effects.

Level 25

Gift of the Bear's Fortitude

R: Personal/Touch, D: Sun/Year, T: Ind

Spell Focus: The Heart of a Black Faerie Bear (+3)

Requisite: Animál

Your flesh becomes resistant to physical damage. You get +10 to your Soak until you botch a Soak roll or the duration expires. If the duration is "Year" and you suffer a Soak botch, your resistance comes back after the next sunrise or sunset, whichever comes first. Your flesh is tough and insensitive; any rolls that involve a sensitive touch (such as for picking a lock) are at –3.

Shape of the Woodland Prowler

R: Touch/Near, D: Sun/Perm, T: Ind

Spell Focus: A Wolf's Tooth (+3)

Requisite: Animál

You place a wolf skin over yourself or another, and the target changes into a wolf. The target may change back at will, ending the spell. Before casting this spell, you must first, of course, acquire the skin of a wolf.

Level 30

Cloak of Black Feathers

R: Per/Touch, D: Sun/Perm, T: Ind

Spell Focus: A Cape of Black Feathers (+0)

Requisites: Animál, Auram

You hang a small cape of raven feathers on your back (or on someone else's, if you use vis) and the target transforms into a raven. The target can resume human form at will, but doing so ends the spell.

Level 35

Curse of Circe

R: Near/Sight, D: Sun/Perm, T: Ind

Spell Focus: Mandrake (+3)

Requisite: Animál

Turns a person into a pig. Mandrake, which is also known as "Circe's Plant," can be found in faerie forests and at places where a human life has been taken. The target may resist this affect by making a Stamina stress roll of 9+.

Stance of the Patient Tree

R: Per/Touch, D: Sun/Perm, T: Ind

Spell Focus: A Tree Branch (+3)

Requisite: Herbam

You turn yourself (or another, if you use vis) into a tree about 12 feet high, with a trunk about a foot thick. The target can sense only the most basic things, such as night and day, strong winds, and things that can affect a tree. The target can resume human form at will, but doing so ends the spell. While in tree form, the target does not heal any wounds or restore any Fatigue levels. The tree branch you use determines the kind of tree the target becomes.

Level 40

Cloak of Mist

R: Per/Touch D: Sun/Perm, T: Ind

Spell Focus: Powdered Agate (+1)

Requisites: Auram, Aquam

You turn yourself (or another, if you use vis) into a thick, cohesive mist of approximately human size. You can float through the air at walking speed and can see and hear what is going on around you. You can also seep through cracks, but cannot move through solid objects. You return to human form at any time, but doing so ends the spell. As mist, you are subject to the forces of the wind. If an agate is used, you throw it over yourself or another, and as it falls, the target fades to mist.

Transform to Water

R: Per/Touch, D: Sun/Perm, T: Ind

Spell Focus: Water Just Melted from Ice (+3)

Requisite: Aquam

You turn yourself (or another, if you use vis) into water, one pint for every pound of the target's weight. As water, you can hold yourself together unless someone makes an effort to separate part of you from the rest. You can roll slowly across the ground, but cannot move uphill. You can hear sounds, feel things that touch you, and can sense temperature. You can resume human form at will, but doing so ends the spell. You cannot resume human form if a significant part of your body/water is separated from the rest.

Level 45

The Silent Vigil

R: Per/Touch, D: Spec, T: Ind

Spell Focus: Essence of an Earth Elemental (+3)

Requisite: Terram

You can move into and become part of a rock formation that is at least twice your size. While in the stone, you can hear what is going on around you, but you cannot use other senses. The spell lasts until you come out, and you must come out where you went in. You have no need for food or drink, though you do age. Rolls to recover from Fatigue or wounds take twice as long to make while you are in the stone. Casting requisites are required for items you take with you into the stone.

Level 50

Mists of Change

R: Spec, D: Spec, T: Spec, Ritual

Requisites: Animál, Auram

As this spell is cast, a whipping wind arises and patches of mist begin to roll across the landscape. Sometimes, a patch of mist suddenly envelops a person for a few seconds, during which time the victim cannot move. When the mist blows away, continuing its course, the person is left transformed into a random creature. Roll a simple die to determine the result: 1—Wolf, 2—Horse, 3—Brown Bear, 4—Large Toad, 5—Ferret, 6—Viper, 7—Boar/Sow, 8—Dog, 9—Cat, or 0—Other (storyguide picks; be cruel). People transformed retain their human minds, but inherit all the passions and instincts of their new forms.

The mist covers an area within a 1-mile radius, the center of which must be in sight when you cast the spell. The mists affect the area for an hour. Generally, the mists affect one in ten of the people caught in the radius. To see whether a given person falls victim, make a simple roll. A zero indicates the spell affects the person.

Perdo Corpus Guidelines

These spells harm people directly, often permanently, unless outside magics are used to repair the damage.

Basic range is Near, basic duration is Momentary, and basic target is Individual.

Level 5: Do superficial damage to a body (for example, remove its hair).

Level 10: Cause a person pain, but do no real damage. Cause the loss of one Fatigue level.

Level 15: Do one Body level of damage to a person. Destroy a person's limb. Destroy a corpse.

Level 20: Destroy one of a person's major senses. Do two Body levels of damage.

Level 25: Age someone five years. Do three Body levels of damage.

Level 30: Inflict a major disease. Do four Body levels of damage.

Level 40: Kill a person.

Perdo Corpus Spells

Level 5

Touch of the Goose Feather

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A Goose Feather (+3)

The target must make a Stamina stress roll of 9+ or let out a loud sneeze. Spellcasters who sneeze must make Intelligence + Concentration stress rolls of 12+ to maintain concentration, and others get –1 on most activities at the moment of the sneeze.

Level 10

Invocation of Weariness

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A Pinch of Sand (+3)

The target must make a Fatigue roll of 9+ or lose a Fatigue level. The phrases used with this spell are usually singsong melodies, which lull the victim into drowsiness.

Level 15

Dust to Dust

R: Near/Sight, D: Mom, T: Ind

Spell Focus: Bones Ground to Dust (+3)

Turns a dead body or mindless undead body to dust in two rounds. The spell doesn't affect those undead possessed by spirits. Rubbing two or more bones together to make dust during the casting of this spell enhances the effects. To do this to an animal corpse requires a Perdo Animál spell.

Grip of the Choking Hand

R: Near/Sight, D: Conc, T: Ind

Spell Focus: Branch of Holly (+3)

The target feels an invisible, strangling hand on the throat. Each round, the target loses a Fatigue level, or a Body level if already unconscious. It requires a Stamina stress roll of 6+ to break the spell, rolled each round. If using the holly spell focus, you point the branch towards the victim while you cast the spell. Holly is dangerous for magi to carry, as peasant superstition holds it to be a harmful plant and it may therefore attract unfavorable attention.

The Wound that Weeps

R: Near/Sight, D: Mom, T: Ind

Aimed: +0

Spell Focus: A Branch of Holly (+1)

When casting this spell, you point at the victim, possibly with a branch of holly, and a large wound opens on his or her body. The wound is not a deep one, but it bleeds profusely.

The target must make a Stamina stress roll ever round. If the result is a botch, he loses two Fatigue levels. If the result is 2 or less, one Fatigue level is lost. If the result is 3 to 8, no level is lost. If the roll is 9+, the bleeding stops. An unconscious target loses Body levels instead of Fatigue levels. A target who is active suffers a –3 penalty to these Stamina rolls, and a completely still target receives a +1 bonus. Of course, accumulated Fatigue and wound penalties apply to all rolls. If outside help is received, a Chirurgy stress roll of 6+ stops the bleeding.

Level 25

Bane of the Decrepit Body

R: Near/Sight, D: Mom, T: Ind

Spell Focus: The Heart of an Old Man (+3)

The target ages 5 years. Determine afflictions normally. This spell does not work on children younger than age 16. If casting with the focus, you slowly crush the heart, draining the years from the target.

Confound the Connection

R: Spec, D: Mom, T: Small

Spell Focus: A facsimile of the connection used against you (+5)

Allows you to destroy an item used by another magus as an arcane connection either to you or someone you touch. Use of this spell assumes you know an arcane connection has been made to you or the person you touch, though you don't have to know what item is being used to form the connection. Once this spell is cast, the arcane connection is destroyed. Another connection can only be formed by a magus if he has another of your personal objects.

Level 30

Incantation of the Milky Eyes

R: Reach/Sight, D: Moon/Perm, T: Ind

Spell Focus: A Blank Glass Eye (+3)

Blinds a target, leaving the eyes milky with cataracts.

Twist of the Tongue

R: Near/Sight, D: Moon/Perm, T: Ind

Spell Focus: A Human Tongue (+3)

Twists the target's tongue into a spiral, completely destroying the ability to speak. A grave offense to a magus.

Level 40

Clenching Grasp of the Crushed Heart

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A Human Heart (+3)

When casting this spell, you make a clenching motion with your hand, crushing the spell focus if using one. The victim doubles over at once, and if the victim fails to make a Stamina stress roll of 15+, he or she dies with a crushed heart. If the target's roll succeeds, 5 points of Stamina are still lost; the target is still probably crippled for life, and may die an early death.

Curse of the Leprous Flesh

R: Touch/Near, D: Spec, T: Ind

Spell Focus: Flakes from the Skin of a Leper (+1)

This spell causes a person's flesh to rot off in a matter of weeks—truly hideous sight. Much of the target's flesh literally hangs from his or her frame, and there is a pungent rotting smell about him at all times. Every week, over a period of three months, the target must make a Stamina stress roll of 6+ or lose a Body level permanently. On a botch, an additional Body level is lost. The target also loses a point of Stamina by the time the spell ends. The magic can be dispelled while it is still in effect, but any damage done is permanent. If the victim somehow survives this curse, he is shunned by mortal communities. If you are casting the spell with flakes from the skin of a leper, you blow them on the victim.

The Kiss of Death

R: Touch/Near, D: Mom, T: Ind

The person you kiss dies a sudden death. The only mark on the corpse is the black imprint of your lips. No words or gestures are necessary, though if you apply vis to range, you can "blow" a kiss of death. The target is allowed a Stamina stress roll of 12+ to resist.

Level 55

Curse of the Unportended Plague

R: Sight, D: Mom, T: Bound, Ritual

Starts a plague in a city or other Boundary. The plague reaches its height in six to twelve months and can spread like any other plague. It is non-magical once begun, and health measures can lessen the effect of the plague. A full-blown plague kills one in ten inhabitants of a city over the course of a few months. Using, or even transcribing, this spell is rigorously discouraged by most of the Order of Hermes.

Rego Corpus Guidelines

Basic range is Near, basic duration is Concentration, and basic target is Individual.

Level 5: Make a target lose control of a body part.

Level 15: Control the large-scale physical movements of a target.

Level 20: Hold a target's the body motionless.

Level 25: Control a target's motions. Eliminate the penalties of fatigue and wounds.

Level 30: Direct the flow of bodily energy.

Level 50: Teleport a target's body to a place you have an arcane connection to. Teleport a target's body seven leagues.

Rego Corpus Spells

Level 5

Curse of the Unruly Tongue

R: Near/Sight, D: Conc/Sun, T: Ind

Spell Focus: A Branch of Holly (+3)

Causes the target to stutter and slur words. Communication rolls are at –3. Spoken spells are at –6 to the spellcasting roll, and there is an extra botch die.

Spasms of the Uncontrolled Hand

R: Far/Sight, D: Mom, T: Ind

Spell Focus: A Branch of Holly (+3)

The target must make a Stamina stress roll of 6+ or drop anything held in the target hand.

Rise of the Feathery Body

R: Touch/Near, D: Conc/Moon, T: Ind

Spell Focus: The Feather of an Eagle (+3)

Allows the target to float vertically to any height, carrying up to 50 pounds, and rising as fast as smoke rises, slower if carrying a heavy load. The target cannot move horizontally through this spell.

Level 10

Gift of the Frog's Legs

R: Touch/Near, D: Spec, T: Ind

Spell Focus: Legs of a Frog (+1)

Allows the target to leap up to 15 feet vertically or 25 feet horizontally (2 feet less for every Encumbrance point). The person must make a Dexterity – Encumbrance stress roll of 6+ to land without injury. A miss indicates the loss of one Body level, and a botch indicates a broken ankle or other crippling injury. The target can only leap once for each casting of the spell, and that leap must be made within ten seconds. As with a frog's leap, a running start does not improve the leap.

Level 15

Despair of the Quivering Manacles

R: Near/Sight, D: Conc/Sun, T: Ind

Spell Focus: A Mannequin of the Target (+5)

Your target shakes vigorously from side to side without falling. Those affected get –3 on rolls requiring physical movement, and –1 to most other rolls.

Endurance of the Berserkers

R: Touch/Near, D: Conc/Sun, T: Ind

Spell Focus: Lock of Hair from a Berserker (+3)

The target's body acts as though it were unwounded and unfatigued for as long as you concentrate (or until sunrise or sunset if vis is used to increase duration). Keep track of the actual Body and Fatigue levels that the body loses while "berserk," because as soon as the spell wears off, the target loses those levels. If the target runs out of Body levels at any time during the spell, the spell terminates immediately and the character dies. If the target runs out of Fatigue levels, the spell terminates immediately and the character falls unconscious.

Consecutive castings on a character delay the end of the spell—that is, put off the time when accumulated wounds take effect—but a body can only take a number of consecutive castings equal to its Size + 2. Further castings have no effect.

Lifting the Dangling Puppet

R: Near/Sight, D: Conc, T: Ind

Spell Focus: A Mannequin of the Target (+3)

Lifts a person of Size +1 or less vertically into the air. Generally, you can make the target rise or descend as fast as smoke rises, but a heavier person rises more slowly and falls more quickly.

Level 20

The Gift of Vigor

R: Touch/Near, D: Mom, T: Spec

Spell Focus: A Ruby (+3)

Transfers bodily energy from you to any target who is at a lower Fatigue level than you. You are thus at the target's current Fatigue level, and he or she assumes your previous level. If you lose a Fatigue level from casting this spell, the loss comes after the transfer. Magi have long looked for a way to restore their energy in order to cast more spells. This is the closest they've come. The ruby is associated with Mars, representing vigor and strength.

Level 25

Awaken the Slumbering Corpse

R: Near/Sight, D: Conc/Moon, T: Ind

Spell Focus: A Green Turquoise (+3)

Causes a corpse to function at your verbal command. Commands have to be very simple, like "attack anyone who comes through here." Use the statistics on page 253 for zombies (if some flesh is still intact) or skeletons (if most flesh is gone). The corpse used cannot have been buried by Church ceremony.

Strings of the Unwilling Marionette

R: Near/Sight, D: Conc, T: Ind

Spell Focus: A Mannequin of the Target (+3)

You can control the physical movements of a person, such as walking, standing, and turning. If the target resists the control, the movements are jerky. The target can yell, but you can prevent intelligible speech by controlling the target's mouth. The target must be conscious to be moved about. A Strength stress roll of 12+ allows resistance, rolled each round.

Level 35

The Leap of Homecoming

R: Per/Touch, D: Mom, T: Ind

Spell Focus: An Opal (+1)

Teleports you, or one you touch, back to the one place you know best (probably your laboratory), provided it is within 150 miles. You must have an arcane connection with the place you are leaping to, such as a tile from the floor, or a chunk of the wall. The opal is the stone of Mercury and is thought to bring good journeys.

Seven-League Stride

R: Per/Touch, D: Mom, T: Ind

Spell Focus: An Opal (+1)

Teleports you or one you touch to any place within seven leagues either that you can see or that you have an arcane connection with. If you fail an Intelligence + Finesse stress roll of 9+, your arrival goes slightly awry. For instance, you might fall when you appear, or just be facing the wrong way. A botch means you appear in the wrong place, perhaps even in a wall.

Praefactus of Bonisagus's version of this spell always allows him to appear in a safe, unembarrassing place (assuming he doesn't fail his Finesse roll). All Praefactus's spells make him seem as dignified as possible—manifesting his wizard's sigil.

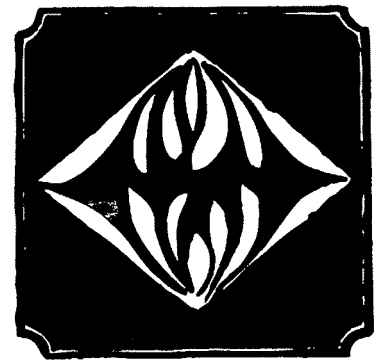
Level 45

The Walking Corpse

R: Reach, D: Perm, T: Ind, Ritual

Requisite: Mentem

Turns a corpse into a nearly mindless servant that can follow your simple verbal commands faithfully but unimaginatively. If the corpse still has most of its flesh, it becomes a zombie; if not, it becomes an animated skeleton. Unless the corpse is preserved with *Charm Against Putrefaction* or the equivalent, the body decays normally.



Herbam

Herbam spells work on plants and plant matter, both living and dead. Since wood is a common material in weapons, vehicles, and buildings, Herbam spells can be useful in improving or destroying physical things. They can also be used to bring the plant world to your aid.

Creo Herbam Guidelines

These spells create and heal plants. Any food created is nutritious only if raw vis is used. The guideline levels given below are generally for conjuring the leafy parts of plants.

The basic range is Near, the basic duration is Sun, and the basic target is Individual. Plants may be created living or dead with equal ease. To create treated Herbam products (for example, wooden furniture, a vegetarian meal, linen or cotton cloth) add one magnitude to the level necessary to create the equivalent amount of unworked living or dead plants.

Level 5: Create a plant product (like a fruit or leaf). Create a plant. Prevent a plant from becoming sick.

Level 10: Create a bush or a pile of sticks or brambles. Prevent a bush from becoming sick.

Level 15: Create a tree. Create wood. Prevent a tree from becoming sick. Prevent wood from rotting.

Creo Herbam Spells

General

Restoration of the Corrupted Plant

R: Near, D: Inst, T: Ind, Ritual

Cancels the effects of a malign Herbam spell that has its level matched or exceeded by the level of this ritual.

Level 10

Conjure the Sturdy Vine

R: Near/Sight, D: Sun/Perm, T: Ind

Spell Focus: A Leaf from a Vine (+3)

Grows 10 paces of vine from a moderate quantity of wood, or from fertile soil. The vine is extremely strong and pliable, suitable for use as rope. If the focus is available, it is planted in the ground, and the vine instantly grows from it.

Trap of the Entwining Vines

R: Near/Far, D: Spec, T: Spec

Spell Focus: A Leaf from a Vine (+1)

Causes strong, woody vines to grow rapidly from fertile earth. The vines cover a circle 2 paces across and reach 6 feet high. Anything caught within them is immobilized. To avoid the vines, the target must make a Quickness – Encumbrance stress roll of 9+. To break out requires a Strength stress roll of 12+ (allowed once a round). Someone not trapped can cut a trapped person free in two rounds, assuming proper tools. The vines weaken and wither to dust after an hour.

Level 20

Wall of Thorns

R: Near/Far, D: Sun/Perm, T: Str

Spell Focus: A Single Thorn (+1)

Within seconds, this spell creates a straight wall of woody, thorny bushes up to 20 paces long, 1 pace thick, and 4 paces high. The thorns, which are unnaturally resilient, have a +15 Soak and four Body levels (and are cut by edged weapons only). Bodily forcing one's way through the wall requires a Strength stress roll of 9+ and does +15 damage whether the attempt succeeds or fails. If the roll botches, an additional 5 points of damage are suffered. The wall grows out of existing bushes or fertile soil. A Climb stress roll of 9+ allows a character to scale the wall, but the character takes +10 damage in the process.

Level 25

Wall of Living Wood

R: Near/Far, D: Sun/Perm, T: Str

Spell Focus: An Oak Branch (+1)

A straight wall of living oak is created, growing quickly from nearby trees, other plant growth, or fertile earth. The wall is 20 paces long, 1 pace thick, and 5 paces high. It can be scaled with a Climb stress roll of 9+.

Level 30

Bridge of Wood

R: Near/Far, D: Sun/Perm, T: Str

Spell Focus: A Splinter from a Wood Bridge (+1)

Creates an ornate and exquisitely carved bridge made from living leaves, vines, and wood. The bridge can reach up to 50 feet and is sturdy enough to support creatures of up to Size +4.

Level 35

The Bountiful Feast

R: Spec, D: Year, T: Bound, Ritual

This ritual, which must be cast at noon on the day after the winter solstice, attempts to ensure that all crops that grow within its target will be healthy and fruitful. The spell protects against non-magical blight and other diseases. It can't control the weather or prevent others from harming crops, but it does cause crops to be healthier, larger, and tastier than they otherwise would be. The Boundary of this spell is the fields owned by those present at the ritual. Although food plants are affected most by this ritual, all plants are made healthier to some degree.

Intéllego Herbam Guidelines

The basic range is Touch, the basic duration is Concentration, and the basic target is Individual.

Level 3: Gain an intuitive knowledge of a plant (for example, know whether a given action would harm a plant).

Level 5: Learn general information, or a single specific fact about a plant or an item made from plant products.

Level 10: Learn all mundane properties of a plant or an item made from plant products.

Level 15: Sense or locate plants you cannot otherwise perceive.

Level 25: Speak with a plant.

Intéllego Herbam Spells

Level 4

Probe Nature's Hidden Lore

R: Touch/Near, D: Mom, T: Ind

Spell Focus: A Sapphire (+5)

Tells you what kind of plant you are touching. You also get an image of it in its natural habitat. Works with plant products as well as with plants themselves.

Level 10

Intuition of the Forest

R: Per/Touch, D: Sun/Year, T: Bound

Spell Focus: Chips from a Faun's Hoof (+5)

You engage in a type of communion with the woods that you are in. giving you an intuitive sense of how to get along in the forest, and how to get the most out of the forest without causing it harm. You get a +3 to all nature-oriented rolls (not including spells) when in a forest or similar area. Causing significant harm to the forest cancels this spell.

Level 15

Hunt for the Wild Herb

R: Touch, D: Conc/Moon, T: Ind

Spell Focus: Leaf from a Cypress Tree (+3)

When you cast this spell, the vegetation of the forest guides you (or the target of the spell) to the nearest specimen of the type of plant you seek, as long as you (or the target) continues to concentrate. You must have a sample of the type of plant you are looking for. A Perception stress roll of 6+ is needed to follow the subtle signs, which include pointing branches and inclined trunks. A plant of the type you seek must be within the forest you occupy, or the spell fails automatically.

Shriek of the Impending Shafts

R: Per/Touch, D: Conc/Moon, T: Spec

Spell Focus: A Hazel Wood Rod (+1)

Lets you know where anything wooden will be in the immediate future (in the next few seconds) by a shriek that sounds in the air in advance of the wood's coming. You get a +9 bonus on Defense scores against wooden weapons (provided that you have the freedom to dodge and have engaged the wielder), and you can automatically dodge wooden missiles fired from greater than Near range unless so many are coming at you that you can't get out of the way, in which case the ease factor of shots is still modified by +3. Missiles from archers in Near range or closer still have to add +6 to their normal ease factor to strike you.

Level 25

Converse with Plant and Tree

R: Touch/Far, D: Conc, T: Ind

Spell Focus: A Chewed Leaf (+1)

You can speak with a plant for one conversation. The level of conversation depends on the type of plants; longer-lived and more noble plants have more to say. A single question and response takes ten to thirty minutes, with slower-growing plants speaking more slowly. Typically, plants can talk about the soil and about other plants around them, but have limited awareness of more momentary events, such as the passing of animals or people, unless that passing has a direct bearing on the plant (for example, a person cut its trunk). News can spread quickly through a forest when it has to, called from tree to tree on the wind. Bystanders cannot understand your conversation.

Level 45

Calling the Council of the Trees

R: Per, D: Moon, T: Bound, Ritual

You call all magical and potentially mobile trees within the forest where you cast the ritual to the site of the ritual. The trees are not compelled to come, but will likely be interested in whoever has called them. Trees in a faerie forest are especially prone to responding. Once gathered, the trees hold meetings, summon ancient powers, and discuss the problems facing their kind. You may speak, and understand what the trees are discussing. The results of the conference may not be entirely in your favor. The trees remain animated for a month and may seek to return home before the end of that period.

Muto Herbam Guidelines

Basic range is Touch, basic duration is Sun, and basic target is Small.

These guidelines assume that when you change a plant, it's still a plant in some way. Changing a plant into something else usually involves a spell one level of magnitude higher than the guideline most appropriate to the action. To change plants into treated or finished material (for example, wooden furniture, a vegetarian meal, linen or cotton cloth) add one magnitude to the level necessary to change plants into natural, unworked plants.

Level 5: Change a plant or item made from plant products.

Level 10: Change a plant or item made from plant products into metal or stone (Terram requisite).

Level 15: Cause a plant to bend or twist rapidly in place.

Level 20: Affect the consciousness and spirit of a plant.

Muto Herbam Spells

Level 5

Transformation of the Thorny Staff

R: Touch/Near, D: Sun/Perm, T: Small

Spell Focus: A Rose Thorn (+3)

Causes a length of wood (up to 6 feet in length) to grow thick, sharp thorns at whatever spots you touch. If the spell is cast on a staff, the thorns do +4 Damage the first time a hit is scored, after which the thorns break off.

Level 15

Dance of the Staves

R: Near/Sight, D: Mom, T: Small

Spell Focus: A Small Twig (+1)

Causes a pole, staff, haft, or any other long, thin, non-living wooden object to bend and lash about wildly for a few seconds and then stop suddenly, keeping its new, twisted shape. A whirling staff strikes its holder and does +4 Damage, with a possible bonus if the weapon at the head of the pole hits the person.

Rope of Bronze

R: Touch/Near, D: Sun/Perm, T: Ind

Spell Focus: A Bit of Bronze (+1)

Requisite: Terram

Turns a piece of rope (made from plant material) into refined, superior bronze, which does not break under normal circumstances. If a bit of bronze is available, it is touched to the rope during the spell, triggering the change.

Thaumaturgical Transformation of Plants to Iron

R: Touch/Near, D: Sun/Year, T: Ind

Spell Focus: A Bit of Iron (+1)

Requisite: Terram

Makes any plant, dead or alive, as hard as iron. Affects any amount of continuous plant material up to the size of a small tree or a small glade of grass. Sharp-edged plants can become deadly when they are made this hard. If a bit of iron is available, it is touched to the plant, bringing about the transformation.

Level 20

Twist the Living Tree

R: Touch/Far, D: Sun/Year, T: Ind

Spell Focus: A Pearl (+3)

You make a living tree bend into unusual positions. Depending on your needs, you can make a cage, a shelter, or a wall. Even the leaves can be commanded, maybe to form a solid roof that sheds rain. Takes one to ten minutes to complete (depending on the complexity of the new shape), during which time you must maintain concentration.

Level 25

Piercing Shaft of Wood

R: Touch/Near, D: Inst, T: Ind

Aimed: +2

Spell Focus: An Arrow Shaft (+1)

Requisite: Rego

Turns a piece of wood into a sleek, barbed, strong shaft that flies through the air at a target. Damage depends on the size of the item from which the shaft is formed: staff (upper size limit) +10, 2-foot branch +8, wand +5. If it pierces a body, removing the shaft causes the target to automatically lose a Body level, unless a Stamina stress roll of 6+ is made (add the Chirurgy score of the one who removes the shaft).

Stir the Slumbering Tree

R: Touch/Near, D: Sun/Perm, T: Ind

Spell Focus: A Star Ruby (+1)

Requisite: Mentem

Raises any tree into a state of consciousness resembling that of a humans. Such a tree can see and hear what is going on around it, and at a normal human level of perception. Such a tree may share some mental attributes or personality traits with the caster. The tree can rearrange its branches over the course of several hours, though too slowly for people to observe the movement from second to second. Most trees in magical areas are already awake. The star ruby is a gem that may be used for conjuring and controlling occult entities.

Level 55

Curse of the Haunted Forest

R: Per, D: Perm, T: Bound, Ritual

Requisite: Perdo

Turns a previously normal forest into a haunted and dangerous place. The trees become gnarled and hideous, and the imaginative can see menacing faces in them. The trees also become conscious and cruel; capable of sight, hearing, and limited movement. While they cannot uproot themselves, they can move their branches about, and can reach the ground in an hour or two. Only ill-tempered animals, such as boars and crows, live in these woods, and nothing in them is edible. The only knowledge of what might happen should this ritual be attempted in a faerie forest comes from ancient and disputed legends of the Order of Hermes.

Perdo Herbam Guidelines

These spells destroy plants and plant material. Since many items are made of wood, these spells can be quite destructive. The guidelines given are for destroying dead wood. Destroying live wood is usually a bit harder—add one level of magnitude.

Basic range is Reach, basic duration is Instant, and basic target is Small.

Level 4: Spoil an amount of food.

Level 5: Destroy an amount of dead wood. Cause the leaves to fall off of a plant.

Level 10: Destroy a plant.

Perdo Herbam Spells

Level 5

Curse of the Rotted Wood

R: Touch/Near, D: Inst, T: Ind

Spell Focus: A Pinch of Sawdust (+3)

Causes a non-living wooden object to rot and fall apart. Objects up to the size of a single door can be affected, but things that size take up to two rounds to decay. Usually, large chunks of wood start falling off the target, and slowly crumble to smaller and smaller pieces, until only dust is left.

Ferramentum of Verditius's version of this spell is very orderly as per his wizard's sigil. The decay of the object starts from the top and continues to the bottom, leaving only dust as it goes.

Level 15

Wizard's Autumn

R: Per/Sight, D: Inst, T: Bound

Spell Focus: A Handful of Snow (+3)

Causes all the deciduous leaves (that is, those that normally fall in autumn) to turn brown and then fall to the ground. The full process takes a minute. The trees do not bud again until the next spring.

Level 20

Plant's Withering Bane

R: Near/Far, D: Inst, T: Spec

Spell Focus: A Leaf of Angelica (+1)

Withers and destroys one living tree, which may not be more than twice as tall as a man. The spell may also affect all small, living

plants in a radius of 10 feet, centered on the caster. If angelica is used as a focus, it is crushed and cast to the winds.

Level 25

The Great Rot

R: Near/Far, D: Inst, T: Str

Spell Focus: A Rotten Piece of Wood (+1)

Rots and destroys a large amount of dead wood, up to the amount found in a wooden house or small inn. Wooden structures creak and groan mightily for about a minute before collapsing.

Level 30

Treading the Ashen Path

R: Spec, D: Spec, T: Spec

Spell Focus: A Black Onyx (+1)

As you walk through a forest after casting this spell, all the plant material 10 paces in front of you and 5 paces to either side withers and dies. Trees are reduced to bare trunks, while their leaves and all smaller plants turn to ash. You can walk for 7 miles with each casting of this spell. Use of this spell in faerie woods is not recommended. The black onyx is said to bring malediction and death. This spell was originally invented by a magus of House Flambeau, and he was awarded a prize for it by his primus.

Rego Herbam Guidelines

Basic range is Reach, basic duration is Concentration, and basic target is Small. It is equally easy to control living and dead wood.

Level 5: Control an amount of wood (for example, a branch or a wooden weapon).

Level 10: Deflect a single attack by a wooden weapon.

Level 15: Deflect several attacks by wooden weapons.

Level 20: Deflect all known attacks by wooden weapons. Cause a Small amount of wood (for example, a wooden weapon, small plant, or branch) to move around as you direct it, though if it is a rooted plant, it remains rooted.

Level 25: Deflect all attacks by wooden weapons, both seen and unseen. Cause a Small amount of wood (for example, a wooden weapon, small plant, or branch) to move around as you direct it (it need not remain rooted).

Rego Herbam Spells

General

Ward Against Faeries of the Wood

R: Near, D: Ring/Perm, T: Group

Spell Focus: A Star Ruby (+3)

Like *Ward Against Faeries of the Waters* (ReAq Gen), but for faeries of the wood. At some angles, at night, the ring appears to be a green-hued dome.

Level 10

Repel the Wooden Shafts

R: Reach, D: Conc/Sun, T: Small

Spell Focus: A Staff (+3)

Deflects a single blow of any weapon made of wood, up to the size of a two-handed club. You can deflect a different attack each round. The attack automatically misses, but the attacker still rolls to see if he or she botches (with two extra botch rolls for melee weapons). If you ordinarily carry a staff, it must be tossed aside for the casting.

Level 15

Strike of the Angered Branch

R: Near/Far, D: Conc, T: Ind

Aimed: +0

Spell Focus: A Whip-like Tree Branch (+3)

Causes a large tree branch to swing at a target. You must target the spell for the branch to hit; Damage is +10.

Tangle of Wood and Thorns

R: Near/Far, D: Conc, T: Ind

Aimed: +1

Spell Focus: A small net (+1)

Requisite: Muto

Takes a length of wood that you designate and hurls it at a target (a targeting roll is required). The wood wraps around and immobilizes the target (assuming that there is enough wood), who must make a Strength stress roll of 9+ to break free (one attempt per round). If the victim ever botches, he cannot escape without outside help. If the length of wood has thorns, it does +6 damage when it hits, and again each time the target tries to break free, whether successful or not. When the caster stops concentrating, the target can escape on a Strength roll of 6+. A small net made out of plants and grass aids this spell sympathetically.

Level 20

Coils of the Entangling Plants

R: Near/Far, D: Spec, T: Spec

Spell Focus: A Small Net (+1)

Animates all the grass and small plants within a field delineated from side to side by your outstretched arms and in front by no more than 15 paces of distance. The plants grab and wrap themselves around the people nearest to them (Strength stress roll of 9+ to break free, rolled once per minute). If a roll to break free ever botches, the victim cannot escape on his or her own. After an hour's time, the plants release their grip and resume their normal ways. With a Concentration roll of 6+, you can release one individual a round.

Level 25

Lord of the Trees

R: Reach/Far, D: Conc, T: Ind

Spell Focus: Bark from a Century-Old Tree (+3)

Causes a tree to move its branches and bend its trunk in any way you mentally direct. A large tree striking with branches has Initiative +5, Attack +7, and Damage +10. Normal weapons are practically useless against large trees.

The Treacherous Spear

R: Near/Sight, D: Spec, T: Small

Spell Focus: A Drop of Blood (+3)

The drop of blood that may be used with this spell must be from a person who has betrayed his or her family. The spell animates a wooden or wooden-hafted melee weapon in someone else's hand, and makes that weapon attack its holder until the wielder is dead or the weapon is destroyed. When the spell is cast, the weapon tries to break its wielder's hold (Quickness – Encumbrance stress roll of 9+ to hang on). On subsequent rounds, the wielder hangs on by making Strength stress rolls of 6+, allowed once per round. If a roll to hold on ever botches, the wielder loses control of the weapon and is hit by it automatically (see below). While still in its wielder's grip, the weapon does not strike him or her, but does not strike on the wielder's behalf either. Once the weapon breaks free or is released, it attacks its wielder, using his Attack and Damage scores.

The former wielder may fight the rebellious weapon. The weapon uses its defense rating as its Defense total. It has a number of "Body levels" equal to its Space characteristic. One handed weapons have a +6 Soak, and two handed weapons have a +10 Soak. All thrusting and missile weapons used against the controlled weapon suffer –6 on Attack Totals. The spell ends when the weapon loses all Body levels, or when an hour has passed, whichever comes first Causing the weapon to lose its Body levels may not destroy it, depending on the quality of the weapon.

Level 30

Freeing the Striding Tree

R: Reach/Far, D: Conc, T: Ind

Spell Focus: A Violet Amethyst (+1)

Like *Lord of the Trees*, above, but the tree can walk half as fast as a human can. If you botch a Concentration roll to maintain control, the tree attacks you, having been awakened and disturbed by this spell. The violet amethyst aids this spell because it is the stone of Jupiter and thus aids in the command of others.

Ignem Spells

As fire is volatile and dangerous, so are these spells. Magi who pursue the Art of fire do so with fine regard for the dangers and powers involved, for fire is both dangerous and mighty, to friend and foe alike. Storyguides should make Ignem botches particularly deadly.

Light and heat also fall within the domain of this Form. It's important to remember that heat also includes relative absence of heat, so spells that result in cold temperatures are possible through Ignem.

The standard targets correspond to different sizes of fires. Candles, torches, and small campfires are Small targets, large campfires and bonfires are Individual-sized targets, and house fires are Structure sized targets. Unless specified otherwise, a spell that can affect one type of fire can affect smaller fires as well. Fire damage is explained on p. 180.

Creo Ignem Guidelines

Spells that create fires are versatile weapons—destructive to living things, undead, buildings, and morale. Those who depend on fire spells, however, risk botching. Fire is an unforgiving element for those who lose control of it, and self incineration is always a possibility.

Typical sigils seen in Creo Ignem spells involve the flame being a specific color or shape, or giving off an unusual smell.

The basic range is Near, the basic duration is Momentary, boosted duration is usually Permanent, and the basic target is Small.

Level 1: Ignite something extremely flammable (like oil or a wick). Illuminate an area as if by moonlight. Heat an object so that it is warm to the touch.

Level 3: Ignite something very flammable (like parchment). Illuminate an area as if by candlelight. Heat an object to be hot to the touch.

Level 5: Create a fire intense enough to do +5 damage (a Small flame can only affect a single target). Ignite something flammable (like dry wood or charcoal). Illuminate an area as if by torchlight. Heat an object enough to boil water.

Level 10: Create a fire doing +5 damage in an unnatural shape (like a ring or sheet). Create a fire doing +10 damage. Ignite something slightly flammable (like damp wood or leather). Illuminate an area as if by daylight on a cloudy day. Heat an object enough to make it glow red-hot.

Level 15: Create a fire doing +10 damage in an unnatural shape. Create a fire doing +15 damage. Ignite something barely flammable (like a human body). Illuminate an area as if by full sunlight. Heat an object enough to melt lead.

Level 20: Create a fire doing +20 damage. Heat an object enough to melt steel.

Level 25: Create a fire doing +25 damage.

Level 30: Create a fire doing +30 damage.

Creo Ignem Spells

Level 1

Moonbeam

R: Spec, D: Spec, T: Spec

Spell Focus: Quartz (+5)

Causes a gentle light, bright enough to read by, to shine down from above and illuminate the area described by your encircled arms. Lasts as long as you hold your arms in a circle. Quartz is a rock associated with the moon.

Level 5

Palm of Flame

R: Touch, D: Conc, T: Small

Spell Focus: A Piece of Flint (+1)

A flame leaps up in your palm, which must be upturned for the spell's duration. The flame does +10 damage to anyone else that touches it.

Level 10

Heat of the Searing Forge

R: Near/Sight, D: Mom, T: Ind

Spell Focus: Chrysolite (+3)

Heats a piece of metal so that it is too hot to touch. Something the size of a breastplate or helmet does +5 damage if in direct contact with the skin for one round. For each additional round, more damage is done, the amount dropping by two points each round (+3 damage on round two, then +1). Smaller objects do less damage. Most metal armor has leather or cloth underneath that gives the victim a +3 Soak bonus against the heat. Chrysolite is a rock having strong associations with the Sun.

Lamp Without Flame

R: Touch, D: Conc, T: Room

Spell Focus: Lantern Oil (+1)

Illuminates the room that you are in with a light equal to torch or lamp light, as long as you concentrate. When using lantern oil, you spread it over some object, and the light emanates from that object. When cast outside, this spell illuminates an area about 5 paces across.

Level 15

Flash of the Scarlet Flames

R: Near/Sight, D: Mom, T: Small

Aimed: –3

Spell Focus: Flint (+1)

A brilliant red flash explodes in the air where you designate. If you target a person's face (which requires a targeting roll), the target needs a Stamina stress roll of 9+ to avoid temporary blindness. If the target botches the roll, he is permanently blinded. If temporarily blinded, he can try to make a simple Stamina roll of 9+ each minute to recover. The flash is equivalent to looking straight at the sun.

In Rose of Jerbiton's version of this spell, there is a faint odor of roses in the area where the flash explodes.

Level 20

Blade of the Virulent Flame

R: Reach/Near, D: Spec, T: Small

Spell Focus: The Blood of a Fire Drake (+3)

Forms a fire along the length of a metal blade. This flame doubles the weapon damage score for the blade (or adds +6, whichever is greater), and can start fires as well. After half an hour, the blade becomes so hot that it begins to melt. Once this occurs, the spell ends. The user of the flaming blade must wear gloves as the hilt gets hot, or else the sword cannot be handled. If using the spell focus, you spread the blood along the blade. The +3 focus modifier is also added to damage caused by the blade, because the fire is hotter and more intense.

Pilum of Fire

R: Spec, D: Mom, T: Ind

Aimed: +1

Spell Focus: A Javelin (+1)

A 2-foot, thick, spear-shaped jet of fire flies from your palms (consuming your spell focus, if you are using one), doing +25 damage. One point less is done for each pace of distance between you and your target. Beyond 25 paces, the flames dissipate.

Level 25

Arc of Fiery Ribbons

R: Spec, D: Mom, T: Group

Spell Focus: A Yellow Diamond (+1)

A dozen multi-hued ribbons of flame leap from your hands and fly out 15 paces, covering a 60-degree arc. All those in the arc take +20 damage, modified by 1 for every pace of distance between you and the target. The area affected by this spell is so broad that targeting rolls are only necessary in exceptional circumstances. Targets who sees the ribbons coming can fall flat and therefore suffer half damage. A Quickness – Encumbrance stress roll of 18 or better is required to do this, though a +1 bonus applies for every pace between the target and caster. If this escape roll botches, the target suffers an extra +5 damage. The yellow diamond has associations with the Sun.

Level 35

Ball of Abysmal Flame

R: Near/Sight, D: Mom, T: Ind

Aimed: 0

Spell Focus: The Heart of a Fire Drake (+3)

This spell creates an apple-sized ball of fire in your hand. When you throw it (up to the range of the spell), it bursts into flame as soon as it hits something, doing +30 damage. Anyone within 5 paces who looks at the burst must make a Stamina stress roll of 12+ or be blinded for one round (or permanently on a botched roll). You can hold the ball in your hand for up to three rounds before throwing it. After three rounds, it flickers out.

Marius of Tremere's version of the spell causes the ball to make a loud bang when it hits the target. His sigil is a gaudiness in his spells.

Circle of Encompassing Flames

R: Near/Sight, D: Conc, T: Ind

Aimed: 0

Spell Focus: A Cat's-Eye Gem (+1)

Creates a circle of flames 6 feet high. A Targeting roll is needed to encircle someone. The circle begins at a 1-pace radius, but you can make it shrink to a pillar or grow to a 3-pace radius as you concentrate if you cast with a Rego requisite. Anyone moving through the flames takes +20 damage. You cannot move the center of the circle. The cat's-eye gem is associated with the sun.

Intéllego Ignem Guidelines

Basic range is Reach, basic duration is Concentration, and basic target is Small.

Level 4: Sense one property of a fire. Locate a fire.

Level 5: Sense all mundane properties of a fire. Become aware of all fires within the target area. See a fire with which you have an arcane connection.

Level 10: Sense all mundane properties of ash. See a fire you have an arcane connection to and all things it illuminates (for example, see a campfire and everything within its circle of light).

Level 15: See clearly through raging fire (an Auram requisite may be necessary if smoke is present as well). Learn the magical properties of a fire.

Level 25: Speak with a fire.

Intéllego Ignem Spells

Level 5

Tales of the Ashes

R: Touch/Near, D: Conc T: Small

Spell Focus: A Sapphire (+3)

Lets you see what the ashes you touch originally were, and how and when the object was burned, as long as the object is no larger than Small. The latter two are divined from markings and signs in the ashes.

Shadows of the Fires Past

R: Per/Sight, D: Conc, T: Room

Spell Focus: A Lump of Coal (+1)

Allows you to see where fires have been in the past lunar month. Each casting allows you to detect a single fire—the most recent that you do not already know about. A light red flickering haze appears where the fire was, and you gain an intuitive sense of when the fire was there. This spell does not look into the past, but detects the traces of fire. This spell can be cast outdoors, in which case it detects fires in a room-sized area adjudicated by the storyguide.

Level 20

Vision of Heat's Light

R: Per, D: Sun/Moon, T: Sight

Spell Focus: A Cat's-Eye Gem (+3)

Allows you to see the heat of objects that are of human body temperature or hotter. Excellent for use in the dark, but it doesn't give true vision.

Level 25

Words of the Flickering Flame

R: Reach/Near, D: Conc, T: Small

Spell Focus: Ashes in Mouth (+3)

Allows you to converse with a fire, commonly very chaotic and distractible. Promising a fire more fuel might keep its interest. Fires are mostly aware of what they've burned, but they have a limited awareness of what goes on around them as well.

Level 35

Eyes of the Flame

R: Arc, D: Conc, T: Ind

Lets you see a fire up to the size of a large campfire to which you have an arcane connection. You can also see all those things which the fire illuminates.

Muto Ignem Guidelines

Basic range is Reach, basic duration is Concentration, and basic target is Individual.

Level 3: Change one characteristic of a fire within the target area (for example, make a fire burn more brightly, or produce more smoke).

Level 4: Totally change a fire into another natural fire (changing any or all of its characteristics).

Level 5: Change a fire so that it is slightly unnatural (for example, make the flames colored, or make the smoke smell of roses). May require requisites.

Level 10: Change a fire so that it is completely unnatural (for example, multicolored flames that form images while the popping of the fire plays music). Often requires requisites.

Level 15: Change a fire into natural air (Auram requisite).

Level 20: Change a fire into a natural solid (Terram requisite). Change a fire into slightly unnatural air.

Level 30: Change a fire into a natural liquid (Aquam requisite). Change a fire into very unnatural air.

Muto Ignem Spells

Level 5

The Many-Hued Conflagration

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A Ruby (+5)

Makes a fire burn brightly in shifting colors for an instant. Each being looking at the fire must make a Stamina stress roll of 6+ or be blinded for one round by the multicolored lights.

Level 10

Show of the Flames and Smoke

R: Near/Sight, D: Conc, T: Ind

Spell Focus: Multi-Colored Streamers (+3)

Causes smoke of different colors, streams of flame, and strange popping and sizzling noises to come from a fire. The effect is so spectacular that onlookers are either entranced or horrified, depending on the circumstances. The pyrotechnics might ignite nearby flammable objects and cause minor bums to those within 2 paces of the fire.

Hornet Fire

R: Near/Sight, D: Conc, T: Ind

Spell Focus: A Stinging Insect (+1)

Requisite: Rego

Turns a fire into a swarm of fireballs, each the size of a large insect, that fly and harass at your command. Their burning touch gives all those you indicate within 7 paces of the fire both a –3 penalty on all rolls and two extra botch dice. If using the focus, you throw the stinging insect into the fire.

Level 15

Prison of Flames

R: Reach/Far, D: Sun, T: Ind

Spell Focus: A Small Iron Cage (+1)

Turns a bonfire into a prison shaped like a miniature castle. A person thrown into the middle is not burned, but takes +25 damage if he or she tries to escape.

Level 25

Trapping the Fire

R: Reach/Near, D: Sun/Perm, T: Ind

Requisite: Terram

This spell turns the heat and flames of a large campfire or bonfire into a small, very hard object, such as a gem or a piece of metal. If the object is broken, the flame returns, but dies if there is nothing to bum.

Level 35

Flames of Sculpted Ice

R: Near/Sight, D: Spec, T: Str

Spell Focus: Essence of a Water Elemental (+3)

Requisite: Terram

Turns a fire up to the size of a small house into ice. The ice forms beautiful sculptures of leaping flame, until it begins to melt. When the ice has melted halfway, the flames start again, but probably won't spread, because of wet surroundings.

Perdo Ignem Guidelines

Basic range is Reach, basic duration is Momentary (the thing destroyed will not return except by natural processes), and basic target is Small.

Level 3: Greatly reduce the amount of light in an area.

Level 4: Completely extinguish all light in an area.

Level 5: Extinguish a fire, cooling the ashes to merely warm. Chill an object.

Level 10: Strongly chill an object. Destroy one aspect of a fire (for example, heat or light).

Perdo Ignem Spells

Level 15

Soothe the Raging Flames

R: Reach/Far, D: Mom, T: Ind

Spell Focus: A Chrysolite (+5)

Eradicates the heat of a bonfire, which, however, continues to burn until the fuel already covered in flame is consumed. The flames do not spread, or harm anything beyond what they were already burning. If the chrysolite spell focus is used, it is crushed during the casting of the spell. If the fire is extinguished and relit, it will burn hot again, as it is now a different fire.

Winter's Icy Touch

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A Garnet (+5)

Causes the target to feel a chill and lose body heat. A Stamina stress roll of 9+ is required, or a Fatigue level is lost. If used, the garnet is crushed during the casting of the spell. Garnets provide protection against illness, so destroying one sympathetically helps the spell.

Level 20

Conjuration of the Indubitable Cold

R: Reach/Far, D: Mom, T: Room

Spell Focus: A Garnet (+3)

Cools the air in the targeted room (or within 10 paces of the target outside), leaving it a little below freezing. All nonliving things are chilled thoroughly, not just on the surface. All living things (except you, if you cast with a Rego requisite) lose one Fatigue level and must make a Stamina stress roll of 6+ to avoid losing a second. House fires become as small as campfires, bonfires become as small as torch fires, and campfires and smaller fires go out.

Level 30

Well Without Light

R: Reach/Far, D: Ring/Perm, T: Circle

Spell Focus: Black Onyx (+1)

Removes light from the target area. Only spells greater than level 25 can create light within this area. When casting this spell, magi typically clench a hand into a fist, possibly grasping a black onyx, and the light flows into the fist like a living entity, until the entire area is dark. The black onyx is a stone commonly associated with darkness and death.

Level 35

Wizard's Eclipse

R: Sight, D: Diam, T: Bound, Ritual

The sun is eclipsed within the target area, making it as dark as night. The darkness begins very suddenly—the superstitious are likely to panic, especially if they see that there is normal daylight just beyond the boundary of the spell.

Rego Ignem Guidelines

Basic range is Reach, basic duration is Concentration, and basic target is Small.

The intensity of a fire also affects the difficulty of controlling it. Add a fire's (damage bonus – 5) to the level of a spell to control a fire.

Level 5: Control a fire in a natural fashion (for example, control its direction of spread).

Level 10: Control a fire in a slightly unnatural fashion (for example, stop it from burning a person).

Level 20: Control a fire in a very unnatural fashion (for example, fashion into a dancing humanoid shape).

Rego Ignem Spells

Level 5

Tremulous Vault of the Torch's Flame

R: Reach/Near, D: Mom T: Small

Aimed: 0

Spell Focus: A Cat's-Eye Gem (+5)

Causes a torch fire to quiver a few seconds and then make a leap of up to 10 feet in any direction. A targeting roll is required to hit a specific target. The flame stays at the spot it hits if it can burn there (see rules for fire damage on page 180). Otherwise, it simply scorches the spot and goes out (doing +5 damage).

Level 10

Light Shaft of the Night

R: Far/Sight, D: Conc, T: Spec

Spell Focus: Quartz (+5)

Collects moonbeams and starlight into a single vertical shaft of soft, silvery light that moves under your control. It illuminates an area 15 paces across with light nearly equal to sunlight (if the moon is out) or moonlight (if the moon is not out). If the sky is overcast, the spell does not work. Can only be cast under the night sky.

Level 20

Leap of the Fire

R: Near/Sight, D: Mom, T: Ind

Aimed: +2

Spell Focus: A Cat's-Eye Gem (+3)

Causes a bonfire to make a leap of up to 10 paces in any direction, where it catches if there is fuel, or burns out if there is none. Make Targeting roll to hit a target; the flames do +10 damage.

Level 25

Burst of the Sweeping Flames

R: Sight, D: Mom, T: Ind

Spell Focus: A Ruby (+3)

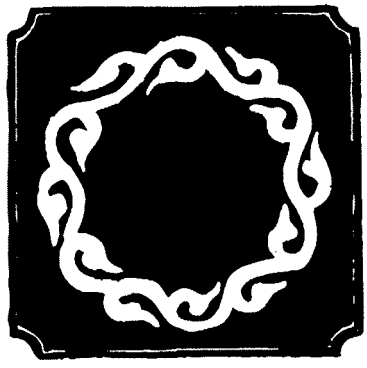
This spell causes a fire to explode outwards from its source along the ground, as if a giant wind were blowing on it from above. The fire travels for no more than 10 paces, but it ferociously ignites anything in its path. The original fire is left dead, but in all probability a number of new fires will be started. The flames cause +5 to +20 damage, depending on the size of the original fire.

Ward Against Heat and Flames

R: Touch/Near, D: Sun/Year, T: Ind

Spell Focus: Scale of a Flame Drake (+3)

Keeps heat and fire at bay, unable to approach within 1 pace of the target. This renders the target immune to damage from flames or heat of intensity less than that of a house fire. The target gets a +15 Soak against all fire-related damage. Any fire that is smaller than a house fire in intensity (that is, has equal to or less than a +15 damage bonus) doesn't penetrate the ward. Such fires simply dim at the protected person's passing and flare back up after he or she is gone.



Imáginem Spells

Imáginem is the Form of sensations and illusion. By using Imáginem, you can alter what others perceive. Imáginem, however, means "image," not "illusion." Thus, one creates, transforms, perceives, destroys, and controls images, not necessarily illusions. A clairvoyance spell, therefore, is Intéllego Imáginem because it detects real images. By manipulating sensations, however, you can create effective illusions. The Art of Imáginem rewards the creative magus by fooling people into actions they would otherwise shun: for instance, they might walk off a cliff, while their eyes tell them there is a bridge over the chasm.

Stenches and perfumes, tints and stains, color and shadow, melody and cacophony, sweet and sour; all these are perceptions, and so can be manipulated by the Art of Imáginem. An image works on the senses, not on the mind, so an unthinking beast is as likely to believe an image as an imaginative human. Nevertheless, Imáginem spells are still most effective at fouling the communication on which human society depends. Beasts are likely to be fooled by illusions, as are the simpler undead. Demons are very hard to deceive, while faeries often see through illusions and manipulate them to fool you in turn. Certain members of the Church have proven remarkably adept at discerning truth from illusion, though the talent is not dependable.

It is more difficult to mimic a specific object or person using an Imáginem spell than it is to mimic a general image, and requires a Perception + Finesse stress roll. For example, it is easier to imitate a generic gold ring than it is to reproduce the gold ring with inscriptions that the baron presented to his wife on the occasion of their tenth wedding anniversary. The higher the roll, the better you can fool people. You get a bonus to your roll for familiarity with what you are mimicking (–3 for an unfamiliar object, +3 for highly familiar objects or for having the subject available for modeling). For mimicking people, a roll of 6+ lets you fool acquaintances of the person, 9+ lets you fool friends, and 12+ lets you fool close friends and relatives. Use a similar scale for mimicking objects. If you botch the Finesse roll, you may think the image is satisfactory, but it's immediately seen through once in use.

A ritual for special attention is *Eyes of the Past* (InIm 20). It sees into the past, and is used, when necessary, to find out who deserves Hermetic vengeance.

Creo Imáginem Guidelines

These spells create and restore images. It is important to note that Creo Imáginem spells do not create anything that is physically tangible. (You can create the sense of touch in that you can create feelings of warmth, cold, pain, and similar sensations. You cannot create the sensation of actual physical touch.) An image of a bucket will not hold water poured into it, nor will the image of a horse be able to carry a rider. This is often the first (and most important) clue that the image is just an illusion.

The basic range is Reach, the basic duration is Sun, and the basic target is Individual.

Increasing the complexity of a sensory perception, such as making moving visual image or making clear words instead of noise, adds an additional level of magnitude. Making an image move or make noise at your direction as you concentrate adds two levels of magnitude. In addition, very intricate images (for example, an intricately ornamented bridge) are generally one level of magnitude higher as well.

Wizard's sigils can be very obvious in Creo Imáginem spells. The illusions commonly have some small quirk that marks them as belonging to a certain a magus. For example, illusions cast by Fortunatus of Jerbiton often have some small religious icon worked into their structure, due to the manner in which he invents his spells.

Level 5: Create an image that affects a single sense.

Level 10: Create an image that affects two senses.

Level 15: Create an image that affects three senses.

Level 20: Create an image that affects four senses.

Level 25: Create an image that affects five senses.

Creo Imáginem Spells

General

Restoration of the Lost Image

R: Near/Sight, D: Inst, T: Room/Sight

Spell Focus: An Icon (+3)

Cancels the effects of a PeIm spell, such as an invisibility spell, that confounds some sense if you can match or exceed the target spell's level on a stress die + the level of your spell. The icon that may be used with this spell must be representative of what is being restored (for example, of a human to destroy invisibility, a rose to restore smell, and so on).

Level 10

Phantasm of the Talking Head

R: Near, D: Spec, T: Small

Spell Focus: A Mask (+3)

Creates an illusory face on a wall or other flat object. The visage can speak up to 20 words before the spell expires. Individual wizards' sigils can produce very interesting differences in how the voice sounds, how the face looks, and so on.

Level 20

Phantasmal Animal

R: Reach/Near, D: Sun/Year, T: Ind

Spell Focus: A topaz (+3)

Creates an image of any animal or beast up to the size of a horse (Size +2). Under your direct mental command, it moves about and makes appropriate noises. You need to be able to concentrate whenever you wish to direct the illusion to move in some manner. Note that the image has no scent (or taste), and that this may be noticed by real animals (or people). Of course, a magus may not use this spell to create the image of an animal he or she does not know exists.

Phantasmal Fire

R: Reach/Sight, D: Sun/Year, T: Ind

Spell Focus: A ruby (+3)

Makes an image of a fire (up to the size of a large campfire) that dances, illuminates, crackles, and (apparently) warms. It does not spread, burn, or protect against cold. Makes a great joke at gatherings of House Flambeau, although creating a real fire is even more popular.

Level 25

Phantasm of the Human Form

R: Reach/Near, D: Sun/Year, T: Ind

Spell Focus: A Clay model of a person (+1)

Makes an image of a clothed and equipped person that can make noise. Under your direct, unspoken command, the person can move about, speak, and behave as a human does.

Level 40

The Shadow of Human Life

R: Reach/Near, D: Sun/Year, T: Ind

Spell Focus: A Violet Amethyst (+1)

Requisite: Mentem

The human image created (as in *Phantasm of the Human Form*) has limited freedom and simulated intellect. It functions as an independent human, albeit a stupid one, capable of interpreting general orders in new situations.

Intéllego Imáginem Guidelines

Generally, these spells have the least to do with illusions of all the Imáginem spells, because one detects an image without altering or controlling it. These spells improve upon your senses by bringing in images (usually sounds and sights) not normally available.

The basic range is Near, basic duration is Concentration, and basic target is Room. Note that seeing or hearing into another room, the past, or a hundred miles away does you no good if there is no light or sound there. As in CrIm spells, each additional sense you wish to perceive increases the level of the spell by one magnitude.

Level 5: Use one sense at a distance. Memorize or perfect your memory about an image you have encountered. Be able to discern your own false images.

Level 10: Use two senses at a distance.

Level 15: Use three senses at a distance.

Level 20: Use four senses at a distance. See up to five years into the past.

Level 25: Use all senses at a distance.

Intéllego Imáginem Spells

General

Discern the Images of Truth and Falsehood

R: Near/Sight, D: Conc/ Moon, T: Room

Spell Focus: A Sapphire (+3)

You can tell whether an image has been created or altered through a spell, seeing both the original and false images in the case of alterations. Roll a stress die, adding the level of this spell + 5 when you cast the spell; any illusion spells higher than your roll are not discerned. If you botch the roll, you mistake illusions for the real thing and reality for illusion.

Level 2

Discern Own Illusions

R: Per/Touch, D: Sun/Moon, T: Ind

Spell Focus: A Glass Eye (+2)

This spell makes your own illusions largely transparent, but still discernible. Use of vis to extend the range allows you to confer this benefit upon someone else.

Level 20

The Ear for Distant Voice

R: Arc, D: Conc, T: Room

Spell Focus: A Rock Crystal (+3)

You can hear what is happening in the place you designate. You must have an arcane connection with the place or with a person there.

Eyes of the Past

R: Per, D: Conc, T: Sight, Ritual

Shows what happened in your present location at a specific time in the past, up to five years ago. You can see what happened in the past as if you had been standing where you are when the events took place. When looking at the past, you must view a continuous slice of time—you cannot scan around or quickly run through events.

Level 25

Summoning the Distant Image

R: Arc, D: Conc, T: Room

Spell Focus: A Rock Crystal (+1)

You can see and hear what is happening in a distant place if you have some sort of arcane connection to either the location or a person there. If your viewing area is outside, you can only see and hear for a distance of about five paces. Outside that range the images and sounds get hazy.

Muto Imáginem Guidelines

These are useful and powerful illusion spells, altering the visual image, noises, smell, or taste of some object or being. The image remains altered without your concentration and adapts itself appropriately to the medium. The accuracy of duplication depends on your knowledge of the subject. For instance, if you want to make a voice like that of a specific person, you must be familiar with the voice that you want to mimic. Those more familiar with the face, voice, body, or other aspect being mimicked might see through an illusion by mundane means ("Duke Tybol, isn't your scar on your left cheek?").

The base range is Near, the base duration is Sun, and the base target is Individual.

Level 4: Heighten or lessen one sensation of an object (for example, make a candy more sweet or less sweet).

Level 5: Change one sensation of an object (for example, make a leaf look like a coin), but not its type.

Level 10: Change two sensations of an object.

Level 15: Change three sensations of an object.

Level 20: Change four sensations of an object.

Level 25: Change an object completely, in all things except touch.

Level 30: Completely distort the sensory perceptions of a target.

Muto Imáginem Spells

General

Restore the Image Transformed

R: Near/Sight, D: Inst, T: Room

Spell Focus: An Icon (+3)

Restores to normal an image that has been transformed with a Muto Imáginem spell, if you can match the target spell's level on a stress die + level of your spell. If you are using a spell focus, the icon must represent the image that you are trying to restore.

Level 4

Taste of the Spices and Herbs

R: Reach/Near, D: Sun/Perm, T: Small

Spell Focus: Spices (+3)

A setting's worth of food or drink tastes and smells exactly as you designate.

Level 5

Notes of a Delightful Sound

R: Near/Sight, D: Sun/Year, T: Room

Spell Focus: A Musical Triangle (+3)

Causes all sounds in a room, particularly music, to be especially clear and sonorous. The notes are clearer, sharper, and more distinct. Add +1 to Communication rolls and +6 to music-related Ability rolls.

Level 10

Aura of Ennobled Presence

R: Near/Sight, D: Sun/Year, T: Ind

Spell Focus: A Violet Amethyst (+5)

The target appears more forceful, authoritative, and believable. Numerous subtle changes in appearance bring about this change, including a slight supernatural illumination of the face, a more erect posture, and a louder and smoother voice. The target's Presence increases by +1, or rises to 0, whichever produces the higher result. The character gets a +3 on rolls to influence, lead, or convince others.

Level 15

Disguise of the Transformed Image

R: Near/Sight, D: Sun/Year, T: Ind

Spell Focus: An Icon (+3)

Makes someone look, sound, and smell different, though at least passably human. The icon must resemble the changed appearance of the person.

Level 25

Image Phantom

R: Near/Sight, D: Sun/Year, T: Ind

Spell Focus: A Cocoon (+1)

Any one thing, including a living thing, can be made to appear as if it were something else of approximately the same shape and size. The illusion cannot be cast on things that have a shape or size improper to the final appearance, and is broken if anyone, including the target, takes an action that suggests it is something other than what it seems to be. For instance, a person has to curl up to be made to look like a rock; the person's standing up or being touched shows the illusion to be false and ends the spell.

Level 30

Visions of the Infernal Terrors

R: Near/Sight, D: Sun/Year, T: Ind

Spell Focus: A Hand of Glory (+3)

Requisite: Mentem

Causes everything the target sees to look and sound terrifying. The world looks basically the same, save that everything is hideously transformed somehow. The target must roll a stress die, adding his

Stamina and adding or subtracting an appropriate Personality Trait to see what the effects are. The nature of the Personality Trait used determines how it affects the Stamina roll. A Trait like Brave makes you resistant to fear, while one like Cowardly reduces the result of your roll.

Roll	Result
0 or less	Scared to death (literally)
1-5	Incapacitated with fear, permanent –1 to Stamina
6-9	Incapacitated with fear
10-15	Flee, fight at –6 if cornered or obstructed
16+	Carry on, –3 on all rolls

A hand of glory is the hand of a recently dead convicted murderer and is a very powerful ingredient in many necromantic spells and diabolic summonings

Perdo Imáginem Guidelines

In addition to destroying created images, these spells dull the sensual properties of things—making wine tasteless, sneaks silent, and magi invisible. Destroying the images of moving things is more difficult—add one level of magnitude to spells that do so. This is normally a part of the spells listed. For example, the effect of *Taste of the Dulled Tongue* remains in effect even if the food in question is moved around and eaten.

The basic range is Reach, basic duration is Sun, and basic target is Individual.

Level 5: Destroy an object's ability to affect a single sense.

Level 10: Destroy an object's ability to affect two senses.

Level 15: Destroy an object's ability to affect three senses.

Level 20: Destroy an object's ability to affect four senses.

Level 25: Destroy an object's ability to affect five senses.

Perdo Imáginem Spells

General

Dispel the Phantom Image

R: Near/Sight, D: Inst, T: Group

Spell Focus: Black Onyx (+3)

Destroys the image from any CrIm spell whose level you match or exceed on a stress die + the level of your spell.

Level 4

Taste of the Dulled Tongue

R: Reach/Near, D: Sun/Year, T: Small

Spell Focus: A tongue (+2)

Hides the taste of any substance, liquid or solid.

Removal of the Conspicuous Sigil

R: Reach/Near, D: Sun/Year, T: Small

Spell Focus: A fern seed (+5)

Grooves, runes, writings, and similar markings are obscured so that they are not visible, but the overall shape of the medium remains constant. For example, runes carved into a sword blade can be made invisible, making the sword appear normal. Fern seeds may only be found on Midsummer's Eve; during the rest of the year they are nonexistent.

Level 5

Invisibility of the Standing Wizard

R: Reach, D: Sun/Year, T: Ind

Spell Focus: A fern seed (+3)

The target becomes invisible, but the spell is broken if the target moves (aside from breathing and shifting slightly in place).

Illusion of Cool Flames

R: Reach/Near, D: Sun/Year, T: Ind

Spell Focus: A coal (+1)

A source of heat, such as a fire, seems to lose its heat and drop to the surrounding temperature. It still, however, has its normal beneficial and harmful effects (that is, glowing coals still cook meat or burn a person's hand, though they do not feel hot).

Level 10

Silence of the Smothered Sound

R: Near, D: Sun/Year, T: Ind

Spell Focus: A feather (+3)

Makes one being or object incapable of producing sound. Magi who cannot utter their magic words suffer the normal penalties to their spellcasting rolls.

Veil of Invisibility

R: Touch/Reach, D: Sun/Year, T: Ind

Spell Focus: A fern seed (+1)

The target becomes completely undetectable to normal sight, regardless of what it does, but still casts a reflection in a mirror.

Level 15

Chamber of Invisibility

R: Near/Sight, D: Sun/Year, T: Group

Spell Focus: A fern seed (+1)

Causes a Group of creatures to become invisible. (If you cast with a Rego requisite, the affected creatures can see each other.) Any affected character who moves or is touched makes everyone visible.

Rego Imáginem Guidelines

These spells make things appear to be somewhere other than where they actually are. As with CrIm and PeIm, it is slightly harder to affect moving objects. Add one level of magnitude to spells that do so. Add a further level of magnitude if the image is to move along with the object. Add one level of magnitude to the guidelines for each additional sense to be affected.

The basic range is Reach, the basic duration is Sun, and the basic target is Individual.

Level 5: Make an object appear (to one sense) to be up to one pace away from its actual position.

Level 10: Make an object appear (to one sense) to be up to five paces away from its actual position.

Level 15: Make an object appear (to one sense) to be up to in Near range of its actual position. Make an object appear (to one sense) to be contained in or attached to another object defined at the time of casting (for example, make someone's voice appear to come from within a bag).

Level 20: Make an object appear (to one sense) to be in Far range of its actual position.

Level 25: Make an object appear (to one sense) to be in Sight of its actual position.

Level 30: Make an object appear (to one sense) to be in a location that the caster has an arcane connection to.

Rego Imáginem Guidelines

General

Restore the Moved Image

R: Near/ Sight, D: Inst, T: Ind

Spell Focus: An Icon (+3)

Cancels a ReIm spell that moves an image, putting the image back where it belongs, as long as you can match the spell's level on a stress die + the level of your spell. The icon that may be used with this spell must represent the image that is being restored.

Level 10

Illusion of the Shifted Image

R: Near/Sight, D: Sun/Year, T: Ind

Spell Focus: An icon of the target (+3)

Makes any person or object appear to be a pace away from its actual position. The image cannot be placed in a solid object. As soon as the original or image is touched or moves, the spell ends.

Wizard's Sidestep

R: Per/Touch, D: Sun, T: Ind

Spell Focus: An opal (+3)

Your image appears up to 1 pace from where you actually are, so attacks aimed there are likely to miss you. Whenever the image is successfully struck, it disappears and reappears in another spot.

Level 15

The Captive Voice

R: Reach/Sight, D: Sun/Year, T: Ind

Spell Focus: A Copper Drawstring (+3)

Captures a person's voice and places it in a bag. The person may not speak unless the bag is open, in which case the voice comes from the bag, not the victim's mouth. If the victim screams while the bag is shut, the bag vibrates visibly.

Level 30

Confusion of the Insane Vibrations

R: Per, D: Conc/Year; T: Sight

Spell Focus: Quartz (+1)

Everyone within range of your sight seems to see his surroundings vibrate back and forth at varying high speeds. In addition, sounds and scents are displaced and seem to come from the wrong areas. Anyone trying to fight in these circumstances suffers –3 on Attack and Defense scores, and must roll two extra botch dice. People in the area are likely to become desperate and terribly confused. Navigation is exceedingly difficult. The visual effects of this spell are negated if those affected are in complete darkness or if they close their eyes. If you use a Rego casting requisite, you are not affected. Quartz has associations with the moon, and thus with lunacy.

Image from the Wizard Torn

R: Per, D: Conc, T: Ind

Spell Focus: An Opal (+3)

Requisite: Intéllego

A copy of your image separates from your body and moves at your command. It can speak whatever you say and do so in your voice, and you can see through its eyes. Thus, someone watching is unable to tell which is the double and which is you. You must make an Intelligence + Concentration stress roll for each solid object the image passes through and for each mile it travels. If you wish the image to be able to leave your sight, you must use an arcane connection to yourself (for example, a fingernail or a lock of hair) when you cast the spell. That connection becomes an integral part of the image, and when the spell ends, it falls to the ground wherever the image was located.

If you wish to grant the image the ability to move under water or through the earth or to fly through the air, you must employ Aquam, Terram, or Auram, respectively as casting requisites, and add +10 at casting to the level of the spell for each ability.

Haunt of the Living Ghost

R: Per, D: Conc, T: Ind

Spell Focus: An Opal (+1)

Requisite: Intéllego

With this spell, you can instantly project your own image and voice to any designated spot that you have an arcane connection to (though storyguides may wish to limit this range to some absolute distance like 300 miles). You can see and hear through the image. The image must appear in some medium, such as a fire, mirror, or pool. The spell has a casting requisite of the Form appropriate to the medium in which the image appears.

Some magi use this spell to attend inter-covenant councils without traveling the intervening distance.

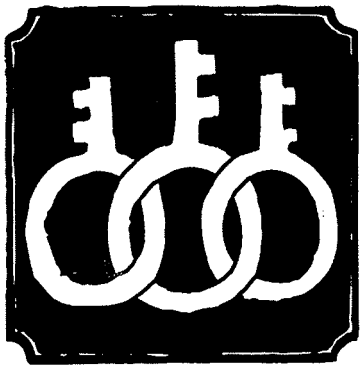
Level 50

Illusion of the Misplaced Castle

R: Sight, D: Sun/Year T: Str

Spell Focus: An icon (+1)

Moves the image of any building of castle size or smaller up to 1 mile distant from its actual location. The icon must represent the image that is being moved.



Mentem Spells

Mentem spells govern thoughts, emotions, and memories. Intelligent minds are affected by Mentem spells, while the minds of beasts are affected only by Animál spells.

Normal people often have better than normal resistance against spells of the mind if they are especially dedicated, impassioned, or desperate. For instance, a parent defending home and family might get a +3 on rolls to withstand a malign spell, or get a resistance roll where one is not normally applicable. The storyguide should use his discretion to determine when to apply this rule.

Since the effects of Mentem spells are not usually visible, they give you a great deal of power when dealing with the common folk. Even spells requiring eye contact are relatively inconspicuous when cast without voice or gestures, but only powerful magi can cast spells this way in the Dominion.

Creo Mentem Guidelines

In addition to healing minds, these spells can also create thoughts, emotions, and memories in another person's mind.

Typical sigils for Creo Mentem spells involve some small quirk in what is created. A specific idea may lie in the background of all memories created, for example.

Basic range is Eye, basic duration is Sun, and basic target is Individual.

Level 5: Form words in another's mind.

Level 10: Put a thought into another's mind.

Level 15: Create an emotion in another's mind.

Level 20: Create a memory in another's mind.

Level 25: Effectively increase another person's ability to think.

Creo Mentem Spells

General

Return of Mental Lucidity

R: Touch, D: Inst, T: Ind, Ritual

Cancels the effects (short of death) of a malign Mentem spell if you can match or exceed the level of the spell with this ritual's level + a stress die.

Level 5

Words of the Unbroken Silence

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A Clear Crystal (+2)

Lets you say two words directly to the mind of a target. The target can recognize your voice and knows that the message is of supernatural origin.

Level 15

Panic of the Trembling Heart

R: Eye/Sight, D: Sun/Moon, T: Ind

Spell Focus: A Mouse (+1)

Creates an overpowering fear in one person of a specific object, person, or place.

Rising Ire

R: Eye/Sight; D: Sun/Moon, T: Ind

Spell Focus A Ruby (+3)

Makes the target furious at someone or something of your choice. A stress roll of 9+ using an appropriate Personality Trait (like Calm) can hold the anger in check, but it is felt strongly regardless of the roll. The ruby is associated with Mars and war.

Level 20

Memory of the Distant Dream

R: Eye/Sight; D: Sun/Moon, T: Ind

Spell Focus: A Sprig of Rosemary (+1)

Inserts a full and complete memory into a person's mind. If the target gives the memory some thought and concentration, and makes an Intelligence roll of 9+, the memory is revealed as false. When cast with the spell focus of rosemary, which is commonly associated with good memory, the herb is crumbled, and then blown toward the victim.

Pains of the Perpetual Worry

R: Eye/Sight; D: Moon/Season, T: Ind

Spell Focus: Onyx (+3)

Gives someone a nagging, taunting, painful emotion—a recurrent sense of anxiety, a fear of something he or she does not know, a fear of everything, and a fear of nothing. To have this spell cast on you is truly a curse. Onyx keeps sadness away from the wielder. By crushing it during the casting, you are able to sympathetically bring sadness to the target.

Level 25

Weight of a Thousand Hells

R: Eye/Sight; D: Moon/Year., T: Ind

Spell Focus: A Hand of Glory (+3)

Causes the victim to feel the despair, anguish, pain, and sorrow of a thousand sinners in Hell. This is a truly horrible spell, for the victim loses almost all motivation and earthly cares. All he can feel is his own pain—endless, inexorable, and searing. Appropriate Personality Trait rolls suffer a harmful adjustment of –5, and the target suffers –2 on any rolls that require thought or concentration. The target has a strong tendency to do nothing but brood. A hand of glory is the hand of a recently dead convicted murderer and is a very powerful ingredient in many necromantic spells and diabolic summonings.

Gift of Reason

R: Eye/Sight; D: Sun/Moon, T: Ind

Spell Focus A Sapphire (+1)

Gives the target the ability to reason clearly and understand ideas without the bias or distractions that normally interfere with thinking. A strong commitment to a cause, a strong personality, or a stubborn personality nullifies the effects of this spell. Even a relatively stupid person is able to understand difficult concepts under the influence of this spell. The sapphire used brings wisdom, and is often worn by nobles and rulers for exactly that reason.

Intéllego Mentem Guidelines

These spells are superb for cutting through the confusion of social interaction and the endless banter of the rabble. The InAn spells that deal with the mind may also be used for ideas and guidelines for this section.

Sigils for InMe spells usually involve information being transmitted in unique ways.

Basic range is Eye, basic duration is Momentary, and basic target is Individual.

Level 5: Sense the state of consciousness of one intelligent being (for example, asleep, awake, meditating, dead, drugged, insane, or comatose).

Level 10: Sense a single emotion in a being.

Level 15: Sense all of the emotions in a being. Discover the truth of a statement.

Level 20: Speak with any one human. Read a person's surface thoughts. Pick a single answer from the mind of a target.

Level 25: Read the last day's memories from one person.

Level 30: Learn all the information you wish from a person's mind.

Intéllego Mentem Spells

Level 10

Sight of the Transparent Motive

R: Eye/Near; D: Mom, T: Ind

Spell Focus: A clear crystal (+3)

Detects the general motive most powerfully influencing the target at the moment. General motives are such things as fear, anger, and greed, not specific things like the desire to look good before one's superiors.

Level 15

Perception of the Conflicting Motives

R: Eye/Near, D: Mom, T: Ind

Spell Focus: A Sapphire (+3)

You can detect the conflicting motives behind one target's actions. Thus you might learn that a guard feels conflict between fear and duty. This spell is often used before application of a Muto spell, since it is usually easier to change a target's emotions after you've sensed them than it is to create emotions.

Level 20

Frosty Breath of the Spoken Lie

R: Eye/Sight, D: Conc, T: Ind

Spell Focus: An Almond (+1)

Requisite: Auram

For as long as you maintain this spell, the target exhales a misty breath with each spoken lie. Small bits of ice form on the person's lips if the lie is particularly severe. In winter, when breath is visible anyway, lies produce a greater than normal amount of mist (the mist actually billows out). A target who makes a Communication + Guile stress roll of 15+ can determine whether any given statement will be taken by the spell as a lie. The spell can be defeated through extensive and judicious application of Creo Auram and Perdo Auram spells, and a demon is able to manipulate it in any way it wishes, as demons are the embodiment of deception and are never caught in a lie if they do not wish to be. If the spell focus of an almond is used, it must be crushed during the casting of the spell.

House Quaesitor brought the Order this spell, and it is a very poor quaesitor who is without it.

Posing the Silent Question

R: Eye/Sight, D: Mom, T: Ind

Spell Focus: A Sapphire (+1)

You can ask one silent mental question of the target, then detect the answer. The truth of the answer is limited by the knowledge of the target. Questions to the effect of "What would you do if . . . ?" often receive inaccurate replies. You are likely to get what the target thinks he would do, not necessarily what he would really do. The target of this spell does not notice the questioning unless he or she makes a magic resistance roll.

Level 25

Thoughts Within Babble

R: Per/Touch, D: Conc, T: Group

Spell Focus: A Quill (+3)

You can understand the speech of those within the target area, or any writing in any language, unless the speech or writing is coded. Perception or Communication stress rolls are needed for difficult exchanges.

Level 30

Peering into the Mortal Mind

R: Eye/Sight, D: Mom, T: Ind

Spell Focus: A Sapphire (+1)

You can thoroughly probe and understand the contents of the mind of the target, including his or her immediate and long-term motives, personal strengths and weaknesses, and other pertinent information. The sapphire is said to bring wisdom. The target may resist this spell by making an Intelligence stress roll of 9+.

Muto Mentem Guidelines

Since these spells literally change people's minds, they are quite powerful.

Basic range is Eye, basic duration is Sun, and basic target is Individual.

Level 4: Force a ghost to become visible (provided that it can do so normally).

Level 5: Make a minor change in a person's memory of an event.

Level 10: Make a major change to a person's memory of an event. Make a minor change to a person's emotion.

Level 15: Make a major change to a person's memory of a series of events. Make a major change to a person's emotion.

Level 20: Make major changes to a person's memory of a period of his life. Completely change a person's emotions.

Level 30: Completely rewrite a person's memories. Utterly change a person's mind.

Muto Mentem Spells

Level 5

Vision of the Haunting Spirit

R: Near/Sight, D: Mom, T: Group

Spell Focus: Green Turquoise (+5)

All spirits in the open and within the target area become visible (if they can do so normally). They can then turn invisible again but are likely to be interested in whoever has cast this spell on them. Green turquoise has associations with necromancy and other evil magics.

In Asaron of Flambeau's version of this spell, a small patch of the ghost's forehead, in the shape of a tongue of flame, remains invisible.

Level 10

Subtle Shift of Heart

R: Eye/Sight, D: Sun/Moon, T: Ind

Spell Focus: A Figure (+3)

Subtly change an emotion into a related but different one. For instance, loathing can become hate, and greed can become jealousy. The figure used must represent the spell's target.

Level 15

Enchantment of Detachment

R: Eye/Sight, D: Sun/Moon, T: Ind

Spell Focus: A Figure (+3)

Calms and greatly lowers the intensity of the target's current emotions.

Level 20

Emotion of Reversed Intentions

R: Eye/Sight, D: Sun/Moon, T: Ind

Spell Focus: A Ruby (+3)

The main emotion influencing a character at the time of casting is replaced by its opposite over the next minute. The new emotion is felt as strongly as the original, but lacks justification and can therefore be talked out of someone. Intelligence stress roll of 9+ to resist.

Level 25

Recollection of Memories Never Quite Lived

R: Eye/Sight, D: Inst, T: Ind

Spell Focus: Rosemary (+1)

Changes the target's memory of a detail into a similar, though different, memory. The target is no more sure of this manufactured memory than of the authentic one, so he may discover strange fabrications to be false.

Level 30

Mind of the Beast

R: Eye/Sight, D: Sun/Moon, T: Ind

Spell Focus: A Topaz (+1)

Requisite: Animál

You turn the mind of the target into that of an animal of your choice. The victim acts and thinks like that animal as much as possible.

Perdo Mentem Guidelines

Basic range is Eye, basic duration is Sun, and basic target is Individual.

Level 5: Remove a minor detail from a person's memory.

Level 10: Remove an important detail from a person's memory.

Level 15: Quell an emotion in a person. Diminish a single mental capability in a person.

Level 20: Remove a minor or short memory from a person's mind.

Level 25: Remove a major or long memory from a person's mind. Reduce all of a person's mental capabilities.

Level 30: Remove all emotions from a person. Drive a person insane.

Level 40: Leaves a person a mindless husk.

Perdo Mentem Spells

General

Lay to Rest the Haunting Spirit

R: Near/Sight, D: Inst, T: Ind

Spell Focus: A Green Turquoise (+3)

Destroys a single, non-corporeal spirit if your roll of a stress die + spell level equals at least double the ghost's current Spirit Might. Philosophers concur that the spirit goes to the afterlife, or is perhaps weakened to helplessness, but is not actually destroyed. Souls, after all, are immortal.

Level 5

Tip of the Tongue

R: Reach/Sight, D: Diam/Sun, T: Ind

Spell Focus: A Figure (+5)

Causes the target to forget one word of your choosing for the duration of the spell. The harder the target tries to remember the word, the harder it is to remember. The target can come up with the word without assistance by making an Intelligence + Concentration stress roll of 9+. If the target fails he may try again, but each additional roll adds +1 to the difficulty. The figure used in the spell must represent the person you are trying to affect.

Level 10

Loss of But a Moment's Memory

R: Eye/Sight, D: Mom, T: Ind

Spell Focus: Rosemary (+1)

Requisite: Intéllego

Removes up to five continuous minutes from a target's memory, leaving a blank. You target the loss of memory to a specific event or time. With an Intelligence stress roll of 9+, the target realizes that memories of a certain period are missing. This ease factor can change, depending on how important the missing memory is and what sort of circumstances surrounded the event. Careful introspection over a period of time restores the memory.

Trust of Childlike Faith

R: Eye/Sight, D: Diam/Sun, T: Ind

Spell Focus: A Lock of Child's Hair (+3)

The target loses judgment and believes almost any passable lie for the duration of the spell. An Intelligence stress roll of 6+ is allowed to resist. Truly incredible lies allow easier resistance rolls.

Level 15

Calm the Motion of the Heart

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A Figure (+3)

Removes one emotion from the target until it appears again naturally. An angry person stops being angry, and a curious one stops being inquisitive. Many a magus finds this spell useful for keeping his apprentice's nose out of his immediate business.

Level 25

Blessing of Childlike Bliss

R: Eye/Sight, D: Sun/Moon, T: Ind

Spell Focus: A Lock of a Child's Hair (+1)

Reduces an adult mind to a child's level. The target solves problems, reasons, and expresses emotions as would a three-year-old. Magi affected cannot cast spells. At first, anyway, the target is likely to be happy at having lost a world of cares and troubles that are no longer imaginable.

Passion's Lost Feeling

R: Eye/Sight, D: Spec, T: Ind

Spell Focus: A Figure (+3)

The target is unable to feel any sort of emotion and acts listlessly, without motivation or cares, until taking an hour's rest or meditation. An Intelligence + Stamina stress roll of 12+ is required to resist, and dire need allows additional Resistance rolls.

Level 35

Black Whisper

R: Touch, D: Moon/Perm, T: Ind

You whisper a magic sentence in the target's ear. It takes several seconds to speak the sentence, so an unwilling, able-bodied target can stop you. If you speak the whole sentence, the target must make a Stamina stress roll of 15+ or go completely insane. You need not use your hands for this spell, but you must be able to speak.

Level 70

Poisoning the Will

R: Sight, D: Moon/Perm, T: Bound, Ritual

You curse a place, be it a valley, town, city, or covenant. The curse gradually saps the will and vitality from the people there. They become less energetic, and slowly stop caring about the place, what happens there, other people, and finally themselves. Colors seem more drab and the days longer, and there is an all-pervading sense of boredom and lassitude. Strong-willed individuals and those with strong Personality Traits are less affected, but still suffer to an extent. All Personality Trait rolls while in the area suffer a –3 modifier. This spell affects only those who are within the cursed area, including visitors to it. Those who leave the area are overwhelmed by the return of their vigor and sense of purpose.

Rego Mentem Guidelines

The Rego Animál spells that deal with the mind may also be used as good guidelines for levels of Rego Mentem spells.

Basic range is Eye, basic duration is Sun, and basic target is Individual.

Level 10: Control a target's mental state (for example, awake, asleep, or confused)

Level 15: Control a natural emotion (for example, calm, fear). The target must feel the emotion before you can control it.

Level 20: Control an unnatural emotion (for example, cultivate a person's feelings of bravery where he is usually cowardly).

Level 25: Control a human being as long as you can see him.

Level 30: Give a person one complex command, which he tries to carry out to the best of his ability.

Level 40: Completely control a person's mind and emotions.

Rego Mentem Spells

General

Coerce the Spirits of the Night

R: Near/Sight, D: Conc, T: Ind

Spell Focus: A Green Turquoise (+3)

Makes a ghost obey you as long as you can coerce it with threats, such as a threat to defile its grave or to banish it to Hell. The more lurid and dramatic the threat, the more cooperative the ghost is. To affect a ghost, you must beat its current Spirit Might on a stress die + the level of the spell + Communication + Leadership. The storyguide should always give a bonus or penalty that depends on the potency of the threat.

Ring of Warding Against Spirits

R: Per , D: Ring/Perm, T: Circle

Spell Focus: A Green Turquoise (+3)

When the spell is cast, the storyguide rolls a simple die + the spell's level. Only ghosts with current Spirit Might higher than this total can enter the ring you create. At certain angles, the ring may be seen as an orange-hued dome.

Level 10

The Call to Slumber

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A pinch of sand (+1)

The target becomes sleepy and falls asleep within five minutes unless some current need makes wakefulness imperative. The target can resist with a stamina stress roll of 12+.

Snap of Awakening

R: Near/Sight, D: Mom, T: Ind

Spell Focus: A Twig (+1)

When you snap your fingers or break the spell focus, you instantly awaken the target from sleep to alert consciousness. Does not work on someone unconscious from Fatigue-level loss, wounds, or magic.

Level 15

Confusion of the Numbed Will

R: Eye/Sight, D: Sun/Moon, T: Ind

Spell Focus: A Speck of Alcohol (+1)

Confuses a person, who must make an Intelligence stress roll to take any direct action. A roll of 12+ ends the spell, while a roll of 9+ lets the character take the intended action, but the spell remains in effect. Any lower roll means the character is confused and takes some other type of action. When it is imperative for the victim to take an action, the storyguide should allow an appropriate modifier to the roll. While under this spell, a character always strikes last in combat and gets at least a –1 on all attacking and defending rolls.

Scent of Peaceful Slumber

R: Near/Sight, D: Mom, T: Room

Spell Focus: A Lilac (+1)

Requisite: Auram

A very light purple haze that smells of lilacs slowly rises from the ground and remains for a few minutes. Those who breathe the haze and fail a Stamina stress roll of 9+ fall asleep. The haze first appears at about knee level. You must concentrate for two rounds in order for it to reach the height of a standing person's nose.

Level 20

Aura of Rightful Authority

R: Touch/Near, D: Sun/Moon, T: Spec

Spell Focus: Violet Amethyst (+3)

Those who listen to the individual touched during the casting of this spell have their obedience and tendency to follow orders enhanced greatly. Common people generally do as they are told without question (as long as the orders are within the realm of reason). Those who are accustomed to giving orders themselves are much less

likely to follow the target's. Bishops, dukes, generals, and magi are not affected by this spell unless it is cast on someone of status near to their own. Even then, such figures are allowed to attempt to make an Intelligence stress roll of 15+ to resist.

The violet amethyst is commonly made into a brooch or clasp. While casting the spell, usually you give it to the target of the spell to wear and make a shallow bow. Violet amethyst is the stone of Jupiter, and gives political power and ascendancy over the masses.

Level 25

Incantation of Summoning the Dead

R: Reach/Near, D: Conc, T: Ind

Spell Focus: Black Onyx (+1)

Calls up a person's ghost. You must be on the spot where the person died, or must have the corpse. Alternatively, you can summon any ghost that haunts the area you are in, if you know the ghost's full name, according to the Law of Names. Those buried by Church ceremony and those have who gone straight to heaven (that is, saints and crusaders, as opposed to the normal folk who must wait for a time before going on) are not available for summoning.

Level 40

Enslave the Mortal Mind

R: Eye/Near; D: Sun/Moon, T: Ind

Enables you to completely control the loyalty, emotions, desires, interests, and long-term activities of any person. The target gets one chance to resist by making a Stamina + Intelligence stress roll of 12+. Further resistance rolls are possible when your control makes the victim do things strongly at odds with his or her former personality.

The Shrouded Glen

R: Per, D: Moon/Perm, T: Bound, Ritual

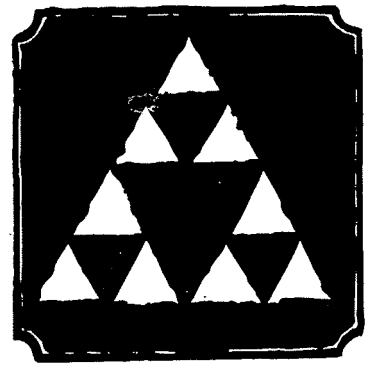
Enchants the Boundary in which the ritual is cast so that anyone moving towards it is subtly diverted, effectively keeping the place from being discovered accidentally. Anyone not actively searching for the hidden place never finds it. Those actively searching can find the place by making a Perception stress roll of 12+ (allowed once per day). Searchers get a +6 bonus for having an accurate map. If the surrounding terrain is more difficult to search than the average forest, the ease factor increases. Likewise, the ease factor drops if the terrain is more open than a forest, and completely open terrain is unsuitable for this spell. Once a searcher spots the hidden place, the spell does not prevent approach. Those who are present for the ritual are unaffected by the spell. This spell mimics the properties of many faerie forests.

Level 55

Exchange of the Two Minds

R: Touch, D: Year/Perm, T: Spec, Ritual

This spell switches the minds (but not the souls) of two creatures. A new body greatly confuses those who are unprepared for the shock, and even those who are ready take a day to adjust completely. Magi who transport their own minds into younger, healthier bodies usually find that having a strong body entails having powerful passions that interfere with the clear thinking needed to pursue the magical Arts. Both people involved must make a Stamina stress roll of 3+, rolled before the switch is made, to survive the transfer.



Terram Spells

Terram spells, in addition to covering earth, stone, clay, metal, and glass, can sometimes affect inanimate objects in general. For instance, *Wielding the Invisible Sling* (ReTe 10) throws all manner of nonliving things.

Though Terram spells affect all manner of solid objects, it is harder to affect certain materials: Here, in increasing order of difficulty, are the materials Terram spells affect: earth (sand, dirt, mud), clay, stone, glass, metal, gemstones. Each level of difficulty does not necessarily represent an increase in one level of magnitude.

Creo Terram Guidelines

Creating earth in an elaborate shape or with some unnatural property is one level of magnitude higher than the listed guidelines.

Wizard's sigils commonly visible in Creo Terram spells involve the object created being bizarre in some way, such as dirt being a specific color or texture.

Basic range is Near, basic duration is Sun, and basic target is Small.

Level 5: Create an amount of sand, dirt, mud, or clay.

Level 10: Create an amount of stone or glass.

Level 15: Create an amount of metal or a rough gemstone.

Level 20: Create an amount of polished gemstone.

Creo Terram Spells

Level 15

Seal the Earth

R: Near/Sight, D: Sun/Inst, T: Room

Spell Focus: A Handful of Dirt (+3)

Creates enough dirt to fill in a pit of up to 6 paces across and 3 paces deep.

Level 25

Wall of Protecting Stone

R: Near/Sight, D: Sun/Inst, T: Spec

Spell Focus: A Chunk of Granite (+1)

Makes a wall of granite up to 10 paces wide, 4 paces high, and 1 pace thick. One needs miner's tools to break through it, though it can be toppled if it is not connected to a support on its side or top.

Level 30

Circle of the Faerie Stone

R: Near/Sight, D: Sun/Perm, T: Str

Aimed: 0

Spell Focus: A Faerie Mushroom (+3)

Requisite: Vim

Creates a 12-foot-high stone wall in a circle up to 10 paces across. It has a Magic Resistance of +20. This spell only needs to be aimed if you intend to encircle a specific target.

Level 35

Conjuring the Mystic Tower

R: Near, D: Moon/Inst, T: Str, Ritual

An elaborately carved tower, formed from a single block of stone, rises out of the ground. The tower stands 80 feet high and is 30 feet wide, with a foundation set 20 feet into the ground. You determine the design of the chambers within.

Level 40

Opening the Earth's Pore

R: Sight, D: Moon, T: Spec, Ritual

Requisite: Ignem

Opens a hole from the surface of the earth, so deep it seems to reach to Hell itself. Molten rock and noxious gases spew forth out of this hole. Those in the immediate vicinity (30 paces) of the pore are struck by hot lava and sustain +20 damage each round; those not in the immediate vicinity can outrun the lava flow. The lava spill covers the land within 1 mile of the pore, doing damage, as described, each round to anyone caught in it.

Intéllego Terram Guidelines

Basic range is Reach, basic duration is Concentration, and basic target is Small.

Level 2: Learn one visible property of an object (a property that someone with appropriate skills could determine just by looking).

Level 4: Learn one mundane property of an object. See an object and its surroundings.

Level 5: Learn all components of a mixture or alloy (you must know the components before divining the properties).

Level 10: Learn all the natural properties of an object.

Level 15: Sense all the mundane properties of a composite object.

Level 20: Learn the magical properties of an object. Make your senses unhindered by earth (for example, see right through a rock).

Level 30: Speak with a natural rock (for example, a boulder).

Level 35: Speak with an artificial rock (for example, a statue).

Level 45: See an object and its surroundings in the past.

Intéllego Terram Spells

Level 4

Probe for Pure Silver

R: Near/Sight, D: Mom/Conc, T: Small

Spell Focus: A Chip of Silver (+3)

You are guided by a hunch to any silver nearby.

Level 10

Eyes of the Eons

R: Sight, D: Mom/Conc, T: Small

Spell Focus: A sapphire (+3)

Determines the age of any nonliving target to within 10% of its actual age.

Level 20

Eyes of the Treacherous Terrain

R: Sight, D: Mom/Conc, T: Bound

Spell Focus: A Troll's Eye (+3)

You can tell intuitively if any natural terrain you see is treacherous, such as if a rock field is prone to sliding.

The Miner's Keen Eye

R: Near/Sight, D: Mom/Conc, T: Small

Spell Focus: A Dwarf's Eye (+3)

You can see any one type of mineral (gold, diamond, sand), specified at the time of casting, through up to 3 paces of intervening material. You have a good idea of how much is there and how pure it is, if appropriate.

Level 25

Tracks of the Faerie Glow

R: Near/Far, D: Conc, T: Spec

Spell Focus: A Mushroom from a Faerie Ring (+1)

Causes even faintly perceptible tracks of a specific being to glow with a faint magic light, making them stand out when you are within 30 paces of them. The glow provides a bonus to Tracking rolls, which depends on the relationship between the target being tracked and the terrain. If the target is magically related to the terrain, +2; native to the terrain, +4; neutral to the terrain, +6; inimical to the terrain, +8. Tracking at night without a light source doubles the bonus. The more faint the tracks are, the more dimly they glow, so the storyguide may also modify the bonus based on the length of time since the target passed. You need something intimate to the target (an arcane connection) to trail it. The spell focus is scattered over the area where you expect to find tracks.

Level 30

Stone Tell of the Mind that Sits

R: Reach/Near, D: Conc, T: Small

Spell Focus: Dirt in Your Mouth (+3)

Allows you to talk with natural stone. A typical question and response takes one hour—stone speaks slowly. Though a stone is usually willing to talk, its direction sense and awareness of quickly moving things (such as people) are limited.

Sense the Feet that Tread the Earth

R: Touch, D: Conc, T: Bound, Ritual

You touch the earth and feel what is moving along the ground within the natural area where you stand. You can tell the direction, distance, weight, number, and manner of movement of moving things. For instance, you might sense "a single 50-stone creature slithering toward us, a hundred rods in that direction."

Level 40

Greeting the Maker

R: Touch, D: Conc, T: Small, Ritual

Gives you a vision of the maker of an item and the process (up to fifteen minutes worth) used to create the object. When used in conjunction with magical investigation in the lab, this provides a +5 to the Investigation roll, and, in any case, gives a hint about the nature of the item being studied.

Muto Terram Guidelines

The targets below are for changing dirt. To change sand, mud, or clay, use the same level of magnitude as for dirt. To change stone or glass, add one level of magnitude. To change metal or gemstone, add two levels of magnitude.

Basic range is Reach, basic duration is Sun, and basic target is Small.

Level 3: Change the shape of of dirt.

Level 4: Change one property of dirt.

Level 5: Change dirt to another type of natural earth (for example, sand to loam).

Level 10: Change dirt so that it is slightly unnatural (requisites may be required). Change dirt into a liquid or gas (with requisites). Change dirt to stone, or vice versa.

Level 15: Change dirt so that it is highly unnatural (requisites will often be required). Change dirt into a mixture of liquids, solids, and gases (with requisites).

Level 20: Change dirt into a slightly unnatural liquid or gas (with requisites).

Level 25: Change dirt into a highly unnatural liquid or gas (with requisites).

Muto Terram Spells

Level 3

Supple Iron and Rigid Rope

R: Touch, D: Sun/Perm, T: Small

Spell Focus: A Bit of Iron or a Bit of Rope (+3)

Makes a flexible object stiff or a stiff object flexible. Casting requisites of Forms appropriate to the materials affected are required.

Level 5

Edge of the Razor

R: Touch, D: Sun/Perm, T: Small

Sharpens any metal edge to a degree unequaled by manual methods. An edged or pointed weapon gains a +2 bonus to Damage. Good-natured magi reward grogs by enchanting their weapons in this way.

Level 10

Object of Increased Size

R: Reach/Near, D: Sun/Perm, T: Ind

Spell Focus: A Chunk of Masonry from a Castle (+1)

This spell enlarges an inanimate object originally no bigger than a large chest. The object doubles in each dimension and increases its weight eight times. The size increase is based on the object's original, natural size, so casting the spell more than once on an object has no effect. Noble elements like gold, silver, and gems, are not affected by this spell. If any part of the item resists growth, the item as a whole does not grow. Casting requisites are required for the appropriate Form for the target.

The Crystal Dart

R: Reach/Far, D: Mom, T: Small

Aimed +4

Spell Focus: A Rock Crystal (+3)

Requisite: Rego

A 10-inch crystal dart rises from the ground at your feet, floats into the air, and speeds off like an arrow at a target that is within Far range. It does +10 damage.

Level 15

The Forgiving Earth

R: Near, D: Sun/Inst, T: Spec

Spell Focus: A Handful of Silt (+3)

Weakens earth in a 15-pace-by-15-pace area, making packed dirt as loose as plowed ground.

Unyielding Earth

R: Near, D: Sun/Inst, T: Spec

Spell Focus: A Clod of Packed Earth (+3)

Makes the surface of the ground in a 15-pace-by-15-pace area become more solid. Mud becomes as soft earth, and soft earth becomes as packed dirt.

Rock of Viscid Clay

R: Reach/Near, D: Sun/Inst, T: Spec

Spell Focus: A Bit of a Dwarven Pick (+5)

Softens rock enough that it may be dug out, molded, and otherwise manipulated in the same way that hard river clay can be. The rock is slightly sticky. The spell affects rock in a roughly spherical shape with a three-foot diameter.

Level 20

Earth that Breaks No More

R: Reach/Sight, D: Sun/Inst, T: Spec

Spell Focus: A Chunk of Stone (+1)

Turns a volume of packed dirt up to the size of a Room into stone.

Level 25

Statue to Animal

R: Reach, D: Sun/Perm, T: Ind, Ritual

Requisite: Animál

Enchants a hand-sized earthen or stone statue of an animal. Later, anytime someone gives the command word (identified during the ritual), the statue turns into a life-sized specimen of the animal represented. The animal follows the orders of the person who gives the command word, and reverts to statue form when killed or when commanded to revert. If the animal is killed, the statue is no longer magical. One must touch the statue when giving the command word.

Level 35

Teeth of the Earth Mother

R: Near/Sight, D: Sun/Year, T: Spec

Aimed: –3/0

Spell Focus: The ivory tusk of a great elephant (+1)

Requisite: Rego

You cause twenty pointed pillars of white marble to spring up from the ground to a height of 12 feet, forming a circle 3 paces in diameter. At their tops, the pillars are thin and as sharp as spears. At the base, where they touch, they are 18 inches thick. When the pillars spring up, they can be used to cage people, to form a wall, or simply to skewer enemies. To skewer a target, you must make a targeting roll with a penalty of –3, but to capture a target you must make a standard targeting roll. Climbing to the top of the pillars requires three Climb stress rolls of 12+, and the tops break away when the target reaches them, causing the victim to fall. Skewering a target does +25 damage, possibly more on following rounds if the victim struggles or is exceptionally heavy. When the spell ends, the pillars crumble to dust.

Perdo Terram Guidelines

To destroy sand, mud, or clay, use the same level of magnitude as for earth. To destroy stone or glass, add one level of magnitude. To destroy metal or gemstone, add two levels of magnitude.

Basic range is Reach, basic duration is Momentary (the damage remains), and basic target is Small.

Level 3: Destroy one property of dirt.

Level 4: Destroy dirt.

Perdo Terram Spells

Level 10

Fist of Shattering

R: Near/Sight, D: Mom, T: Small

Spell Focus: Bit of a Shattered Rock (+3)

An object of stone or weaker material that weighs up to 5 pounds breaks apart. The appropriate Form for the target is a casting requisite.

Rusted Decay of Ten-Score Years

R: Near/Sight, D: Mom, T: Small

Spell Focus: A Handful of Rust (+1)

After the spell is cast, the metal of the target becomes so thoroughly rusted that it breaks if used in any demanding way (for example, used to strike a blow with in combat or to pry open a door). It also loses any sharpness it might once have had.

Level 15

Pit of the Gaping Earth

R: Near/Sight, D: Mom, T: Spec

Spell Focus: Earth Taken from a Deep Cavern (+1)

The dirt in a circle 6 paces across recedes into the ground, leaving a pit 9 feet deep.

Obliteration of the Metallic Barrier

R: Reach/Near, D: Mom, T: Spec

Spell Focus: A Handful of Rust (+1)

Shatters a barrier of metal or stone up to one foot thick. Those within one pace of the barrier, on the opposite side from you, take +10 Damage. Alchemically refined and magical metals may be able to withstand this spell.

Level 25

Stone to Falling Dust

R: Sight, D: Mom, T: Ind

Spell Focus: 100-Year-Old Dust (+3)

One solid non-living, non-metal object weighing up to 500 pounds turns to a pile of dust. A casting requisite may be required, of the Form appropriate to the target.

Level 40

Cascade of Rocks

R: Sight, D: Mom, T: Bound, Ritual

Makes a cliff collapse, causing an avalanche. The effects depend on the size of the cliff and what lies below it.

Rego Terram Guidelines

The guidelines for controlling dirt, sand, mud, or clay are listed below. To control stone or glass, add one level of magnitude. To control metal or gemstone, add two levels of magnitude. Manipulating objects with great precision may also be higher, depending on the level of precision.

Basic range is Near, basic duration is Concentration, and basic target is Small.

Level 5: Control or move dirt.

Level 10: Deflect a single attack by a metal weapon.

Level 15: Teleport dirt up to 15 paces. Deflect several attacks from metal weapons.

Level 20: Deflect all metal weapon attacks against you that you are aware of.

Level 25: Keep metal objects completely away from your person (that is, deflect all attacks against you from metal weapons, whether you are aware of them or not).

Rego Terram Spells

General

Ward Against Faeries of the Mountain

R: Spec, D: Ring/Perm, T: Circle

Spell Focus: A Star Ruby (+3)

As *Ward Against Faeries of the Waters* (ReAq Gen), but for faeries of earth and stone. At some angles at night, the ring may be seen as a dark brown dome.

Level 5

Unseen Arm

R: Near/Sight, D: Conc, T: Small

Spell Focus: A Shaving of Silver (+1)

Slowly moves a light, nonliving thing, like a mug, instrument, or small pouch of coins; it cannot oppose intentional resistance. Magi use this spell to manipulate things at a distance, but the spell cannot be used to pull something from a person's hand or to move something that is held. The silver spell focus must have come from a valued serving platter. Casting requisites of an appropriate Form for target are required.

Level 10

Trackless Step

R: Per/Touch, D: Spec, T: Ind

Spell Focus: Hoof-Shaving from a Deer (+3)

You leave no tracks in the earth until you come to a stop, such as to rest or fight.

Wielding the Invisible Sling

R: Far, D: Mom, T: Small

Aimed: +2

Spell Focus: A Sling (+3)

Hurls any nearby object that could normally be thrown by a person at any target within 100 paces. The object must not be held down or otherwise restrained. Damage depends on the object thrown, up to +5 for a fist-sized stone. Casting requisites of an appropriate Form for target are required.

The Unseen Porter

R: Near/Sight, D: Conc, T: Ind

Spell Focus: A Silver Shaving (+1)

Like *Unseen Arm* (ReTe 5), but it can carry large objects such as crates. Roughly speaking, it has the capabilities of a very strong person (Str +5). The heavier the object is, the slower the unseen porter moves. If delicacy is required, high Finesse stress rolls (12+ or so) are needed. The spell can only carry inanimate objects, and cannot carry you. It also cannot lift things more than 6 feet above the ground. The focus must be from a valued serving platter. Casting requisites of an appropriate Form for target are required.

Level 15

The Earth's Carbuncle

R: Near/Sight, D: Mom, T: Spec

Aimed: +1

Spell Focus: A Small Stalactite (+3)

Requisite: Muto

Causes a 1-pace circle of ground to become jagged, just under the surface, and those fragments burst into the air. Anyone standing on the circle is thrown into the air and hit with flying debris. Damage is +10. On landing, the victim is partially buried.

Hands of the Grasping Earth

R: Near/Sight, D: Sun, T: Spec

Spell Focus: A pair of brown gloves (+1)

Requisite: Muto

Earthen hands from beneath the target, rise out of the ground, and grasp the target's ankles. The target can avoid the hands on a Quickness stress roll of 12+. A roll of 9+ indicates that only one ankle is caught (the other hand disappears into the earth). To break free requires a Strength stress roll of 15+ if both ankles are caught, and a roll of 12+ if only one is caught. (One attempt is allowed per round, and each requires a Fatigue roll.) Each hand can be destroyed by beating its +25 Soak roll (hacking weapons do double normal damage). Each hand has one Body level

Invisible Hand of the Thief

R: Near/Sight, D: Mom, T: Small

Spell Focus: The Glove of a Convicted Thief (+3)

Takes an item weighing up to 3 pounds and teleports it instantly to a sack or pouch you are holding. The spell does not work if the item is worn, held, touched, or seen by anyone but you, or if it is a living thing. You must know exactly what and where the object is. Casting requisites: appropriate Form for the object stolen.

Level 30

Crest of the Earth Wave

R: Far, D: Spec, T: Spec

Spell Focus: A Vial of Water from a Tidal Wave (+5)

Creates a wave in the earth that starts at your feet and travels 100 paces in a designated direction. It starts as a narrow ripple and within 5 paces reaches its full size of 5 feet high and 30 paces wide. It moves about 50 paces per round. Those caught in its path must make Dexterity stress rolls of 9+ to leap over the wave, or they are tossed aside and take +10 Damage. The wave overturns trees and damages buildings in its path.

Earth Shock

R: Far, D: Mom, T: Spec

Spell Focus: Lava from a Recent Volcano (+3)

Shakes the ground in a 100 pace radius. All affected by this spell must make a Quickness – Encumbrance stress roll of 10+ or fall. Apply these modifiers: standing still, +2; on solid stone, +2; moving slowly, +0; on earth, +0; running, –2; standing on a narrow bridge, –6.

The Earth Split Asunder

R: Near/Sight, D: Spec, T: Spec

Aimed: 0

Spell Focus: Earth from a Deep Cavern (+1)

Creates a 5-foot-wide, 60-foot-long, 10-foot-deep crack in the ground. It opens on one round, stays open for another round, and closes at the start of a third round, crushing all within it for +25 damage. You must maintain concentration for all three rounds, or the pit slowly closes, over an hour's time, rather than shutting quickly and violently. To avoid the pit, those in its vicinity other than the caster must make a Quickness stress roll of 9+. Falling in incurs +10 damage. To escape, another such roll is made. Unless outside help is provided, people in the pit only get one chance to escape.

Level 35

Creeping Chasm

R: Far, D: Spec, T: Spec

Aimed: +6

Spell Focus: Earth from a Deep Cavern (+1)

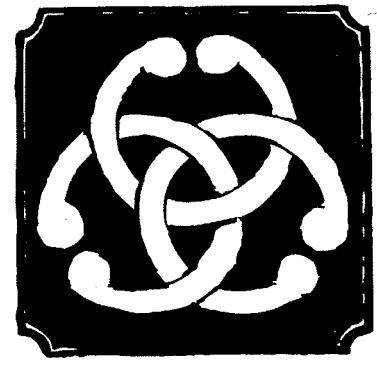
Creates a chasm that runs from the ground in front of your feet towards some target within range that you designate. The chasm travels about 4 paces per round, growing slowly wider as it travels, reaching a maximum width of 20 feet at a distance of 30 paces. The chasm is 20 to 30 feet deep, and the sides are likely to collapse, so any caught in it are in a bit of a bind. To avoid the growing chasm, a target must make a Quickness stress roll of 9+. The chasm closes naturally in a week.

Level 75

Hermes' Portal

R: Arc, D: Perm, T: Ind, Ritual

Creates a magical portal through which people, animals, and objects can travel instantaneously. The ritual must be conducted simultaneously at two different locations, and after the ritual is performed, there is a magical connection between them. The magi conducting each ritual must have an arcane connection (such as a clod of dirt) to the other location when they are conducting the ritual. The portal is activated by some command word or ritual determined when the portal is enchanted. Inanimate things and unwilling creatures may be transmitted if someone else says the command word, and pushes the subject through.



Vim Spells

Vim spells are very useful. They help you use your spells to better effect, and since using spells efficiently is what being a master magus is all about, these spells are very important. With imagination, you can use these spells to make wards, alarms, one-use magic items, and other interesting things. Many Vim spells are meant to be cast along with

other spells, and modify or change their effects. Such Vim spells have no spell foci.

Vim magic also encompasses dealing with demons. Summoning and dealing with demons is prohibited within the Order, but fighting them is allowed.

Magi often use Vim to counteract magical phenomena. Storyguides should assign spell levels for all magical phenomena that those using Vim counterspells will have to match.

Most Vim spells are of General level, because the magic that Vim spells affect varies widely in power. A spell to dispel a first magnitude spell needs to be much less powerful than a similar spell to dispel a fifth magnitude effect. The guidelines provided for Vim spells take account of this, and rather than giving an absolute level for a corresponding effect, they give the relationship that the level of the Vim spell must bear to the level of the target. Thus, the guideline for creating a ward against demons states that the level of the ward plus a quality die minus 5 must exceed the Might of the demon.

As usual, these guidelines refer to a spell with the basic range, duration and target. When changing these parameters the change in level should be taken account of before multiplying or dividing the spell level to get the effect. Thus, a version of *Wind of Mundane Silence* (PeVi) with Far range would dispel a spell cast with a Technique + Form total of less than half (spell level – 10). Ten levels of the spell's power are devoted to increasing the range, and only the remaining power is available for the effect.

The Individual target for a Vim spell can refer to either an individual spell, or an individual object or person, and similarly for Group. If the target is an object or person, the Vim spell will affect any suitable magic affecting that person, not just one spell. Most such spells can only be cast on either other spells or individuals, but, if the description suggests that they could be cast on either, then they can. For example, *Mirror of Opposition* can only be cast on other spells, while *The Invisible Eye Revealed* can only be cast on people or objects.

The guidelines below refer mainly to spells. This is for the sake of brevity, as Vim spells can affect magical effects proceeding from magical items, magical creatures, or demons. However, unless specifically stated otherwise, the spells do not affect magical items, only the effects that they produce. Thus, *Wind of Mundane Silence* could dispel a stone wall produced by a magical item, but *Disenchant* is needed to dispel the magic of the item itself.

It should be noted that Hermetic magi, and some non-Hermetic wizards, do not have Might scores, and thus are not affected by wardings or other spells that act against Might scores.

Creo Vim Guidelines

There are few Creo Vim spells known throughout the Order. The basic range is Touch, the basic duration is Sun, which usually boosts to Permanent, and the basic target is Individual.

Gen: Create a magical shell which looks real to Intéllego spells with penetration less than twice its level (this aura is generic 'magic' only—no misleading information can be supplied). Create a magical shell which prevents Intéllego spells with penetration less than its level from learning any details about the magic on the target. Create a magical shell which gives false information about the target to Intéllego spells with penetration less than half its level.

Creo Vim Spells

General

Shell of False Determinations

R: Touch, D: Perm, T: Ind, Ritual

Creates a "shell" of magic on an item, helping to shield it from investigation by other magi. All attempts to investigate the magic item give false information about its powers unless half of the level of the shell is exceeded by the magus's Investigation roll. The duration is higher than normal because this is a Ritual, and thus is always boosted with vis.

Shell of Opaque Mysteries

R: Touch, D: Perm, T: Ind, Ritual

This spell is similar to *Shell of False Determinations* (above), but it causes all attempts to investigate the magic item to utterly fail, unless the level of the ritual is exceeded by the magus's Investigation roll. Once a magus determines the presence of a particular shell (that is, by overcoming it), it has no more power against him or her.

Level 15

The Phantom Gift

R: Near/Sight, D: Sun/Perm T: Ind

Spell Focus: Bat Wings (+1)

The target of the spell becomes tainted with magic as most magi are. Beasts and people react to the target as though he were a magus. Those who normally associate with the victim do not become hostile, but do give him or her a wider berth. The spell has no effect on those who already have the Gift, including those blessed with the Gentle Gift.

Intéllego Vim Guidelines

Since magic is a tricky thing to understand, spells that detect magic are at once difficult and important. Although demons deal in Vim, they are made of the essence of deception itself. If a demon does not wish to be detected, it cannot be (at least to the common knowledge of the Order), and for this reason there are no demon-locating magics. Magic items cannot be investigated with simple magic spells. Investigation requires that you spend at least one season in the laboratory to discover what magic an enchanted item contains (see the Laboratory chapter). A spell will suffice to tell you that an item is magical, however, and may give you some idea of its powers. Spells will never tell you how to use an item.

Basic range is Near, basic duration is Concentration, and basic target is Individual.

A first magnitude Intéllego Vim spell will detect magical effects of tenth magnitude or higher. For every magnitude by which the detecting spell is increased, decrease the minimum spell to be detected by two magnitudes. Thus, a sixth magnitude spell will detect "zero magnitude" effects: the traces of powerful magic, or the recent presence of weak magic. Further increases in level will give increased sensitivity to residues. This level of spell also gives a fairly good idea of the strength of the magic (within a magnitude). The addition of one mag-

nitude will say whether the effect is Hermetic, and a magus familiar with other types of magic will be able to identify them as well. The addition of two magnitudes will give information about Technique and Form, or nearest equivalent for other types of magic. Further increases in level will yield further information, depending on the design of the specific spell.

Different spells may be invented to detect Faerie, Divine, or Infernal effects. Each spell only affects one realm, and storyguides may wish to disallow spells to detect the Divine or Infernal.

As a general rule, residues of magic decline as follows. As soon as the magic finishes, the magnitude halves. It then drops by one for every duration of the spell that passes. Storyguides should employ this as a guideline, not a rigid formula, and may, if they wish, allow high level detection spells to pick up residues with 'negative magnitude'.

Magical items have an effective residue magnitude equal to the number of pawns of vis used to open the enchantment (or half the total pawns used for lesser enchanted devices). Magnitudes of non-Hermetic items must be set by the storyguide. A spell to detect items will not also detect effects or creatures, and vice-versa. Variants will detect items enchanted by different Realms, as above.

Magical creatures can also be detected. Treat their Might as the level of the effect: for Hermetic magi, use their highest Art. Divide Might or highest Art by five (rounding up) to get the effective residue magnitude. Again, this requires a different spell, and variants may detect Faerie and possibly Divine creatures. Demons may not be detected. Storyguides may, at their option, allow spells that detect other Infernal creatures, such as diabolists and undead.

Raw vis will show up as magical, simply as raw vis, under any magical detection. The level of the detecting spell is irrelevant, as is the realm of power that it was designed to detect. However, only specially designed spells will yield any information other than that it is raw vis.

Intéllego Vim Spells

General

The Invisible Eye Revealed

R: Per, D: Conc/Year, T: Ind

Spell Focus: Eye of Newt (+3)

The caster can see a visual representation of any magical means currently being used to spy on him. The representation varies in a way that depends on the spell, but it often looks like some kind of eye floating in the air. For example, a magus being spied upon with *Enchantment of the Scrying Pool* might see an eye of the deepest blue color, while a magus who is being tracked by *The Inexorable Search* might see a representation of a small figure of him moving about a map. This spell detects the use of Intéllego spells of up to double the level of this spell. A special spell is required because most Intéllego spells are designed to be subtle, and they are more subtle at higher levels.

Level 5

Scales of the Magical Weight

R: Touch, D: Inst, T: Small

Spell Focus: A Set of Scales (+3)

When casting this spell, you typically hold your hands straight out from your body, place a known amount of Vim vis in your left hand (usually one pawn), and then place an unknown amount of vis in your right hand. After casting the spell, you may sense how heavy the unknown vis is in relation to the known, determining the number of pawns present. When using the focus to help empower the spell, you place the vis in the pans of the scale, and the scale shifts to make obvious the relationship between the two. A common technique is to enchant one of the pans of the scale with a pawn of vis, as if it were being prepared as a magic item, so that there is no need to carry a pawn of raw vis about. If you cast the spell without anything to measure the unknown vis against, you only have a very general idea of how valuable it is. The spell cannot be used to determine the amount of raw vis invested in an enchanted item.

Sense the Nature of Vis

R: Touch/ Near, D: Inst, T: Small

Spell Focus: Sapphire (+5)

You can tell what Art a supply of raw vis is connected to. To you, the vis appears to glow with an aura that is appropriate to the Technique or Form that the vis is associated with. Creo is white, Intéllego gold, Muto constantly fluctuating, Perdo black, Rego purple, Animál brown, Aquam blue, Auram violet, Corpus dark red, Herbam green, Imáginem pearly blue, Ignem bright red, Mentem orange, Terram dark brown, and Vim silver. Some of the colors are very similar, but are easy to distinguish if the item is held steadily and studied for a few seconds.

Level 30

Sense of the Lingering Magic

R: Near, D: Conc, T: Ind

Spell Focus: A Sapphire (+1)

This spell can detect the presence of many magical residues, even from weak spells, as well as giving the presence and power of active spells. It does not grant any information apart from the power, however.

Level 40

Sight of the Active Magics

R: Near, D: Conc/Moon, T: Ind

Spell Focus: Ergot (+3)

You can see spells as "auras" around things and people. The color of the aura indicates the Form of the spell working on a subject, the color matching the appropriate one described in *Sense the Nature of Vis* (above). The Technique of a spell working on the subject is recognized by the aura's shape, not color. Creo and Rego are both very orderly auras. Muto is constantly shifting, and Intéllego usually is as well, but more slowly. A Perdo aura is usually in fragments. Thus, a magus with both *Endurance of the Berserkers* and *The Invisible Eye Revealed* upon him has a very controlled, orderly aura of deep red around his or her entire body, and the magus's eyes are surrounded with slowly shifting auras of a silvery hue. You should be warned: Imáginem or Vim spells may be used to disguise auras. Also note that this spell will detect the residues of some spells. The ergot fungus, which may be used in this spell, is a very dangerous faerie plant that grows in wheat. It is sprinkled over your head during the spell.

Muto Vim Guidelines

These spells let you change other spells. The basic range is Reach, the basic duration is Special (these spells are not well described by the standard durations), and the basic target is Individual. Most Muto Vim spells last as long as the spell that they have altered.

These meta-magical spells have certain special restrictions, which apply to all Muto Vim spells invented according to Hermetic theory. First of all, they cannot be cast on spontaneous spells. Such magic is being manipulated at whim—any attempt to alter it further would make the caster lose control.

Secondly, when you cast a MuVi spell, you get double the normal botch dice. Magi who have mastered the spell roll the normal number. Even if the spell is mastered, you must roll a stress die. The same applies to the spell that you are casting on, even if it is being cast by another magus, and even if it is mastered. If either spell botches, both do.

Thirdly, you must make an Intelligence + Concentration roll of 9+ if you are casting both spells (that is, the MuVi spell and the spell it is affecting). If this fails, the spells do not go off. If it botches, they botch. You don't have to double botch dice on it, though.

If you wish to cast one of these spells on a spell being cast by another magus, you must either be co-operating, or you must fast cast the MuVi spell spontaneously. There is no other way to get the timing right. In addition, your Penetration total for the Muto Vim spell must beat the other magus's Penetration total for the spell to be changed, unless you are co-operating.

These spells can only be used on Hermetic magic, as they depend on a good understanding of the processes involved.

You may only put a Muto Vim effect into a magical item if it is to work with another effect in that item. All Muto Vim spells require some tailoring to the specific use, hence the additional botch dice, and a magical item effect cannot be so tailored.

Note that a spell invented according to one of the guidelines below will change another spell in a specific way: it is not possible to invent a single spell which changes another spell however the caster wants. See the example spells for ideas on how specific this should be.

Gen: Superficially change a spell of less than twice the level of the Vim spell. This may not change the primary effect of the spell, or its power.

Gen: Significantly change a spell of less than the level of the Vim spell. This may not change either the Technique or Form of the target spell. A change in power of plus or minus one magnitude is a significant change, as is a change of target, if the target was possible for the original spell.

Gen: Totally change a spell of less than half the level of the Vim spell. This may change the Technique, Form, or both of the target spell, and needs no requisites for those Arts. The Vim spell affects the structure of the spell, not the things that the spell targets. A change in power of up to two magnitudes is a total change. Any greater change requires either Creo or Perdo to create more magical energy or destroy some.

Muto Vim Spells

General

Mirror of Opposition (Form)

R: Reach, D: Spec, T: Ind

Cast on another spell while the other spell is being cast, this causes the targeted spell to have the exact opposite of its normal effects. This effect works on spells up to half the level of the Mirror of Opposition spell. The effects of the inversion are up to the storyguide to determine, but the target of the inverted spell usually remains the same as that of the original spell. The inverted spell cannot overcome any limitations of Hermetic magic. For example, if an Instant Perdo Corpus spell is cast, the inversion is probably a Creo Corpus spell of Sun duration. There are ten versions of this spell, each affecting spells of one of the Hermetic forms.

Shroud Magic

R: Reach/Near, D: Spec, T: Ind

This spell allows a magus to suppress or alter the sigil in a spell that is currently being cast, or which has been cast and is still active. The spell to be shrouded can be up to double the Shroud's level.

The Sorcerer's Fork

R: Reach, D: Spec, T: Ind

This spell splits another spell (whose level must be less than the level of this spell) into two or more identical spells of reduced power, which may be cast against two or more separate targets. Each resulting spell has the same range, duration, and target (target category, that is—the actual target may be different) as the original spell, but the power of the effect is divided by the number of resulting split spells. The precise effect is at storyguide discretion. One penetration die is rolled, and the penetration total is split between the spells. The Sorcerer's Fork must be equal to or greater than the level of the spell that is to be split. The split spell has a targeting penalty as for multiple casting (see page 75). If the casting magus is not co-operating, all the split spells will strike the original target.

Wizard's Boost (Form)

R: Reach, D: Spec, T: Ind

You cast this spell as another spell of a level less than this one is cast. The effect of the other spell increases 5 levels in power, but not past the level of the Wizard's Boost. The effects of the extra 5 levels of power are for the storyguide to determine. A Wizard's Boost may never affect a single spell more than once. There are ten versions of this spell, one for each Hermetic Form. There are other versions of this spell, each of which affects one of range, duration, and target, for any Form. Storyguides may find this spell unbalancing, and may disallow it at their option.

Wizard's Communion

R: Reach/Near, D: Spec, T: Group

This spell lets magi combine their power to cast spells. The group of magi work together to cast a specified spell through the unified power of the Communion. Only one extra magus may join the Communion for each 5 levels of the specified spell being cast. One of the magi in the group must also know the specified spell, or must cast it from a text.

All the magi in the gathering who know *Wizard's Communion* add the level at which they know it to get the effective level of the *Wizard's Communion*. This combined total must be at least twice the level of the specified spell being cast.

Each magus rolls for fatigue and for success as if casting the specified spell himself. However, the target number for the spellcasting roll is the spell's level divided by the number of magi participating in the Communion. So if five magi participate to cast a 50th level spell, each would have to successfully cast a 10th level spell—with all the relevant requisites, of course. If any magus fails to cast the spell, the whole spell fails. If all succeed, the spell is cast. Any vis needed to cast the spell may be split between the magi involved in the Communion, and the penetration of the final spell is either the spell level, or the highest Penetration total rolled by a participant, whichever is higher. The use of this spell does not increase the number of botch dice required, but each magus in the communion has the chance to botch the common spell.

Communion is a remnant of Mercurian rituals, so spontaneous spells may not be cast by this means, and it does not perfectly fit into the guidelines of Hermetic theory. This spell is usually used to cast protection spells on the covenant—spells that are too powerful for a single magus to cast, or even learn.

Level 15

Gather the Essence of the Beast

R: Touch/Near, D: Inst, T: Ind

Spell Focus: A Silver Globe (+3)

Concentrates the raw vis in a corpse into one part of that corpse, which can then be removed. This spell lets you gather all the raw vis you find without lugging around entire corpses of beasts. Note that the vis in many magical creatures is already concentrated in this manner in some specific organ, though this spell will allow you to relocate that vis if you wish.

Perdo Vim Guidelines

The basic range is Reach, the basic duration is Instant, and the basic target is Individual.

Gen: Make something (including a magical item) seem non-magical to any Intéllego spell of less than twice the level of this spell. Basic duration for this is Sun.

Gen: Dispel effects of a specific type with a casting total less than the level of the Vim spell + a quality die. A specific type could be Hermetic Terram magic, or Shamanic spirit control magic. A magus must have some knowledge of a type of magic (although not necessarily ability to use it) to invent a spell to affect it. All Hermetic magi have some knowledge of all Hermetic magic.

Gen: Reduce a target's Might by one point for every point by which the level of the Vim spell + a quality die exceeds its Might. Different spells are required for creatures tied to different Realms.

Gen: Dispel any magical effect with a casting total less than half the level of the Vim spell + a quality die.

Gen: Reduce the casting total for all magic cast by, in, or on the target by half the level of the spell. Note that one spell will either reduce totals for magic cast by the target, or in the target, or on the target, but not two or three of them. Which one is to be affected must be determined at the time the spell is invented. Basic duration is Sun. If two or more such spells affect one target, only the highest has any effect: the penalties do not add.

Perdo Vim Spells

General

Demon's Eternal Oblivion

R: Near/Sight, D: Inst, T: Ind

Spell Focus: Pure Red Coral (+3)

Weakens and possibly destroys a demon. Roll a quality die + this spell's level – 5. For every point by which you exceed the target's Infernal Might, it loses one point of Infernal Might. If its score drops to 0, the demon is banished back to Hell for an indeterminate amount of time. If you know the demon's true name, you may double your roll, due to the Law of Names, which, like the Laws of Contagion and Sympathy, may be used to strengthen your spells. Note that repeated castings of this spell are particularly effective, as the earlier castings reduce the number that you have to beat.

Disenchant

R: Touch/Near, D: Inst, T: Ind, Ritual

Spell Focus: A Pinch of Salt (+1)

You make a Hermetic magic item lose all its powers permanently if the level of this spell + 5 + a quality die exceeds the highest level of the enchantments in the item. The enchantment is utterly destroyed, as is all of the vis that was used in the magic item. The object left is in all ways a mundane item, but could be invested with enchantments again at a later time.

Masking the Odor of Magic

R: Touch/Near, D: Sun/Year, T: Ind

Spell Focus: A Dab of Skunk Musk (+3)

Prevents the detection of a magic spell, or of a magic power in an item or being, by InVi magic, unless the Penetration roll of the InVi spell exceeds twice the level of this spell + 5 (for example, exceeds 15 for a level 5 version).

Wind of Mundane Silence

R: Reach/Near, D: Inst, T: Room

Spell Focus: Amber (+3)

You raise a metaphorical "breeze" that blows the magic away from an area, canceling the effects of any spell there. You can cancel the effects of any spell if, with this spell, you can double the original caster's Technique + Form score (at the time he or she cast the spell) on a quality die + the level of your spell – 5. If the spell to be eliminated was not cast by a Hermetic magus, the number to match is double the caster's Might score. If the spell was from a magic item, the value to beat is double the level of the spell. Parmae can be blown down if the total exceeds double (5 x Parma Magica). *Wind of Mundane Silence* does not affect spells of Instant duration. Magical things near the area of the Wind wave slightly from the "breeze."

Rego Vim Guidelines

Rego Vim spells repel demons. Theoretically, it is possible to conjure and control demons through Rego Vim spells, but this knowledge and its use are forbidden by the Hermetic Code. Any who find and dare to use this knowledge face dangers from both the beings they deal with and those in the Order of Hermes who strongly object to such practices.

Basic range is Near, basic duration is Concentration, and basic target is Individual.

Gen: Ward the target against creatures with Might less than the level of the spell + a quality die. A creature warded against cannot directly affect the target physically or by magical means. A spell of this nature will only ward against creatures from one Realm (magical, Infernal, or faerie—Hermetic magic cannot ward against the Divine). Note that wards against magical and faerie creatures can also be constructed using other Forms, but that those wards are more limited in effect.

Gen: Give the target Magic Resistance equal to the level of the spell. This will add to magi's resistance from Forms. However, two versions of this spell, or versions of this spell and Parma Magica, do not add their resistances. Only the highest resistance counts.

Gen: Sustain or suppress a spell you have cast whose level is less than the level of the Vim spell.

Gen: Create a conduit or container for spells with level less than the level of the Vim spell. A conduit puts you in mystical contact with the target (effective Touch range), while a container will hold a spell for a specific length of time before releasing it.

Gen: Sustain or suppress a spell cast by another with level less than half the level of the Vim spell.

Rego Vim Spells

General

Aegis of the Hearth

R: Spec, D: Year, T: Bound, Ritual

This ritual protects a covenant in the way a Parma Magica protects a magus.

If any spell is cast toward the Aegis (originating from outside it) by any magus who was not involved in the Aegis ritual, the Aegis resists the spell. Furthermore, spells that bring objects into the Aegis, including teleportation spells such as *The Seven-League Stride*, are also resisted unless the caster was involved in the ritual. If the foreign spell cannot overcome the level of the Aegis + 5 + a stress die, it fizzles out. The Aegis is also able to block foreign Intéllego spells, even if they cannot normally be blocked by a Parma Magica.

Magi who were not involved in the ritual and who cast spells within the Aegis must subtract half the level of the Aegis from all their casting and penetration totals. Spells successfully cast have otherwise normal effects (e.g. Ignem spells still do full damage).

Creatures with a Might score cannot enter the area protected by the Aegis unless they have a higher Might than the Aegis's level. Divine creatures are not affected, but magical, Infernal (including demons), and faerie creatures are. When approaching the border of an Aegis, a magical person (including a Hermetic magus) feels a slight tingle in the extremities. Magical, Infernal, and faerie creatures and persons may be brought within the Aegis, if they are formally invited by one who participated in its casting and given a token to represent the invitation. (The tokens are used during the casting of the ritual, and thus conform to the Law of Sympathy.) Such a person is also not affected by the penalty to casting within the Aegis. The invitation may be withdrawn at any time. This does not require retrieving the token or even notifying the individual who is no longer welcome. Withdrawing an invitation will not expel the person beyond the Aegis, but will prevent them from re-entering after they leave (unless their Might is high enough), and subject them to the casting total

penalty while they are within the Aegis. The invitation and expulsion must both be issued by magi who participated in the ritual, but not necessarily by the same magus. A magus may only invite or expel specific, known, individuals. He may not expel someone he does not know has been invited in.

The Aegis is typically cast on the winter solstice, since magical auras can be slightly higher at that time, and the Aegis then lasts for the entire next year. The entire covenant usually participates in the Aegis ritual, which often ends with the participants' walking around the perimeter of the protected area in order to define it. Quite often, the covenant holds a major council meeting, or perhaps a large feast, after the ritual of the Aegis.

Aegis of the Hearth was invented by Notatus, the first Primus of House Bonisagus. It was a major breakthrough, incorporating Mercurian rituals as well as Hermetic theory, and was the reason Notatus was chosen to succeed Bonisagus. As a result, the spell is more powerful than it ought to be, and has no Perdo requisite. By 1220 Notatus's discoveries have spread, and any magus trained in the Order is capable of inventing versions of the Aegis with the above parameters. Inventing a version with different parameters, however, would require a similar breakthrough, and years of research.

Circular Ward Against Demons

R: Per, D: Ring/Perm, T: Circle

Spell Focus: Pure Red Coral (+3)

When you set up the ring, the storyguide secretly rolls a quality die + the spell's level – 5. All demons with Infernal Might equal to or less than this total are unable to enter the circle or harm those within it. If you cast the spell again, the second ring dispels the first, regardless of the relative strengths. Some magi cast this spell before going to sleep at night. At night, from certain angles, the ring may be seen as a silver-hued dome.

Maintaining the Demanding Spell

R: Per, D: Diam, T: Ind

You cast this spell on a spell that you have already cast and are maintaining through concentration. The spell that requires concentration is then automatically maintained for the duration of this spell, whether you concentrate or not. You cannot change the effects of the first spell without concentrating on it again. For instance, you can use *The Unseen Arm* (ReTe 5) to hold an object in the air without concentrating, but to move the object still requires concentration. An Intelligence + Concentration stress roll of 6+ must be made in order to cast this spell while keeping the first one going (a lower roll than normal because this is what the spell is designed for). This spell only works on spells of equal or lower level.

Opening the Intangible Tunnel

R: Arc, D: Conc, T: Ind

You can open a magical channel from yourself to some target, allowing you to cast any spell with a range greater than Personal on that target. The tunnel does not, of itself, grant any sense impressions of the target—you must cast appropriate spells through it if you wish to see. Spells cast through the tunnel cannot be of higher level than that of this spell – 20. You must make standard Concentration rolls to maintain concentration on the Opening spell as you cast other spells.

A magus who magically recognizes the tunnel (through *The Invisible Eye Revealed* or a similar spell) may cast spells through the tunnel back at you, and he need not concentrate on keeping the tunnel open. If this magus is the target of the spell, he is considered to be touching you. Otherwise, his effective range to you is his range to the target of the spell.

Suppressing the Wizard's Handiwork

R: Near/Sight, D: Conc, T: Ind

Spell Focus: A Black Onyx (+3)

Cancels one spell that you have cast, but only as long as you concentrate. When concentration is broken the effects of the spell return. The level of the spell to be suppressed must be less than the level of this spell. The effects of the spell being suppressed take about one round to fade out, and then another round to return after concentration is broken. The spell to be affected must be active to be suppressed—in particular, it may not be of Instant duration.

Common uses of this spell include providing access to some place normally blocked by magic (for example, having a permanent MuTe blocking the door to your lab, and then suppressing it to enter), and avoiding traps (such as suppressing a *Watching Ward* [ReVi Gen] on your rear door). This spell is designed to be held while you do something else, so Concentration rolls are easier than normal (3+ walking, 6+ imminent personal threat).

Watching Ward

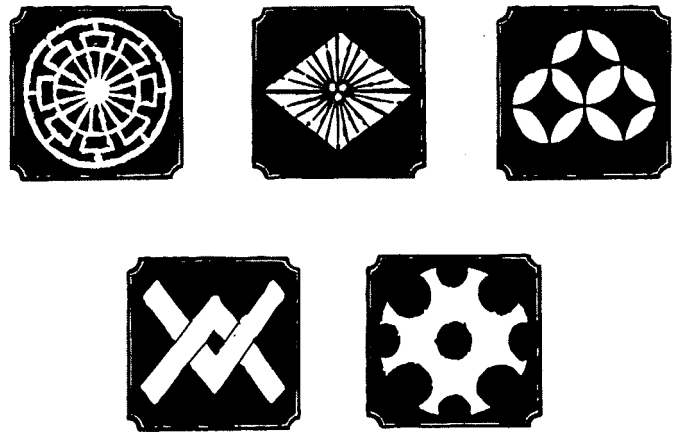
R: Touch, D: Spec, T: Ind, Ritual

Watching Ward puts another spell on a given target on hold until that spell is triggered by a simple condition, which is determined when this ritual is cast. The target of the *Watching Ward* must be present for the entire casting ritual. When the conditions you specify come to pass, the suspended spell takes effect.

Only one Watching Ward can be placed on any one person or object. The level of the *Watching Ward* must at least equal the level of the spell held in suspension. You can put multiple spells in the Ward, provided that its level + 10 at least equals the sum of the levels of the contained spells. If Intéllego spells are included in a Watching Ward, they may be used to trigger the other spells. Thus, if you put *Frosty Breath of the Spoken Lie* (InMe 20) into the *Watching Ward*, you can also put in a spell that is cast when someone lies. An Intéllego spell in the *Watching Ward* has no effect other than to cast other spells when the proper condition is detected. Thus, in the example, one's breath is not frosty when he or she is caught in a lie.

If someone tries to dispel the *Watching Ward* and fails, the suspended spell is cast. Flambeau and Tytalus magi commonly put highly destructive spells upon their persons, to be cast if they die so they may have vengeance upon their killers. The Ritual nature of this spell supports the potentially indefinite duration.

A version of this spell with target Room, known as *Waiting Spell*, is also well known in the Order. It can contain spells up to the level of the *Waiting Spell* + 5, and is also a Ritual.



Combat Fatigue: When your character exerts himself in combat or any other strenuous activity, there is the risk of exhaustion. Practice and training in an activity improve chances to perform that task longer, while less freedom of movement and heavy equipment lower them.

FAT = STM + WEAPON SKILL + ENC

Encumbrance: Your encumbrance is a measure of how much the equipment you carry hinders your movement. Encumbrance cannot be greater than zero. Note that Loads are negative numbers. See "Encumbrance" on page 63 in the Character Creation chapter for more information.

ENC = STR + LOAD

Introduction to Combat Ranges

Range is the distance between two combatants (or between any two characters or objects). The ranges used in combat correspond to like-named ranges used in spell descriptions, which are discussed as they apply to spells on page 103. Range is very important in combat, because the range between two combatants determines what sorts of weapons each can use. Longshafted weapons become unwieldy at brawling range, and using a mace against an archer at fifty paces is futile.

Touch: Combatants in Touch range are either in actual physical contact or within reach of a swung fist. In general, the maximum extent of this range is one pace.

Reach: Combatants in Reach range are out of reach of an arm, but within two swords' length. Reach includes the distance between one and two paces, varying somewhat depending on the space required for each combatant to swing his weapons.

Close: Close combatants are outside of sword's reach of each other, but are within a spear's length. This range, which is the maximum for hand to hand combat, starts at two paces distance between combatants and extends up to four paces. Note that Close range does not correspond directly to any spell range.

Near: Near Combatants are outside of Close range, but are within 15 paces of each other.

Middle: Combatants in Middle range of each other are outside Near range, but are within 50 paces of one another. Note that Middle range does not correspond directly to any spell range.

Far: Far range includes the distance outside Middle range up to about 200 paces.

Combat Sequence

Time in combat is measured in rounds. A combat round is about enough time for each character to perform one quick action—an attempt to dash to another part of the battle, swing a sword through a practiced series of related swings, or incant a magic formula—enough time to do something interesting. The amount of time that passes during a round varies between 5 and 20 seconds depending on the activities being performed.

There are six phases to each combat round, each of which resolves in turn a different sort of action. These phas-

es (in order, as they occur each round) are Movement, First Missile, Melee, Second Missile, Magic, and Fatigue. Each phase is described in great detail below, but you can use them very casually when excruciating detail is not required.

1. Movement

At this stage, the storyguide asks each player to declare what actions his character(s) will attempt to perform for the duration of the round. When asked, each combatant declares both his intended action and any movement involved. Any character who intends to fight during the round must declare which opponent(s) he is attempting to engage, at what range he intends to engage them, and what weapon(s) he intends to use. Engagement with certain opponents may be impossible due to range or intervening barriers. The storyguide should use common sense in advising players when they declare an impossible or absurd engagement.

After declarations are all made, each combatant rolls a stress die + Initiative score, using the Initiative score appropriate to the weapon he declared. Other modifiers, found on the Initiative Modifiers Table, can modify this total. The result is an Initiative Total. Storyguides should feel free to impose additional modifiers as seem appropriate to a specific situation.

If everything that's been declared is compatible, each action occurs. If some declarations are exclusive (for example, two characters want to occupy the same position, or one character is attempting to engage an unwilling opponent) resolve each character's movement in order from highest to lowest Initiative Total. Higher totals prevail over lower totals.

The most common form of movement in combat is hustling: moving as speedily as possible while keeping your feet and avoiding stray flailings. You can move up to 15 + Quickness + Encumbrance paces per round while hustling; less on broken ground or in the dark. Walking cautiously moves you 9 + Quickness + Encumbrance paces per round. An all-out sprint covers a total number of paces equal to 30 + Quickness + Athletics + Enc, including Wound and Fatigue penalties. The storyguide may require sprinting characters to make an Athletics roll to avoid falling or injuring themselves, especially when sprinting on uneven terrain.

Characters who are simply moving—not engaging other characters or being engaged by them—are free to travel up to the maximum range of the declared mode of movement, as long as they don't travel inside the Effective Space (as defined by weapon) of a character who is engaged in combat. Characters who intend to move and then engage in

Initiative Modifiers Table

Action	Modifier to Initiative Total
Character on horseback	+ Ride skill and high ground
Character routing	+6*
Character charging	+3**
Character holding high ground	+3

* A character who declares that he is routing (that is, running away from combat at full speed) cannot make an attack and may not defend against any incoming attacks for the duration of the round.

** A character who is charging must have sufficient room for a running start, adjudicated by the storyguide. This modifier can also applied to mounted characters who are charging, in addition to the modifier they get from simply being on horseback.

Movement Table

Speed	Paces per Round
Walking	9+ Qik + Enc
Hustling	15 + Qik + Enc
Sprinting	30 + Qik + Athletics + Enc – Wound – Fatigue
Horseback (safe gallop)	50 + Ride

Engagement Example

Alberto and Bors have been fighting two thieves, Frederico and Inigo, and with Frederico injured, are pressing their advantage. Alberto declares he will move to engage Frederico in Reach with his sword, using the class single weapon (Frederico managed to disengage from Alberto last Round). Bors declares he will move to engage Inigo at Close range with his spear, using the longshaft class. The storyguide declares that Frederico will be routing, attempting to run 30 yards into cover without engaging or being engaged by any one. He declares Inigo will move to engage Bors at Touch range with his dagger, brawling with him.

Bors rolls the highest Initiative Total of 18, followed by Inigo at 13, Frederico at 11, and Alberto at 10. Since Bors and Inigo wish to be engaged at different ranges, they have an engagement contest. Bors has the higher Initiative Total, and so they wind up engage at Close range, giving Bors a +5 (18–13) first strike bonus. Inigo cannot attack Bors (because Bors is outside the range of his dagger). Frederico manages to get away without Alberto engaging him (since his Initiative Total was higher), and Alberto is left with nothing to do but chase Frederico, or perhaps engage Inigo next round.

combat may move up to half of their movement at the selected speed and still fight. If they must move more than that, they do not have time to both move and engage their opponent. They must engage next round, but can still gain the bonus for charging, presuming that they did in the previous round.

A character on horseback may move up to his full movement and still engage in combat. However, if he moves more than half of the horseback movement and then engages, the object of the charge has the opportunity to stand and fire a missile weapon, provided that he has one ready. Resolve the missile fire at Near range, and then resolve melee as normal.

If any character declares intent to engage another, an engagement contest may occur. The outcome of this contest determines whether there will be an actual engagement and at what range it will occur. To resolve an engagement contest, combatants compare their Initiative Totals. The winner of the engagement contest is the one with the higher Initiative Total, or in the case of a tie, the combatant who declared the largest range. After the engagement contest, the range between the combatants is set at whatever range the winner declared. Furthermore, the winner gets the difference between Initiative Totals as a first strike bonus, which can be added to either his Attack Total or Defense Total this round.

Sometimes the loser of an engagement contest will be able to close distance to the winner, even if the winner wished to engage at a high range. This occurs most often when an archer is firing at an approaching foe. If a character declares intent to engage at Far, Middle, or Near range and wins the engagement contest, that character may fire at the stated range. However, the character that lost the engagement contest is still allowed to use his full movement to approach the archer, possibly coming as close as Reach range. Characters who do manage to close in this way may attack, provided that they only moved half of their possible movement, as described above.

If two combatants wish to be engaged with one another at the same range, no engagement contest is made—both get their wish. Therefore, once two opponents are engaged, an engagement contest is only resolved during a round when one of the combatants attempts to change the range between them. In cases where the range status quo is maintained, no first strike bonus will apply to the combat since no engagement contest has occurred. Since the first strike bonus simulates not only speed, but the advantage gained by engaging your opponent at a range that is disadvantageous to him, it does not apply when the combatants agree on range.

Engagement with missile weapons is slightly different. A character who suspects that he might be the target of a missile attack must "engage" his opponent in order to defend by dodging or some other means. No contest is required, the target simply needs to be aware of the number of enemies that he has engaged.

If the result of the engagement contest puts a combatant's opponent outside of his weapon's effective range, he

Missile Rate Table

Initiative	First Missile?	Second Missile?
–20 or less	Every third round	Never
–19 to –10	Every other round	Never
–9 to 0	Every round	Never
+1 to +10	Every round	Every other round
+11 or more	Every round	Every round

cannot attack that opponent with that weapon this round. Furthermore, any advantage bonus (see "Melee" below) accumulated from the previous round are lost.

2. First Missiles

There are two missile phases per round, one before Melee and one after Melee. This simulates the fact that each missile weapon fires at a different rate depending on the nature of the weapon and the user's speed and proficiency.

Missile Fire Table

Target Condition	Ease Factor Adjustment
Target in Touch or Reach Range	No firing possible
Target in Close or Near Range	+3
Target in Middle Range	0
Target in Far Range	+6
Target is Obscured (darkness or cover)	+3
Target is unmoving or walking carefully	0
Target is hustling	+3
Target is sprinting	+6
Target is size 0	0
Target is small	+ (absolute value of Size)
Target is large	– Size
Target is dodging or defending	Defender's Defense*
Shooter aims	–3**
Target has a shield	+ Dfn value of shield***

*If you are firing at an opponent who has spotted you and defensively engaged you in the movement phase, your ease factor is modified by his Defense score (as reflected on the table), but he must count you as an opponent that he has engaged.

**Spending a whole missile phase taking no action but aiming gives this bonus, provided that the shooter does not move or otherwise act before actually firing.

***That is, the value that shield is assigned in the Weapon Table, not the Defense score of the character who carries the shield. If a character with a shield is actively defending against you, then yes, the shield does count twice.

Some speedy shooters will be able to loose missiles twice per round—once per missile phase. Others, because of slow weapons or sluggish wits, will be able to fire less often.

Which missile phase(s) you fire in depends on your Initiative score, and is reflected in the Missile Rate Table. This table assumes that the archer is spending all of his time between each actual shot reloading and prepping his weapon. If an archer does not do this, any round that he does not prep does not count. For example, if a character who is using a weapon with a –12 Initiative score fires one round and runs to a new position the next round, he cannot fire again in the third round because he can only fire every other round when he has spent the intervening round engaged in loading and upkeep.

If the order that projectiles are loosed makes a difference in a situation, the character with the highest Initiative Total fires first, followed by the next highest, down to the lowest. Thus, it is possible for one quick archer to slay another before the second has time to shoot back.

Optional Longbow and Crossbow Damage Rule

Longbows and, to a lesser extent, crossbows, are very dangerous weapons in Mythic Europe. While there are accounts of arrows fired from short bows accumulating by the dozens, stuck in the armor of mounted knights, longbows and crossbows could often penetrate that armor and kill in a single shot. At the storyguide's option, projectiles fired from longbows and crossbows can do one Wound level of damage for every two points that the Damage Total exceeds the target's Soak, rather than for every five points.

Optional Called Shots Rule

Archers can be allowed to make called shots, aiming for special targets either in hopes of causing extra damage or having some other special effect. The storyguide should assign a modifier based on the Size of the targeted area (which is cumulative with other modifiers). If the roll is missed, the shot fails. If it succeeds, the result depends on the target. If the intent was to do extra damage by striking an exposed area, damage is figured according to the Optional Longbow and Crossbow Damage Rule, above (even if the weapon being fired was not a Longbow or Crossbow). If the archer intended to have some other effect, the storyguide should use common sense to adjudicate.

When you fire a missile, the storyguide rates the difficulty of the shot and determines an ease factor that you must beat in order to successfully hit your target. The basic ease factor required is 6, but is further affected by modifiers that describe the target. These modifiers are given in the Missile Fire Table. Once the final ease factor is determined, roll a stress die + Attack score. If you exceed the ease factor, your shot is a success.

A character you hit loses one Body level for each full five full points by which your Damage Total exceeds his Soak. Your Damage Total equals your missile weapon's Damage score plus the amount by which your missile Attack Total exceeded the ease factor. For information on how Body levels work, see "Wounds" on page 177.

Firing into a melee combat is a risky proposition—it is quite possible to hit your friends. If you are firing into melee, add an additional +3 to your shooting ease factor. If this causes you to miss, and you would have hit otherwise (that is, without this modifier), you hit a friend. Determine damage as normal.

Melee Modifiers Table

Situation	Modifier to Attack and Defense Totals
Engaged at one range inside a weapon's listed range	-6
Engaged at two ranges inside a weapon's listed range	-12
Using a single weapon held in off-hand*	-3
High ground (including mounted vs. unmounted)	+3
Attacking from surprise**	No Defense***
Charging****	+3
Set for Charge*****	+3

*Or attacking with Weapon and Shield held backwards.

**Attacking from surprise means that the defender was engaged without his knowledge.

***The defender is not allowed to add his Defense score to his die roll.

****See definitions of charging under "Movement" above.

*****A character with a suitable longshaft weapon may, if he has a higher Initiative Total than an opponent who is charging him, set his weapon against the charge and gain this bonus.

3. Melee

During the melee phase, hand to hand combat is resolved. The most important thing to realize is that each phase represents more than a single swing versus a single parry. A melee phase represents a combination of swings, parries, steps, dodges, half-turns, and other maneuvers. The actual composition of each attack can be narrated and fleshed out as the troupe desires—with great detail and emphasis on storytelling, or with little detail so that the group can move on to other things.

In order to keep the action flowing comprehensibly, the storyguide should divide large battles into small sub-melees and resolve each one separately in each round. A sub-melee is a subset of a large battle whose outcome for the round is not affected by the actions of characters outside the sub-melee. If you are fighting a bear while the rest of your party is otherwise occupied, you and the bear are one sub-melee.

Optional Rules for Melee

In order to customize melee to the tastes of your troupe, the following optional rules can be used.

No Carry-over: In order to simplify and speed combat, you can eliminate the option of saving the difference in Attack Total and Defense Total as an advantage bonus. Instead, all damage must be done immediately.

Separate Roll for Defense: Instead of having each player roll once, and then adding both his Attack score for an Attack Total and his Defense score for his Defense Total, you can use a separate roll for each. Using this method, the character with the highest Initiative Total rolls and generates an Attack Total first, which he compares to his opponent's rolled Defense Total. Damage is resolved as normal. Next, the character with the lower Initiative Total rolls a new die and generates an Attack Total, and his opponent rolls a new die and generates a Defense Total. Damage is again resolved as normal.

Absolute Weapon Ranges: As the rules stand, characters receive a very large penalty for attacking and defending at ranges shorter than the listed ranges for their weapons. Since this penalty is, in many cases, overwhelming, you can simply forbid characters from attacking or defending when not at the optimum range for their weapon. (But note that characters can always use a brawling defense.)

Fighting from Horseback

There is little doubt that the most powerful figure on the battlefields of Mythic Europe is the armored knight astride a war horse. Fighting from horseback is a great advantage against those on the ground. In addition to the bonuses to initiative, attack, and defense listed on the appropriate tables above, characters on horseback are never encumbered by their equipment. When mounted, their Encumbrance is equal to 0, no matter how much they are carrying.

The comparison of your and the bear's attacks and defenses should be played out by itself, rather than having players involved in other battles rolling their dice before yours are resolved. If a magus in your party is casting a spell to slay the bear, then that magus becomes part of the sub-melee, because the effects of that spell are important to the outcome of your battle this round. Use sub-melees loosely and with common sense—they are a guideline that makes the job of running combat easier, not a rule that should confound you and slow the game.

Each engaged party is required to use the weapon class that he declared in the movement phase, with two exceptions. First, a character may always opt to use Brawling to defend himself against an opponent that he declared the intent to engage, no matter what range the two of them wound up at. Second, if a character finds himself at Touch range after having declared the intent to engage at a greater range, he may use Brawling to attack instead of whatever class he declared, provided that he has either a free hand or some brawl-capable weapon in hand (like a dagger, rock, or sword pommel).

When two combatants are engaged, each combatant rolls a stress die, adding the result to his Attack score. This total is known as the Attack Total. The same stress die result should also be added to the Defense score to give the Defense Total. Any modifiers that a given combatant may be entitled to due to a first strike bonus (see "Movement," above) or advantage bonus (see below) should be added to the appropriate Attack Total or Defense Total as the combatant wishes, and any modifiers from the following table that apply should also be added to the appropriate total.

If a combatant's Attack Total is higher than his opponent's Defense Total, determine the difference. This is the result of this round's exchange of swings, dodges, and maneuvers. That difference may be either applied to a hit

this round or to an advantage bonus, saving that difference as a bonus to next round's Attack or Defense Total. The difference may not be split between a hit and advantage.

If the difference is applied to a hit, it is added to the attacker's Damage score and becomes the Damage Total. A character that was hit loses one Body level for each five full points by which his opponent's Damage Total exceeds his Soak score. For information on how Body levels work, see "Wounds" on page 177. Wounds are applied simultaneously to both combatants, unless both will be slain or knocked unconscious by the exchange. In that case, the character with the highest Initiative score deals damage first.

4. Second Missiles

Second Missiles is resolved just like First Missiles.

5. Magic

During the Magic phase, all spontaneous spells are cast and resolved, and then all formulaic spells are cast and resolved. If a magus wishes to interrupt an action in any phase before the Magic phase with a spell, he must fast-cast. Rules for fast-casting, for spontaneous spells, and for formulaic spells are found in the Magic chapter.

In situations where it is important to know which magi is able to cast a spell first (and both are formulaic or both are spontaneous), compare Qik + Finesse + Encumbrance. The caster with the higher score gets his spell off first.

6. Fatigue

After each round of combat, any combatant who engaged an enemy in hand to hand combat during the round must roll a stress die and add it to his Combat Fatigue score. Wound penalties apply to this roll. If the total does not beat an ease factor of 6, the character loses a fatigue level. The storyguide may modify the ease factor for this roll depending on the kind of activity the character performed during the round, or may require rolls of characters who did not participate in any combat but performed other strenuous activities.

If there are any bookkeeping tasks that are required between combat rounds, they should be resolved at the end of the Fatigue phase.

Combat Considerations

Multiple Engagements

It is possible to engage multiple opponents. All Initiative Totals are worked out as normal, and engagements are resolved between each pair of characters as normal. The storyguide, however, should be especially aware and not allows any absurd or impossible situations. A character with a sword cannot possibly engage two characters at opposite ends of a field, for example.

When a single combatant is facing multiple opponents, he receives a cumulative –3 penalty to his Attack and Defense Totals for each combatant over one that he is engaged with. In each case, the combatant uses the same die roll to calculate all Attack and Defense Totals for the round.

For example, Sir Boris, a speedy knight who has rolled an Initiative Total of 20, finds himself arrayed against three bandits who have generated Initiative Totals of 23 (a lucky roll), 15, and 11. The bandits are armed with a sword, sword, and dagger respectively. Sir Boris would like to engage all three, keeping all of them at Reach. The first two bandits would like to engage at Reach as well, so no engagement contest is required. The third would like to move to Touch to use his dagger, but his engagement contest fails (as he compares his 11 to Sir Boris' 20).

Sir Boris' Attack Total against each is diminished by 6 (–3 for each beyond the first). Assuming that his Attack score is 10 and his roll is a 7, he generates an Attack Total of 11 (10 + 7 – 6) against each of his opponents. Sir Boris' Defense Total is likewise diminished by 6 against each opponent.

If the bandit with the dagger had succeeded in closing to Touch range, Sir Boris would have attacked the two with swords with an 11, as above, but would have only had a 5 to hit the dagger-bearing opponent, since he has a further –6 when using his sword at one range inside its optimum range. His defense totals against the bandits with swords are the same as they are above, but again, against the Touch range opponent, he would suffer a further –6. (Of course, at Sir Boris' option, he could use his Brawling skill to defend against the Touch range opponent.)

Brawling Maneuvers Table

Maneuver: Damage Replacement (Soak Replacement)

Attack: For each Wound level replaced, opponent loses 1 Fatigue level (Regular Soak)

Throws: If at least 2 Wound levels are replaced, you unbalance and topple your opponent while remaining standing yourself. Opponent lands at Close range. (Dex + Size)

Tackling: If at least 1 Wound level is replaced, you knock your opponent down while going down yourself. The two of you land at Touch range. (Dex + Size)

Wrestling for an Item: If at least 2 Wound levels are replaced, you grab the item from your opponent, or knock it to the ground (at your option). (Str)

Immobilizing: For each Wound level replaced, you have your opponent held, putting him at a cumulative –3 to Attack and Defense until he breaks free. (Str + Enc)

Breaking Free: If at least 1 Wound level is replaced, you free yourself from your opponent's hold, winding up at Reach range. (Str + Enc)

Unarmed Combat

Making an unarmed attack requires that you be in Touch range with your foe. Often, this means that you will be inside the range of your opponent's Reach weapons, and he will be forced to either accept a large penalty or brawl himself. This makes darting into Touch range a decent defense against a slow opponent who is armed with a longer range weapon.

Before rolling to hit when brawling unarmed, you must determine what sort of brawling maneuver you are attempting. Each option is outlined on the Brawling Maneuvers Table. You may only select one maneuver per opponent each round. After a maneuver is chosen, generate Attack and Defense Totals as described under "Melee," above.

When generating a Damage Total, instead of using your opponent's regular Soak, use the value listed for the type of manuver you are using. Once a number of Wound levels has been determined, replace each Wound level with the equivalent result described under the type of manuver.

Monstrous Combat

Beasts often have special attacks developed individually by the storyguide. Unorthodox attacks often affect the way the combat rolls work. Imagine a fire drake that pounces on its opponents. A Brawling defense could get you out of its way, but a Shield and Weapon defense might just put the shield between you and it. In this case, you would still be knocked to the ground, pinned and perhaps crushed. On the other hand, the shield might at least protect you from some of the creature's claws. Because of their special attacks, beasts and monsters are often exceedingly dangerous in combat. Storyguides should use their imagination and the rules presented here as guidelines to determine how monsters with special attacks fit into the combat system. You can also refer to the Bestiary chapter for ideas.

Attacking Objects

Sometimes you may want to direct an attack against an inanimate object, such as an enemy's magic item or a door. Compute your Attack Total normally, but compare it to an ease factor set by the storyguide instead of a Defense Total. To determine how much damage the item sustains, the sto-

Example of Unarmed Combat

Victor the Hulking Brute and Speedy Tomas have engaged one another at Touch range. Victor will attempt to squash poor Tomas (selecting the attack option), while Tomas will use his agility to topple Victor (throwing him). Victor gets a Damage score of 9. Tomas must resist using his regular Soak score, which is 1 (he has no armor and a Stm of +1). He therefore takes a Damage Total of 8, which would normally do one Wound level, but that is converted to one Fatigue level of damage, as per the damage replacement effect. Tomas manages to generate a Damage score of 8. Victor must resist the throw using his Dex + Size instead of his Soak, a total of –2 (his Size is +1, but his Dexterity is –3). Therefore, Victor does 2 Body levels of damage (8 – [–2] = 10, divided by 5 = 2), enough for the throw to be successful. Although Tomas has taken a hit, Victor now lies on the ground.

ryguide assigns the object a Soak score and a number of Body levels. Your Damage Total is your Damage score plus the amount by which your Attack Total exceeds the assigned ease factor. For every full five points by which your Damage Total exceeds the object's Soak, the object loses one Body level.

The storyguide should assign Soak scores and Body levels based on the resilience of the item and the amount of punishment it can sustain before being destroyed. For example, a door might have a Soak score of +10, and 5 Body levels, while the side of a large tent might have a Soak score of +0 and 3 Body levels. Once all an object's levels are depleted, it is irreparably damaged. The more frail an object, the lower a Soak score and the fewer resistance levels it has, while the sturdier the higher the Soak score and the more levels it has.

All Out Attack or Defense

There may be times when you want to throw caution to the winds and press the attack at the expense of defending yourself. Conversely, you may not care about damaging your opponent, but only care to keep your skin intact. In either of these cases, you may use an all out attack or an all out defense.

When engaging in an all out attack, you may add a +6 to your Attack Total against a single opponent. To balance this, you may not add your Defense score to a Defense Total against any opponent during the round.

With an all out defense, you may add +6 to your Defense Total against a single opponent. You may not cause damage to any opponent during the round.

Botches in Combat

These combat rules tell players who wins a fight and indicate how much damage each side suffers, but they alone cannot simulate all the life-threatening, anxiety-provoking, and even humorous things that can happen on a battlefield. Botches add unpredictable possibilities into the mix.

In combat (as in any other stressful situation), when a stress die comes up 0, botch dice are rolled. As a general rule, assume that multiple botches are that many times as bad as a single botch. In general, a one-die botch (when one zero comes up on the botch dice) is not harmful, only embarrassing or inconvenient, while a four-die botch could very well be highly injurious or perhaps fatal. It is up to the storyguide to determine the exact effect—no chart or table can substitute for a good imagination.

Armor

Armor is important—it helps prevent characters from sustaining grievous wounds in battle. Two factors describe

Armor Table

	Hauberk		Half		Full		
Armor Material	Prot	Load	Prot	Load	Prot	Load	Expense
Quilted/Fur	1	–0.5	1	–0.5	2	–1.0	inexpen
Heavy Leather	2	–1.0	3	–1.5	4	–2.0	inexpen
Metal Reinf Leather	3	–1.5	5	–2.5	6	–3.0	standard
Leather Scale	4	–2.0	6	–3.0	8	–4.0	standard
Steel Scale Mail	5	–2.5	7	–3.5	10	–5.0	standard
Chain Mail	6	–3.0	8	–4.0	12	–6.0	expensive
Lorica Segmentata	7	–3.5	9	–4.5	n/a	n/a	expensive

the armor a given character wears: what it is made of and how much of it the character is wearing. The Armor Table at the end of this section lists the statistics for each type of armor available in **Ars Magica**.

Materials

Quilted cloth, a thin layer of leather, or layers of leather-strap-wrapped fur or cloth is the most basic of armor. Using very thick leather, or hardening leather by wax impregnation or baking, makes a better material for deflecting crushing damage. Using further reinforcements to the leather through the application of studs, rings, or other metal pieces strengthens it against slashes and cuts. Breaking the leather up into a flexible array of scales allows the use of thicker pieces of leather. Replacing the leather scales with small overlapping metal plates again increases protection while retaining flexibility, although metal weighs slightly more. At the top of 1220 technology lies chain mail, a suit of flexible metal made of links of chain. Included here for completeness is old Roman armor, made of linked segments of hard metal plates. The Lorica Segmentata had no full body version, which will have to wait for the invention of plate mail. In any case, characters are not likely to begin the game with such armor.

Outfittings

The hauberk is the basic part of a suit of armor. It consists of a piece of protective material covering the torso, including the upper arms and shoulders. Although it can be cut back to only a cuirass, some kind of shoulder and upper arm protection, be it only cloth, is almost always included. Hauberks are generally one piece, with fasteners reaching from the neck to knees. A hauberk can be put on without help.

Half armor consists of a hauberk augmented by some additional protection: a gorget (a piece of neck protection), a half helmet (which protects the crown and back of the head), vambraces (covering the forearms), and chausses (for basic leg protection). The half helmet gives a –1 penalty to all Perception rolls when worn.

Full armor is the most protective suit, worn by warriors who have the strength, money, and time to get all the pieces and put them on. A full suit includes everything a half suit does, and further augmentation. Additions are a coif, helmet with camail, or full helm for total head protection; elbow and knee cops to protect those delicate joints; gauntlets for full hand protection; and full leggings and greaves to protect the shins and lower legs. Understandably, this is a difficult ensemble to put on, taking some time and at least one other person's help. The full head protection gives a –3 penalty to all Perception rolls when fully in place.

Armor Improvements

It is possible to change the protection values of the armors listed in the chart by subtracting or adding material. The values listed for the Protection and Load are the optimal values the material can give. Those wishing to improve their armor without purchasing the next more expensive materials can attach more of the same. For each +1 added to the Protection given, an additional point of Load is added. The Protection value of a given armor cannot be more than doubled by this method.

If desired, a hauberk can be reduced to a mere cuirass by removing the shoulder and upper arm protection. Reducing the Protection by 2 reduces the Load by 1.

Weapon Statistics

	Init	Atk	Dfn	Dam	Str	Load	Spc	Eff Rn	Cost
BRAWLING WEAPONS									
Fist/Kick	+1	+0	+0	+0	n/a	0.0	0	Touch	n/a
Gauntlet	+1	+0	+1	+1	n/a	0.0	0	Touch	inexpen
Knife/Sap	+1	+0	+1	+2	n/a	0.0	0	Touch	inexpen
Dagger	+2	+1	+2	+3	n/a	0.0	0	Touch	inexpen
SINGLE WEAPONS									
Shortspear	+5	+1	+2	+3	–1	–0.5	1	Reach	inexpen
Mace	+3	+2	+3	+5	–1	–0.5	1	Reach	inexpen
Axe	+3	+1	+2	+6	+0	–0.5	1	Reach	standard
Shortsword	+4	+2	+3	+3	–2	–0.5	1	Reach	standard
Longsword	+3	+1	+4	+4	–1	–0.5	1	Reach	standard
SHIELD AND WEAPON*									
Buckler	–1	+2	+2	+0	–1	–0.5	1	Reach	standard
Round Shield	–1	+1	+3	+0	+0	–0.5	1	Reach	standard
Kite Shield	–1	+1	+4	+0	+0	–1.0	1	Reach	expensive
Tower Shield	–3	–1	+6	+0	+1	–2.0	1	Reach	expensive
*Add Init, Atk, Dfn, Dam, and Load values to values of Single Weapon above									
CHAIN WEAPONS									
Net	+0	+4	+2	+0	–2	–0.5	2	Reach	inexpen
Whip	+0	+6	+0	+2	–2	–0.5	4	Reach	standard
Morningstar (2h)	+1	+5	+0	+8	+1	–0.5	3	Reach	standard
Flail (2h)	+2	+7	+1	+7	+0	–0.5	2	Reach	expensive
TWO WEAPONS*									
Cloak/Dagger	+6	+3	+4	+2	–2	–0.5	2	Reach	inexpen
Shortsword/Dagger	+6	+5	+4	+5	+0	–1.0	1	Reach	standard
Two shortswords	+5	+4	+5	+5	+1	–1.0	1	Reach	standard
Two axes	+4	+3	+3	+7	+1	–1.5	1	Reach	standard
Trident/Net	+6	+3	+4	+4	+0	–1.0	1	Reach	expensive
* To calculate the values for pairs not listed, use the closest approximate combination and estimate modifications. Statistics are not simply those for the two weapons added together.									
GREAT WEAPONS									
Quarterstaff	+6	+4	+6	+3	+0	–1.0	3	Reach	inexpen
Greatsword	+6	+4	+4	+8	+1	–1.0	2	Reach	expensive
Polearm	+6	+3	+5	+9	+1	–1.5	3	Reach	expensive
War Maul	+5	+2	+2	+10	+1	–1.5	2	Reach	standard
Battleaxe	+5	+3	+3	+10	+1	–1.5	2	Reach	expensive
LONGSHAFT WEAPONS									
Spear/Lance	+5	+6	+1	+6	–1	–1.0	3	Close	inexpen
Pike	+6	+4	+1	+6	+0	–1.5	4	Close	standard
Billhook	+5	+6	+1	+8	+0	–1.5	3	Close	standard

Weapon Statistics (continued)

	Init	Atk	Dfn	Dam	Str	Load	Spc	Eff Rn	Cost
THROWN WEAPONS									
Rock	+4	+0	n/a	+2	n/a	0.0	0	Near	n/a
Sling	+2	+2	n/a	+3	n/a	0.0	1	Middle	inexpen
Throwing Knife	+1	+1	n/a	+3	n/a	0.0	0	Near	standard
Throwing Axe	+1	+1	+0	+4	–1	–0.5	1	Near	standard
Javelin	+0	+2	+0	+6	–1	–1.0	2	Near	standard
Caber	–5	+2	n/a	+10	+3	–6.0	1	Close	standard
BOWS									
Short Bow	+0	+0	n/a	+4	–1	–0.5	1	Far	standard
Long Bow	–1	+1	n/a	+10	+1	–0.5	1	Far	standard
Composite Bow	–1	+1	n/a	+9	+0	–0.5	1	Far	expensive
CROSSBOWS									
Light Crossbow	–6	+2	n/a	+10	–2	–0.5	1	Far	* expensive
Heavy Crossbow*	–10	+2	n/a	+12	–2**	–1.0	1	Far	expensive

* For every additional +1 Dam, take –2 to Init.

** –2 Str minimum if crank or goat's foot is used. With +2 Str Min and gloves, crossbow can be drawn by hand and Init increased by 4.

Abbreviations

Init: Weapon Initiative Bonus (a combination of speed and length)
Atk: Weapon Attack Bonus
Dfn: Weapon Defense Bonus
Dam: Weapon Damage Bonus
Str: The minimum Strength required to use the weapon.
Load: The approximate weight of the weapon.
Spc: Required Space—the number of unobstructed paces you need free around you to use weapons of that class effectively. If you have less than the space required you may receive penalties to your Attack and/or Defense scores with that weapon, depending on the situation, as determined by the storyguide.
Eff Range: Effective Range—the optimum range for use of that weapon.
Cost: A rating that describes how expensive the weapon is.

The Symbol of House Tytalus

The Symbol of House Bjornaer

Chapter VII
Storyguide

The information in this chapter is not for the storyguide's eyes only, as the title "Storyguide" might suggest. The first section provides practical advice to both new and old storyguides on how to manage a game full of players, keeping them happy and entertained. The other sections consist of rules that the storyguide will need to adjudicate the game.

Storytelling

Telling a great story is not easy, and nothing can be written here that will turn you into a teller of great tales overnight. Becoming a great storyteller requires nothing less than experience. That is not to say that nothing can be said to help you. With any luck, the advice presented here will place you squarely on the road to adventure, and enable you and your troupe to chart new realms of imagination.

There is advice in the Saga section on how to deal with mood, theme, plot, and the other elements of stories. This section will deal with the more practical aspects of storytelling.

The Troupe

Ars Magica, as you know, is different from other roleplaying games in that the storyguide often changes in the midst of a single saga. This presents a unique set of challenges. Who is in charge in between stories? Who adjudicates laboratory activities? Who oversees the activities of the storyguide's own characters when he is running the story? Who sets the overall story arc for the saga? There are several different ways that such questions can be answered.

The first strategy you can take is to adopt a more traditional roleplaying structure—that of one storyguide who makes all the decisions and controls no player characters. This keeps questions of who adjudicates what very simple. Unfortunately, in such cases, the storyguide misses out on the fun of creating and playing characters within someone else's framework. The players, in turn, have a limited capacity to create their own tales.

To alleviate this problem, you can change the set up slightly. The single storyguide from the previous structure becomes the alpha storyguide, who sets the main plot arcs for the saga. He adjudicates many stories and all in-between times activities like advancement and laboratory work (except when it involves his characters). Other troupe-members are allowed, under this model, to occasionally run a story, or perhaps a series of related stories.

Taking things one step further, the alpha storyguide can give up even more power over the troupe. This third strategy allows each troupe-member who so desires to make up an entire saga arc and become an important storyguide. This approach allows many people with many different ideas to all work together and have a large say in how the saga progresses. The alpha storyteller coordinates the different visions to make sure that everything makes sense. The drawback is that the troupe runs the risk of becoming lost in stories that point every which way, but benefit in that all troupe-members, even the alpha storyteller, can play in a variety of engaging stories.

Finally, the position of alpha storyguide can be all but abandoned. Although it is probably wise to have someone who is nominally in charge to make final arbitrations when that is necessary, each storyguide takes on as much as he

likes. The alpha storyguide does not even know where each "mini-saga" leads. To spread the work even thinner, your troupe may even want to assign different members to different mechanical duties. One may become the laboratory storyteller and adjudicate all lab efforts, and another may become the combat expert, keeping things flowing smoothly whenever combat occurs.

As you can see, each troupe has complete control over how they choose to organize their saga. No single method is the best one—rather, each troupe should choose one style based on the preferences of its members.

The Storyguide

The role of a storyguide would, at first glance, seem to involve nothing more than catering to the desires of players. It's easy to believe your job is to "entertain the guests." There can be far more to it than that, however. The storyguide is able to inform as well as to entertain, to enliven as well as engage, to challenge as well as reward. In **Ars Magica**, the storyguide has the opportunity to weave an epic story in which the players can, through their characters, perform heroic acts and epic deeds that are the stuff of legend and myth.

When you take on the role of storyteller, you become a sort of super-camera. You are the eyes of the players, as a camera is the eye of a picture's beholder, but you are much more. You also need to be aware of all the things that characters can sense—things they can hear, things they can feel (both physically and emotionally), things they can intuit, things they can fleetingly guess. If you are ever in doubt of your awesome responsibility remember this: *everything* that you want the players know of your story, you must tell them.

Character Roles

The role of Storyguide calls for a great deal of character acting. This is one of the most demanding tasks of storytelling, but can also be the most fun. You should try to make the non-player characters as three dimensional as you can. In literature, characters are often referred to as either "round" or "flat," that is, as either dynamic and believable or one-sided and stereotypical. Try to make your nonplayer characters (the important ones, at any rate) round. Give them convincing motivations and mannerisms, and make the way that they relate to the characters reasonable and believable. Remember that you can use Personality Traits as a shorthand to help you remember the unique personalities of the characters you portray. See page 62.

Being convincing in a role is accomplished by practice, and by accepting the fact that you sometimes look a little strange. Sure, sometimes you get to play the valorous knight who rides into the sunset astride a pale horse. On the other hand, you'll also get your share of playing the village idiot. The key is to ham it up—if you don't do it, your players certainly won't.

Indeed, the energy and vigor you put into your characters is often absorbed by the players. If you are listless and insipid in your roleplaying, they will be too. If your excitement comes through in your characters, though, the whole story picks up. The way you play your roles is one of the most direct and immediate ways to affect the energy and emotional intensity of the game, so put some effort into it.

Storyguide Advice

There is very little one can say with assurance about being a storyguide that someone else won't oppose. Truth be told, there is really no right or wrong way to be a storyguide. Basically, if you can keep the players enthusiastic about the game, you're doing a good job. Even if you're doing well, though, it's unlikely that you have no room for improvement. Some advice for storyguides follows—act on it as you will.

Things to Do

Let the players control their characters. Never restrict the players' freedom of expression. Players have little say in how the world functions, save through their characters' actions and statements. If this freedom is restricted, the players may as well stay home. Besides, with all the nonplayer characters you have to enact in a story, influencing the player characters' actions only adds to your burden.

Describe things in detail. The more lavishly you describe things the more your players can envision them. Get your troupe to close their eyes while you describe things and people. Imagination is a very potent tool; use it to your advantage.

Reward roleplaying. Just like children, we want rewards for a job well done, even if that reward is nothing more than verbal praise. So, if a member of your troupe plays above and beyond the accepted norm, don't let his efforts go unrewarded. Publicly thank him for the session. With luck, this will inspire dramatic competition in the next game session.

Ask your players' opinions on rules. Because the rules of play have a profound effect on character actions, let your troupe decide on what's best when the need for an interpre-

tation arises. After all, the players pay attention to the rules too—if the combat rules favor missile weapons, don't the players run out and buy bows? Although you are the storyguide, no one likes a dictator. Be flexible when it's called for.

Come prepared. If you are disorganized, it can break the mood of an otherwise engrossing scene. This doesn't mean you have to spend every waking hour preparing for your session, insuring that everyone has a full color map of his sanctum. Just give the needs of your story some thought before sitting down to the table. The game will be much more fun.

Go beyond the rules. The rules are for keeping characters in line. If your imagination reaches beyond the bounds of the rules, forget them. How enigmatic are faeries whose powers can all be looked up in tables?

Things Not to Do

Don't play favorites. It's no fun to watch the storyguide and his star player enjoying themselves while you just sit there. Everyone should have his moment in the sun, but no one should be allowed to constantly bask in the light. It is your job as storyteller to keep the spotlight moving from player to player, giving everyone a turn.

Don't forget characters' special abilities. There's nothing worse than having to replay the beginning of an ambush because you forget a companion's Premonitions Ability. Look over the character sheets before a session begins and take a few notes. Better yet, keep a photocopy of each character in the saga. You should know the players' characters as well as you know any other aspect of your game.

Don't give your players everything. Too many characters are showered with gifts from the storyguide. A casual jaunt to the next village is no reason to reward a character with a runesword, nor is a night on the town enough to yield a rook of raw vis. There's no sense of accomplishment to be found if the goodies flow like water. Reward characters for a job well done, in proportion to the risks they must undertake.

Don't persecute. Some storyguides get a kick out of destroying players' characters. Players work almost as hard as you do on their creations—don't abuse them without cause. This is not to say that you should not challenge or provide obstacles to characters. Simply let the dangers be in proportion to the character's ability to handle them.

Don't haphazardly break the rules. Even though the rules are a means to an end, you shouldn't overlook them indiscriminately. If you change a rule, even for a single

scene, the players should understand why the change is implemented, and the change should make sense. If the rules change without rhyme or reason, the logic of your world collapses. If you do change rules, remember your changes or your stories will lose consistency.

Health, Aging, Twilight

During the course of a saga, many things will affect the characters' well-being. They will exert themselves in battle and in spellcasting; they will be harmed by weapons and by illness; they will age, wither, and ultimately pass away into death or something else. These are realities of life in Mythic Europe—rules for dealing with them follow.

Fatigue

Characters who exert themselves in combat and other strenuous activities can become tired and even exhausted. This is measured using Fatigue levels. Most characters have six Fatigue levels, and each is given a name. Listed in order from least fatigued to most fatigued, they are Fresh, Winded, Weary, Tired, Dazed, and Unconscious. Characters are normally Fresh until they perform some strenuous action, such as engaging in combat, casting spontaneous spells, or running a great distance. Strenuous actions require a Fatigue test: roll Stamina + Encumbrance on a stress die against an ease factor of 6. Failure means the loss of one Fatigue Level. A botch costs two. Combat has a different set of rules for fatigue loss that replace those given here. See page 168.

Each Fatigue level above Winded has a penalty associated with it (except for Unconscious, which is its own penalty). Fatigued characters must apply the relevant penalty to all rolls, including further fatigue tests, but not Soak attempts. These penalties represent the effects of growing exhaustion, and are cumulative with those resulting from lost Body levels (see "Wounds," below) The penalty for Weary is –1, for Tired –3, and for Dazed –5.

Fatigue Recovery Chart

Fatigue Level	Time to recover to next lower level
Winded	2 minutes
Weary	10 minutes
Tired	30 minutes
Dazed	60 minutes
Unconscious	2 hours

Recovery From Fatigue

A character recovers from fatigue one level at a time, starting with the most exhausted level. The table below is a guideline to help you determine how long it will take a character to recover. Recovery from fatigue requires quiet rest; if the character remains active, recovery time is doubled. At the storyguide's option, fatigued characters may make a Stamina roll against an ease factor of 9 when they are recovering. Success allows recovery in half the normal time.

These recovery times only apply to activities that have not been performed over a long period. For any Fatigue levels lost through long-term exertion (like running a long distance, carrying a heavy load all day, or engaging in heavy labor all afternoon), the character can recover only with a good meal and a good night's sleep. It is up to the storyguide to determine the nature of the exertion and whether the character can recover as per the Fatigue Recovery Table or through food and sleep. Stamina rolls to recover from fatigue which resulted from long term exertion or extremely exhausting activity should not be allowed.

A rule of thumb is to consider the most strenuous activity that caused Fatigue loss. Thus, if a character ran a short distance, then engaged in combat, then hiked all day, losing three Fatigue levels, recovery should take considerably longer than it would for any of these singly because of the long-term hiking.

Wounds

Physical damage is recorded in Body levels similarly to the way fatigue is recorded in Fatigue levels. Most humans have six Body levels: Unhurt, Hurt, Light Wounds, Medium Wounds, Heavy Wounds, and Incapacitated.

Whenever a character takes damage from any source, the character uses his Soak score to resist that damage. If the character's Soak equals or exceeds the damage being applied, no significant wounds result. The character may still be bruised, scraped, or singed, depending on the type of attack, but the damage is not enough to take a lasting toll. For every full five points by which the damage exceeds the

Soak score, one Body level of wounds is sustained. See the Combat chapter for more details.

As a character takes damage and loses Body levels, he is impaired and eventually killed. Anyone who is Incapacitated and sustains further injuries is killed or wounded so badly that death is imminent and inevitable. Otherwise, characters can recover with proper medical attention and rest.

The Unhurt and Hurt levels carry no penalties, while Incapacitated means no actions are possible. Each other Body level has some penalty that is applied to rolls requiring physical or mental exertion. Individuals with Light Wounds suffer –1, Medium Wounds –3, and Heavy Wounds –5. Wound penalties affect almost all rolls, and are cumulative with those from lost Fatigue levels (see "Fatigue" above)

Recovering From Wounds

There are several means for recovering from injuries. Rest and natural healing are effective if the wounds are slight. A Hurt character automatically recovers to Unhurt in one day. More grievous injuries require more specialized attention, as they do not heal on their own in the field. Strenuous activity might even aggravate their severity, especially if they have not been stabilized.

Serious wounds require lengthy rest and care. The Wound Recovery Chart indicates the progress of a character's healing. Roll Stamina + Chirurgy on a stress die, and

Wound Recovery Chart

Die Roll + Sta + Chirurgy

Wounds	0	1-2	3-5	6-8	9-11	12-14	15-17	18+
Light	X	14	10	7	6	5	4	3
Medium	X	60	40	21	18	16	14	12
Heavy	X	X	80	45	35	28	25	21
Incapacitated	See "Recovery from Incapacitation"							

Numbers indicate the number of days required to heal to the next lower level. If the result is an X, consult the Catastrophe Subchart.

Catastrophe Subchart

Roll Stress die + Sta + Chirurgy and consult the following chart.

Roll **Result**

0 ..... Death

1 ..... Coma. Further rolls to determine recovery are at -2, and the time rolled is doubled. You wake up when you drop to Light Wounds, at which point you must make two aging rolls.

2 ..... You gain the Flaw Enfeebled.

3-4 ..... You are permanently crippled. Amputation may be necessary. Represent this effect with a 3 point affliction (see "Aging" on page 180).

5-6 ..... Your wounds fester. Lose a further Body level.

7-10 ..... Make an aging roll.

11-12 ..... Wounds don't heal correctly—gain 1 Decrepitude point.

13 ..... Nightmares and flashbacks torment you for some time to come. For the next (simple die + Brave Personality Trait) seasons, you must make a Stamina roll of 6+ to willingly place yourself in a situation where you might be injured.

14+ ..... Slow recovery. Recovery times on the Wound Recovery Chart are doubled.

look up the total in the appropriate column. Cross-index this with the current state of the wounded character to determine the number of days required to recover one Body level. The same roll is used to determine how long the next level will take to heal, and so on. Thus, a heavily wounded character whose total comes up 10 will recover to Medium Wounds in 35 days, to Light Wounds in an additional 18 days, and will be fully healed in another 6 days.

On a botch, the character recovers at the slowest rate for that Body level, and must roll on the Catastrophe Subchart. A result of 'X' on the Wound Recovery Chart also requires a roll on the Catastrophe Subchart. After the Catastrophe roll, another roll on the Wound Recovery Chart will be required. This can mean another 'X' result and another catastrophe roll, and so on. Rolls on the Catastrophe Subchart are made in the same way as recovery rolls (Stress Die + Stamina + Chirurgy); a botch means the character dies.

Recovery from Incapacitation

For an Incapacitated character, the outlook is grim—death could come at any time. The player must make two Stamina stress rolls each day (at sunrise and sunset) that the character remains at this level. On a roll of 0 or less, the character dies. A roll of 9+ improves the Body level to Heavy Wounds, and recovery proceeds normally. Any other roll means a somewhat worsened condition, and all subsequent recovery rolls are made at a cumulative –1 penalty until the character either recovers a Body level or dies. If the wounds have been stabilized by Chirurgy (see below), a bonus equal to the chirurgeon's skill applies.

Chirurgy

Chirurgy is the most common sort of aid for wounded people. With this skill, a character can tend the wounds of another (or himself, at a –3 penalty). Chirurgy is rough-and-ready field treatment, often rather traumatic in itself. However, if injuries are not stabilized, strenuous activity can cause the loss of further Body levels.

When a chirurgeon is tending the wounded, roll a die and add Chirurgy + Intelligence + wound penalty. (For Incapacitated characters, the penalty is –6.) If the total is 9+, the wounded character immediately recovers one Body level. If the total is 3+, the wounds are stabilized and the wounded person may use the tending character's Chirurgy score when rolling for recovery.

The roll for Chirurgy is usually on a simple die, assuming that medical attention is applied after a battle or accident, when drama is low. However, when tending wounds in the heat of battle, or while on the run from pursuers, the roll is made on a stress die. On a botch the patient loses an additional Body level for every 0 rolled.

Medicine may be used in the place of Chirurgy, both to tend wounds and as a modifier (again, in the place of Chirurgy) on the Wound Recovery Chart.

Healing Spells

Certain Creo Corpus spells also aid recovery; they are described in the Spells section. However, they do not have a permanent effect unless raw vis is used. A character does not recover at all while temporarily healed through magic, but can recuperate normally after permanent healing.

Other Perils

The world of **Ars Magica** is fraught with danger. There are plenty of ways to get hurt besides combat, and some of the most common are described below. Sometimes, especially in the descrpiptions of spells, an amount of damage will be given in the form, +x damage. When this occurs, you are to roll a simple die and add the amount, subtracting the target's Soak to determine damage.

Illness and Disease

Illness weakens people; you can simulate this by requiring Stamina rolls which, if failed, remove Fatigue levels. The precise effects of a disease are up to the storyguide. The character regains energy and Fatigue levels after shaking the illness. This might require more Stamina rolls or another character's use of Medicine.

Illnesses can also temporarily or permanently reduce Characteristics. It can also produce temporary afflictions like those acquired from aging (see "Aging," below).

Fire

A fire's heat is rated with a modifier to the damage it deals. When a character is damaged by fire, roll a simple die, add the modifier, and compare this total to the character's Soak. A torch might carry a +6 modifier, while a raging house fire could cause +15. The first round a character is exposed to fire, a character's Soak score applies. In subsequent rounds armor no longer affords protection. In fact, a character in metal armor will take damage for another round after leaving or extinguishing the fire, from hot armor. Other bad things can happen in a fire, such as disfiguring burns and the loss of valuable, flammable items, at the storyguide's option.

Falling

A falling character suffers a quality die of damage, which is compared to his Soak. For every two feet a character falls, add +1 to the damage roll. However, armor is less effective, since the damage is dealt by impact over the whole body. Halve the Protection value of the armor when figuring Soak.

Hard surfaces, such as rock, double the falling roll. Soft surfaces cushion the blow somewhat, halving it. Individuals falling into water take only one quarter damage.

If there is something to grab at, a character can try to break his fall to reduce the damage. This requires an Athletics roll of 6+. Success means the first five feet of the fall do not count toward the damage roll.

Poison

There are a great many different poisons, each with a different effect. A poison is described by its strength, the amount of time it takes to work, and the possible effects. Typically, the victim must make a Stamina roll against an ease factor representing the strength of the poison. Effects depend on the degree by which a character fails the roll (though most poisons have a weaker effect that occurs even if the character succeeds) and on whether there was a botch.

Deprivation

Denial of the necessities of life, such as air, water, warmth, and food, can cause weakness and death. Deprivation is usually simulated by Stamina rolls, whose failure costs the character a Fatigue level. When the character runs out of Fatigue levels (and is Unconscious), failed Stamina rolls cost Body levels. Sooner of later, depending on the type of deprivation, the character will die unless assisted. Not even the toughest can go without basic necessities for long.

Determine the ease factor and the frequency of Stamina rolls based on the nature of the deprivation. A character deprived of both water and shelter should make rolls more often than if simply deprived of water. Recovery also depends on the nature of the deprivation.

Aging

Age is the great equalizer, leading eventually to death. Magi can brew elixirs to slow its progress, but even they cannot prevent the inevitable. The rules presented here reflect the destructive process whose effects accumulate, cruelly draining away the vitality of the characters. Your troupe may decide to retire a character from active play before age takes too heavy a toll. It is better to be remembered as a stout war-

Social Class Aging Modifiers

Social Class	Modifier
Impoverished peasant	+2 (Poor nutrition, poor treatment)
Standard peasant	+1 (Adequate nutrition)
Average townsfolk	0 (Good nutrition)
Moderately wealthy	–1 (Most covenants, average nobility, etc.)
Very wealthy	–2 (Major nobility)

rior or able chirurgeon than an enfeebled husk or doddering fool.

A character begins to show the signs of aging after about 35 years. Every year of a character's age after (35 + Stamina), in the winter—a particularly harsh time in the Middle Ages—the player must make an aging roll. Normally, a quality die is used, but if the character is taking a longevity potion, roll a simple die instead. Adjust by +1 for every complete decade of the character's age (for example, if the character is 37, add 3), by +1 for every Decrepitude point the character possesses, and use the modifier from the Social Class Table that best reflects the character's social class. If the character is taking a longevity potion, adjust the roll by –1 for every five full points of Lab Total in that potion. If the total is above 6, consult the Aging table below.

Aging and Afflictions

Age causes people to degenerate, and afflictions are its most visible effect. An affliction can be chosen by the storyguide or by the player, at the storyguide's option. An annoying affliction is simply something to be roleplayed—it is a harbinger of things to come, with no penalties to rolls. The player should make a note on the character sheet, stating what the affliction is and giving it a score of 0. If a character gains a minor affliction, something more serious develops, such as cataracts in the eyes; this has a score of 1. A major affliction represents something very serious; perhaps the character fell and broke a hip, and now walks with a bad limp. The affliction's score is 2.

Afflictions worsen through the years, and a character may develop new ones as he grows older. Let the story dictate whether new afflictions develop or old ones become worse—the storyguide is the arbiter. If the latter, the player rolls a simple die and adds the score of the affliction; on a result of less than 9, the affliction worsens by the amount stated on the Aging Table—add that number to the current score. The score of the affliction acts as a penalty to all related rolls.

An affliction that has a score of 6 or higher is crippling. For example, if a character has the affliction "Going Blind," with a score of 4, subtract 4 from all rolls involving sight; if the affliction had a score of 6, the character would be completely unable to see.

No affliction score may be greater than 6, and a character may have no more than five different afflictions. A player can opt (or may be forced, if he already has five afflictions at level 6) to have his character gain a Decrepitude point instead of gaining or worsening an affliction. A character with 10 or more Decrepitude points dies of old age; this can be a good roleplaying opportunity.

It is highly unlikely for a character to die from aging before the age of 50 or so. Few characters grow old, though; Mythic Europe is a dangerous place. If one of your troupe's characters does die of old age, it is something of a victory, for he has managed to survive all the world's perils.

Longevity Potions

Magi, never willing to share the fate of mere mundanes, are able to brew potions for themselves that slow the aging

Aging Table

Aging Roll	Result	Affliction Score
7-9	Annoying physical affliction*	0
10-14	Minor physical affliction,** or worsen by 1.	1
15	Minor mental affliction,*** or worsen by 1.	1
16-17	Major physical affliction,** or worsen by 2.	2
18	Major mental affliction,***or worsen by 2.	2
19+	Gain a Decrepitude point.	–

*If the character already has five afflictions, he must add 1 to an existing affliction.

**Example physical afflictions: Arthritis, bad back, fragile bones, limp, loss of balance, loss of coordination, loss of eyesight, loss of hearing, loss of muscle tone, palsied hands, pox scars, slower reflexes, weak lungs.

***Example mental afflictions: Dementia (senility), long- or short-term memory loss, difficulty understanding speech, difficulty speaking.

process. However, if a character taking a longevity potion develops an affliction, has the score of an existing affliction increase, or gains a Decrepitude point through aging, the potion has ceased to be effective. He must brew a new one. See page 89 for information on longevity potions.

Wizard's Twilight

For magi, death is not certain, so perhaps they have some right to call others "mortals" as though they themselves were not. While all others on the Earth are pursued by death, magi also face Wizard's Twilight. Many magi, especially those who attempt magic too powerful or unpredictable for them to fully control, are overcome by the vis they attempt to direct and are sent spinning away from the mortal world.

Magi usually go through a number of Twilights in their lifetime, each of which might last minutes or days. Though some magi manage to remain conscious as uncontrolled magic courses through them, and even have limited control of their bodies, most fall unconscious or enter spasms and fits, or both. Roleplaying a Twilight episode is a unique opportunity to explore the character's nature within the context of the story.

Surviving Twilight can give magi new insights into their Arts, but it can also leave physical deformities and mental aberrations. As the years pass, they become more vulnerable to final Twilight, leaving the worldly realm through a "back door." Though the body may hang on for hours or even days, the magus passes beyond the scope of human knowledge and wisdom, and is no longer human as we understand the term.

Hermetic theory generally holds that magi who have passed into final Twilight are not "dead" in the usual sense. They cannot be summoned as ghosts, and no Hermetic magic can contact them. In fact, the ghosts of dead magi can still enter Twilight through being summoned or controlled. For this reason, it is a very rare feat to summon the shade of a magus departed centuries earlier.

Twilight Control

Good Effects

Roll	Result
1-3	Increased understanding
4-5	Experience points in Affinity
6	Increase in Art
7	Experience points in Magic Theory
8	Experience points in Arcane Ability
9	Special
0	Roll twice; One good effect, and one Twilight control. On a 0, roll again for a good effect.

Bad Effects

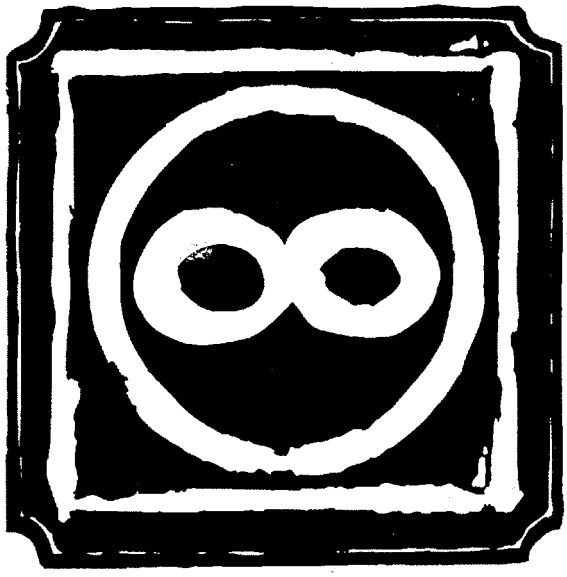
Roll	Result
1-2	Blatant Gift
3-4	Deficiency
5	Clumsy Magic
6	Mental defect
7	Physical defect
8	Automatic magic
9	Special
0	Roll twice: One bad effect, and one Twilight control. On a 0, roll again for a bad effect.

Twilight Points

Magi accumulate Twilight points which, like Decrepitude, cannot be removed by any known means. Any magus who has a total of 24 Twilight points passes into final Twilight and departs from this realm, in spirit if not in form. There are various ways to gain Twilight points, but going through temporary Twilight (see below) tends to have the greatest effect.

- **Longevity potions**: Once magi begin to rely on magic to extend their lives, it begins to hold sway over them. In the first year of taking a longevity potion, a magus gains one Twilight point, with another gained every 20 years thereafter.
- **Studying Vim**: Each time a magus's score in this Art increases to a multiple of 5, one Twilight point accrues.
- **Spell botches**: The storyguide can assign Twilight points for these or other dramatic, magical effects in the course of a story. Generally, one Twilight point and an appropriate side effect are plenty.

The Symbol of House Criamon



Temporary Twilight

When a magus with Twilight points encounters a powerful, uncontrollable magical force, he may enter temporary Twilight. As a rule of thumb, this can happen on multiple botches when casting spells or when studying raw vis in the laboratory. However, any exposure to powerful, wild magic can precipitate the episode. Follow the steps below to see whether a magus suffers Twilight.

1. Check for Twilight: Make a stress roll and add the character's Twilight points. Add the character's score in Enigmatic Wisdom, if he has that Ability. If the total is 24+, a temporary Twilight episode occurs; otherwise, there is no unusual effect. The character still suffers the effects of the botch, though, if that is what precipitated the roll for Twilight.

2. Roll for Twilight points gained: If the character enters temporary Twilight, make a simple roll. Subtract the character's Enigmatic Wisdom, and add the result to the Twilight point total. You always add at least 1. If the character's score is now 24 or more, the character enters final Twilight. Otherwise, the character has a chance to control the Twilight episode.

3. Roll for Twilight control: The player makes an Intelligence stress roll for the character. Add +3 for the Virtue Strong-Willed, and add the character's Enigmatic Wisdom score if he has that skill. The storyguide rolls a simple die and adds the aura rating of any supernatural realm that dominates the area to represent the intensity of the Twilight. Other bonuses can apply if the circumstances warrant a more intense Twilight (such as a quadruple spell botch).

If the player rolls higher, the character has enough control over the experience to avoid dangers and to learn something—roll for a good effect on the table above. If the storyguide's is the higher roll, the Twilight is overwhelming—roll for a bad effect.

These rolls can also be used as guidelines for deciding how long the Twilight lasts and for how much control the magus retains over his body. There is, however, no observable correlation between internal (psychic) and external (bodily) control.

Good Effects

Increased understanding: Normally a magus can only write a summa that describes an Art up to half his score. This effect allows the magus to understand his highest Art more clearly, granting the ability to write up to two-thirds of its score (rounded down). The next occurrence of this effect raises the maximum to three-quarters; then five-sixths; and finally, the total Art score. The great magical tomes of the Order have almost all been written by magi who have undergone Twilight and have brought back insights to share with the rest.

Experience points in Affinity: Roll a simple die and add the result in experience points to an Affinity possessed by the character (see page 34). A magus with no Affinity or with one opposed to the circumstances of the Twilight may gain a new one. In that case, halve the result of the roll (round down) for the number of points used to purchase the new Affinity.

Experience points in Arcane Ability: Make a simple roll and apply that many experience points to an Arcane Ability. The Ability should suit the nature of the Twilight experience.

Experience points in Magic Theory: Make a simple roll and add that many experience points to the character's Magic Theory.

Increase in Art: Roll a simple die and multiply the result by three. Treat this as the study total of a summa studied for a season (see "Reading Summa" on page 188). The Art raised depends on the circumstances of the Twilight and on the personal specialty of the magus. Its score increases by at least one point in any event.

Special: This produces an effect that the storyguide deems appropriate. Anything relevant to the circumstances can happen. The magus might gain a minor magical ability, or improve one already possessed.

Bad Effects

Blatant Gift: From now on the magus's supernatural quality is stronger and always close to the surface. This is represented by the Flaw Blatant Gift (page 35). If the magus already has this Flaw, roll for a different bad effect. A magus with the Gentle Gift loses that Virtue, but does not gain the Flaw.

Deficiency: The magus suffers a minor Magic Deficiency (see page 35) with one Art that is opposed to his specialty. An existing minor Magic Deficiency in that Art becomes a major Magic Deficiency (page 35). If there is already a major Magic Deficiency in that Art, the magus gets one in another Art.

Clumsy Magic: The magus gains the Clumsy Magic Flaw (page 36). If it is already possessed, roll for a different bad effect.

Mental defect: The surge of magic has warped the character's mind. A Mental Flaw, such as Obsession or Fear, might be exaggerated or a quirk might worsen into a full-blown Flaw. Assign a defect related to the circumstances of the Twilight, or give the character an age-related mental affliction, as described in "Aging and Afflictions" (page 181).

Physical defect: The power of magic coursing through the character's body has permanently injured it. This might be represented by a Decrepitude point, a physical affliction (see "Aging," page 180), or a disfigurement, as appropriate to the situation.

Automatic magic: Vis oozes uncontrollably out of the magus, whose very presence causes small magical effects of some type appropriate to the character's specialty or to the Twilight itself. These effects are limited in strength and distance and can never be directed by will. They may come and go or vary greatly in power from day to day.

Special: This can be anything that suits the character's unique magical bent or the circumstances of Twilight.

Story and Character Considerations for Twilight

Wizard's Twilight is a highly variable and personal event for every magus, and as such can add much to a story or character. You should feel free to alter the effects that the dice indicate, or make up your own effects when it is appropriate. The more effort both storyguide and player put into describing a given Twilight episode, the more it can fit the story and character involved. Set

An Example of Wizard's Twilight

Erat Caecus faces a demon. Grabbing a handful of raw vis in the form of magical powder, he forgoes finesse and lets fly with a spontaneous Perdo Vim spell. The player rolls a 0, and since the powder contained seven points of raw vis, he must make eight botch rolls. Two of them come up 0, and the storyguide calls for a Twilight roll.

The roll is 1 and the reroll 9, yielding 18 + 8 (his previous Twilight total) = 26. As this total is over 24, Erat Caecus goes into Twilight. His player rolls for Twilight points, getting 2, for a new total of 10. The storyguide decides that the magus has accidentally made a supernatural connection with the demon, something few minds can survive without damage. Both fall to the ground, writhing, spitting, and screaming.

The storyguide rules that the longer it takes the other characters to kill the demon, the more intense the Twilight becomes, so he does not allow a roll for Twilight control yet. Dispatching the helpless demon takes long enough that the storyguide adds +1 to his Twilight intensity roll, to be made against Erat Caecus's control roll.

Some of the other characters try to aid the fallen magus, though he shows no response. One, a favored grog, tries talking to him, and the storyguide decides this can affect the magus's control of the experience (a very bad roll can hinder it, and a very good one can help). The grog's player makes a Communication roll and adds +3 for the strong friendship, but the total is still only 7—no effect.

Erat Caecus's player rolls 8 + 3 (Intelligence) = 11 for control, while the storyguide rolls 6 + 3 (Magic Aura rating) + 1 (demon's contact) = 10 for intensity. Since his roll was the higher, the player may roll for a good effect. A die roll is made to determine the result of the Twilight. The die comes up 4: experience points in an Affinity. The player and storyguide talk over the result.

It would be logical to give Erat Caecus experience with his Perdo Affinity, since he was attempting a destructive spell, but that does not take into account the unique contact with the demon. An Affinity with destroying demons makes sense, but overlaps with the existing Perdo Affinity. The storyguide finally lets the player decide between a +2 bonus for destroying demons (in addition to the Perdo Affinity) and experience in Occult Lore. The player decides that Erat Caecus would have spent more time focused on his destructive abilities than on the demon's nature, so picks the demon-slaying bonus.

aside the rules if your troupe's imagination is more powerful.

One factor in effectively staging Twilight is timing. If an episode occurs during a battle, it is best to simply have the afflicted character fall into fits and leave it at that. Don't slow things down for the rest of the players. If, however, a magus experiences Twilight while the other characters are free to interact, you may wish to draw out the scene for full dramatic effect: the affected character fights for control while the others try to ease their fellow through the experience.

The immediate effects of Twilight are up to you, as storyguide. Sometimes the magus is simply knocked unconscious or paralyzed; at other times, he may suffer violent fits. Uncontrolled vis often leaks out of an afflicted magus, causing strange magical effects. Fit the nature of a given Twilight to the dramatic needs of the story and the atmosphere of the saga.

In addition, most Twilight episodes leave some kind of mark on the character, called the "touch of magic." This can be a physical discoloration, a quirk, or any other minor interesting detail. Again, this should suit the nature of the Twilight or of the character.

Other Causes of Twilight

Wizard's Twilight does not always occur entirely by chance. It can be more common under certain rare conditions. Below are some examples.

Powerful magical items: These potent devices rely on the user's ability to control magic, so they can only be used by wizards. Their powers are so strong, however, that any botch made while wielding them causes a risk of Twilight.

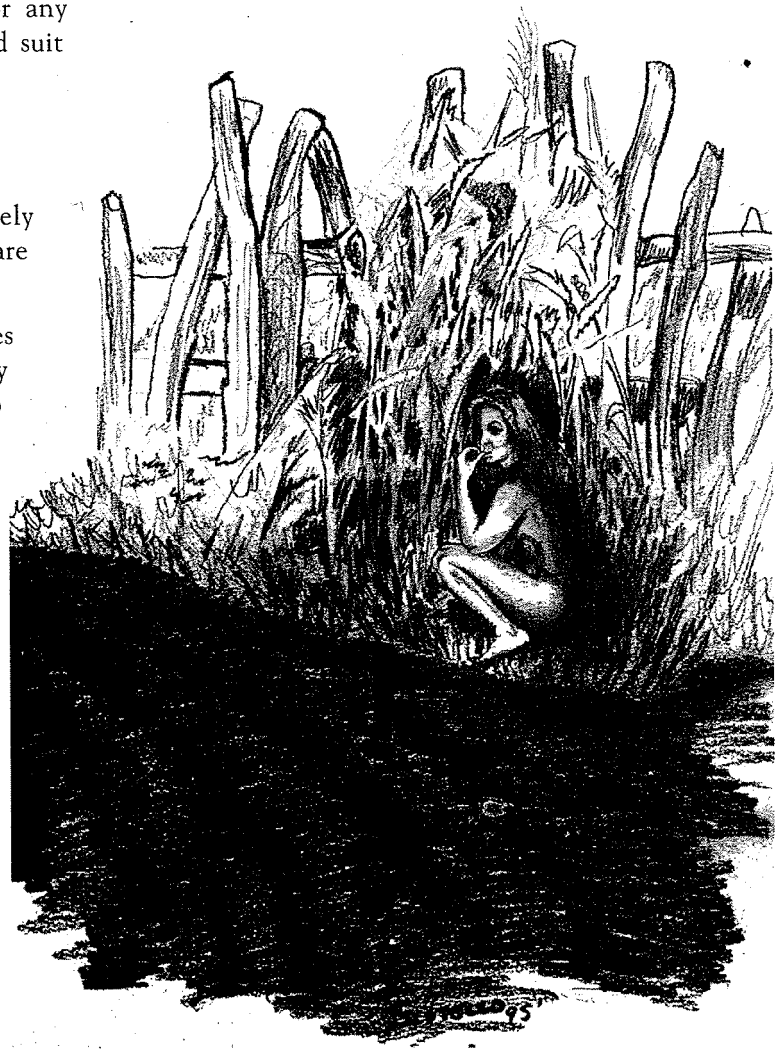
Magical traps: A magus might inscribe a tome with a "spell" that actually sends anyone attempting to cast it into Twilight, as a trap for those who steal the book.

Supernatural encounters: Demons and faeries can use powers that do not mesh perfectly with Hermetic magic. Magi who are trying to discover the secrets of such beings may find themselves going through Twilight as a result.

Experience and Advancement

A character's identity, outlook and competence change as the saga progresses. Experience points, which are spent to improve a character's statistics, are a palpable measure of this change. They can be gained in the significant encounters of a character's life, through interaction with the world, and through study or training.

All of the methods for gaining experience listed in this section (save for story experience) require full seasons of devotion to training, practice, study, or what have you. Characters so occupied may not spend more than ten days out of the season engaged in other activities. Exactly what counts as an "other activity" is up the storyguide. Traveling



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Summae

A *summa* (plural summae) is a work distilling all that a scholar knows about an Art or Knowledge into a single book. As such, they take a lot of effort to write but are very valuable for study. Each summa is described by two factors: its level, which represents how much knowledge is contained in it, and its Quality, representing how well it is written.

To convert texts from the third edition of **Ars Magica** to these rules, keep their level constant and give them a Quality equal to half their level. For example, an Ignem 12 text becomes an Ignem summa with level 12 and quality 6.

Writing Summae

When a summa is started, the level of the finished book is determined. The level may be chosen freely by the author, up to half of his score in the appropriate Art or Knowledge.

Once the level is determined, writing commences. For every season spent writing, the character accumulates a number of points equal to his Communication + Scribe. When the total of points equals or exceeds the level of the summa, it is complete. The level of the book may not be changed midway through the writing (if the character improves the Art or Knowledge, for example). Once begun, the book must be finished at the initial level or not finished at all.

Once finished, a Quality is assigned to the work. The Quality of the completed summa is equal to the author's Communication + Scribe + 3.

For example, Quintus, who has a score of 24 in Ignem and a Communications + Scribe of 5, wants to write an Ignem summa. He decides that the level of the summa will be twelve, the maximum that he can select. During the first season of writing he accumulates five points (his Communication + Scribe). He accumulates another five in the second season, taking him to ten, and five more in the third, for a total of fifteen. Fifteen is higher than twelve, so the book is completed in the third season. The Quality of the summa is 8 (his Communication + Scribe + 3).

Copying existing summa is not nearly as difficult or time consuming as writing them. A copyist may fully copy a number of levels of summa equal to his (Scribe + Dexterity) times 3 per season.

Summa Study Example

Season	Ignem Score	Experience Points Toward Next Level
1	3	0*
2	5	5
3	7	6
4	9	3
5	10	7
6	11	10
7	12	0**

* Quinta can gain no more than 3 levels per season. If she could use her full 14 experience points, she would have a score of 4 with 4 extra experience points.

** Quinta does not gain the full 14 experience points in season 7, because she cannot gain experience points that would bring her above level 12, the level of the summa she is studying.

Reading Summae

When reading a summa, the student generates a Study Total equal to his Intelligence + Concentration + the summa's Quality. For every season of study the student gains this number of experience points in an Art, or this number of experience points divided by five (rounded up) in a Knowledge. In no case may the student gain more than three full levels in an Art or Knowledge in a season. Excess experience points over those for the three levels are wasted.

A student may continue to study a summa as long as his score in the Art or Knowledge that it concerns is lower than the level of the text. Thus, a summa may be studied for several seasons with profit.

For example, Quinta, who has a score of 0 in Ignem and an Intelligence + Concentration total of 6, decides to study Quintus' summa, which has a level of 12 and a Quality of 8. She has a Study Total of 14 (her Intelligence + Scribe + the summa's quality), and thus gains 14 experience points per season. The chart summarizes her advancement by season.

Libri Quaestionum

Libri quaestionum (singular liber quaesitonum—"Book of Questions") are written versions of disputatio. They consist of a series of questions and answers on a given topic, and are

aimed at students who have a particular level of ability. While they are extremely useful for the target audience, those who have less knowledge will be lost, while those who have more will find that the book only covers familiar ground, and thus they will learn much less.

Writing Libri Quaestionum

It takes one season to write a liber quaestionum. Each book has a Quality, representing how good it is, and a target level, the level of ability at which it is aimed. The Quality of a liber quaestionum is the author's Communication + Scribe + 6. The target level is selected by the author, and can be up to one third of the author's score in the subject of the book.

For example, Quintus decides to write a liber quaestionum about Ignem. He decides to have a target level of 8, the highest possible, so that it will be useful to those who have already studied his summa. It takes him one season, and the resulting liber quaestionum has a Quality of 11.

Copying libri quaestionum is not as time consuming as writing them. A copyist can makes a number of copies of a given libri quaestionum equal to his Scribe skill in one season.

Studying Libri Quaestionum

It takes one season to study a liber quaestionum, and a student may only study a liber quaestionum once, with benefit. The reader of the liber quaestionum generates a Study Total equal to Intelligence + Concentration + Quality – (5 times the difference between the reader's current score and the target level). Note that you may study a liber quaestionum if your score is higher than the target level. If the text is about an Art, the reader gains a number of experience points equal to the Study Total, with a maximum gain in one season of three full levels of Art score. If the text concerns a Knowledge, divide the Study Total by 5 (rounding up) and apply that many experience points. Again, the maximum gain in one season is three full levels.

For example, Tessa decides to study Quintus' liber quaestionum. Her score of 9 in Ignem is one level away from the target level of the book, so she has a –5 penalty to her study total. Her Study Total is 3 (her Intelligence) + 4 (her Concentration) + 11 (the Quality) – 5 (the difference in level) and so she gains 13 experience points.

Full Level Advancement for Arts

It can be slightly complex to keep track of experience points for Arts, especially when high Art scores are involved. If your troupe wishes to avoid this complexity, you can use an alternate method to determine Art advancement (but you should still use the experience point system for Abilities). The systems listed below will produce results that approximate advancement by experience points as presented in nearby sections, but will vary somewhat. The entire troupe should decide to use either the experience point method or this optional method for the length of the saga.

To use the alternate method, calculate Study Totals as you do using the standard rules. Then simply follow the alternate method below.

Disputatio: If the Study Total is three times your Art score or greater, you gain three levels. If it is at least two times your Art score (but less than three times your score), you gain two levels. If your Study Total greater than your Art score (but less than two times your Art score), you gain one level.

Summa: If your Study Total is three times your Art score or greater, you gain three levels. If it is at least two times your Art score (but less than three times your score), you gain two levels. If your Study Total is less than two times your Art score, you gain one level. As with the experience point system, you cannot gain a higher score than the level of the book.

Libri quaestionum: Libri quaestionum do not work well if you are not using experience points for Arts. However, you could give levels in Arts equal to the magnitude of the Study Total. Be warned that this makes study faster at higher levels.

Tractatus: Tractatus do not work at all if you are not using experience points for Arts.

Studying from Vis: Compare the Study Total to your current Art score. If the Study Total is three times your Art score or greater, you gain three levels. If it is at least two times your Art score (but less than three times your score), you gain two levels. If your Study Total greater than your Art score (but less than two times your Art score), you gain one level.

Tractatus

Tractatus (singular also tractatus) are texts that deal in depth with some aspect of an Art or Knowledge. Tractatus about Arts are written about a particular spell, while those concerning Knowledges are about some particular subject within that Knowledge. A tractatus is useful to students at any level of ability, because you can never know everything about your subject.

Writing Tractatus

It takes one season to write a tractatus. In order to write a tractatus on an Art, the author must first master a spell that uses that Art, and then write the tractatus about this spell. A magus may write only one tractatus about a given spell, and the tractatus will concern the Art (of the two relevant to the spell) in which the magus has the higher score.

The magnitude of the spell cannot be higher than the author's Communication + Scribe total. The Quality of the tractatus is equal to the magnitude of the spell. For a tractatus on a Knowledge, the Quality is simply the author's Communication + Scribe. A person can only write a number of tractatus on a Knowledge equal to half his score in the Knowledge, rounded down.

For example, Quintus decides to write a tractatus. He has mastered *Ball of Abysmal Flame*, but that is a seventh magnitude spell, higher than his Communication + Scribe total of 5, and so he cannot write about it. He has also mastered *Arc of Fiery Ribbons*, which is fifth magnitude, and so he writes about that. The tractatus has a Quality of 5, equal to the magnitude of the spell, and is about Ignem, as Quintus only has a score of 18 in Creo.

A copyist can make a number of copies of an existing tractatus equal to his Scribe score in one season.

Studying Tractatus

It takes one season to study a tractatus, and a given student may only study a given tractatus once, with benefit. The reader of a tractatus on an Art must already know the spell which the tractatus concerns, but need not have mastered it. It is not possible to learn a spell from a tractatus: the reader must have invented it himself, been taught it by another magus, or learnt it from a conventional spell text. The reader generates a Study Total equal to Intelligence + Concentration + Quality. If the book concerns an Art, he gets the Study Total in experience points. If it concerns a Knowledge, he gets experience points equal to the Study Total divided by 5 (rounded up).

For example, Quinta decides to study Quintus's tractatus. First, she learns *Arc of Fiery Ribbons* from the covenant library. She then spends a season studying the tractatus, gaining a study total of 11 (5 + 6). This gives her 11 experience points.

Studying Vis

Vis is the raw stuff of magic, and study of it can reveal new insights about Hermetic magic. Magi can devote themselves to the study of vis in order to increase their Art scores or their knowledge of Magic Theory. In either instance, vis used in study is consumed in experimentation.

If you roll a zero when experimenting with vis, roll a number of botch dice equal to the number of pawns you studied. Whether or not you actually botch, you gain no experience points during a season where you rolled a zero. If you do botch, the storyguide may apply whatever botch results are deemed appropriate. If a botch demands a roll to avoid wizard's Twilight, add a simple die to the number of pawns of vis that were used to the strength of your aura to determine the strength of the supernatural power you must control.

Learning Arts from Vis

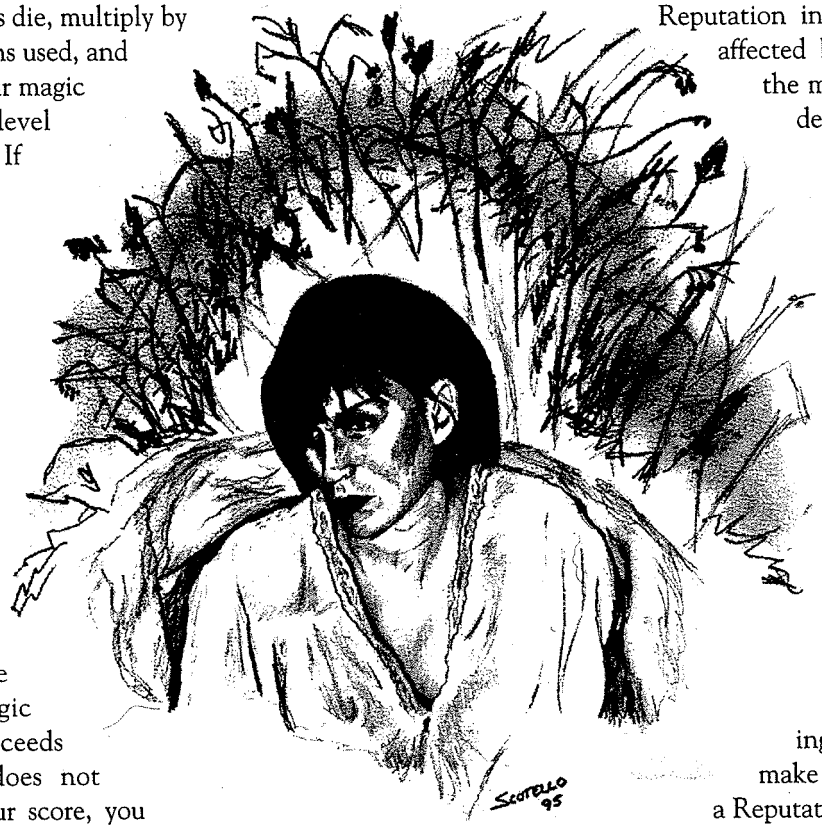
Magi may study Arts from raw vis. To do this, a magus must have some pawns of vis appropriate to the Art he wishes to study available. He may study from one, two, or three pawns, deciding on the number of pawns at the beginning of the season, before making the die roll. The player then rolls a stress die, multiplies it by the number of pawns studied, and then adds the covenant's aura to get a Study Total. The magus gains this many experience points in the Art, but can gain no more than three full levels. Excess points are lost.

For example, Quintus, with an Ignem score of 24 (and no experience points toward the next level), decides to study from Ignem vis. He chooses to study from three pawns, and his player rolls a one, followed by another one, followed by a nine, for a result of 36. He multiplies this by three (the number of pawns) to get 108. Adding his covenant's aura, 4, gives him a final total of 112. Advancing from a score of 24 to a score of 27 costs 25 + 26 + 27, or 78 experience points. The remaining 44 points are lost, as Quintus cannot gain more than three full levels in a season.

Learning Magic Theory from Vis

To increase your Magic Theory score, you can experiment with raw vis, whose properties give you insight into the nature of magic in general. When you study from vis, you must use either one, two, or three pawns. If you use one pawn, it may be of any variety. If you study from two pawns, one must correspond to a Technique, the other to a Form. You gain experience by observing the interactions of the two. If you study from three pawns, one must correspond to a Technique, the second must correspond to a Form, and the third can be of any type that is different from the first two.

Whenever you spend a season studying from vis, roll a stress die, multiply by the number of pawns used, and add the level of your magic Aura (usually the level of your covenant). If the result is at least triple your score in Magic Theory, you gain three experience points in Magic Theory. If it is at least double but not more than triple your score, you gain two experience points in Magic Theory. If it exceeds your score but does not exceed double your score, you gain one experience point. If your roll does not exceed your score you learn nothing from your experiments, and waste that season. Vis is always consumed by experimentation.



Experience in Magic Theory

Magi can gain experience in Magic Theory by designing things in accordance with Bonisagus's theories. For every season that a magus spends inventing a spell, investing an enchanted item, or making potions he also gains one experience point in Magic Theory, unless he was working from one of his own lab texts.

Reputations

Reputations are concrete measurements of what a character is known for. Each Reputation is defined by a descriptor, like Insane or Brave, and a number, which can range from 1 to 10. The practical maximum for a reputation is about 5. Each Reputation should also specify the group of people that it affects. A given Reputation is usually noted like this: "Thief 3, among residents of Paris."

The number associated with the Reputation can be used as a modifier to die rolls when a character with a Reputation interacts with people who are affected by the Reputation. Whether the modifier is positive or negative depends both on what the reputation is for and who exactly is being affected. For example, the character with the reputation above would receive a –3 on rolls to convince the city guard that he was loitering "with no particular intent." It would apply as a bonus to convince underworld figures to cut the character in on a deal. Of course, not everyone you deal with will care about your Reputation. When negotiating a deal with a carpenter, it will make little difference that you have a Reputation as an adulterer.

Sometimes people are not aware of a Reputation that applies to them. For example, not every resident of Paris knows that the character from the example is a thief. When there is ambiguity about whether the character is known, make a simple roll and add the level of the Reputation. If the result is 6 or greater, the Reputation applies. Furthermore, in order for a Reputation to be taken into account, the people whom the character is interacting with must recognize the character for who he is.

Reputations are increased and decreased at the decision of the storyguide. For a Reputation to increase the character must perform some action that confirms and expands the depth of the Reputation, and news of that action must

Chapter VIII
Saga

An **Ars Magica** saga tells the story of a covenant, portraying its passage through one or more of the seasons of its existence. This chapter is designed to help you create and maintain a saga. Organizing a saga may initially seem an enormous task—and it does involve considerable work and imagination. But given time, experience, and some effort, you should be able to create a saga filled with exciting locales, dastardly villains, and awesome magic.

Creating a Saga

Sagas in **Ars Magica** are different from campaigns in other roleplaying games because in **Ars Magica**, different members of the playing group are encouraged to trade off in taking on the duties of storyguide. One player might be in charge of a specific area of saga development, with others taking on other roles. One might run a series of adventures based on one theme, while another might oversee seasonal development of the characters in the covenant. Of course, nothing prohibits the more traditional approach where one storyguide does all of the work by himself. Before anything else is considered, your troupe should decide who will be doing the work of saga creation, and which players will take part in its administration. See "The Troupe" on page 174 for more information.

Saga and Drama

The word "saga" calls many images to mind. Chief among these elements is drama, for if nothing else, roleplaying is dramatic. In a saga worthy of the name, something vitally important is at stake. It could be something as grandiose as the pursuit of absolute knowledge or as focused as the preservation of a mysterious, enchanted forest. The importance of what is at stake is purely subjective, but the effect of its accomplishment, salvation, or loss must be enough to permanently mark the world in some way.

When you first consider the framework that your saga will rest upon, think in dramatic terms. What sort of narrative will your saga tell? What will make its stories interesting, heroic, and exciting? Where will it all end up? Answers to these questions of great scope will guide you as you create the details of your saga. They will help ensure that it does not bog down, or deviate into realms that are dull or irrelevant. Such questions lay the foundation of drama.

Before proceeding to do the work involved with creating your saga, you should have a good vision of the big picture.

The Work of Creation

There are two different approaches you can take to the actual creation of your saga. The first is to lay all of the framework in advance, figuring out where the saga will go before your players create characters. This method has the advantage that you can create a story that is as tightly woven as you like. The players must then fit themselves into your creation. The second approach is to begin creation as your players begin to generate their characters and covenant. This allows them a great degree of input, but makes your job more difficult. You must incorporate all their different and often conflicting motives and ideas into a coherent whole.

You have a number of decisions to make as you design your saga. Keeping the following elements in mind can help you create an epic worthy of your talents.

Name

Sometime before the saga begins you need to give it a name that sets the tone for everything else that follows. The saga's name should suggest its theme and potential, without giving away any of its secrets. Many are simply named after their covenants, such as the Mistridge Saga.

Setting

In order to create an engaging saga, you need a world that the players can believe in. One of your first decisions should be to choose some specific locale. If you are going to play in Mythic Europe, northern Iberia or southern France are good choices. There is ongoing conflict between the Christians and the Moors, troubadours are inventing the modern ideals of love, heresy is widespread, and the forbidding Pyrenees provide refuge for those beasts and wizards who want to distance themselves from civilization. Other areas of Mythic Europe are equally at your disposal, of course. Just remember that the covenant's locale will do much to define what sorts of stories you will be able to tell.

After your have chosen this initial setting, you should do some research. Textbooks, histories, scholarly journals and **Ars Magica** supplements like *Mythic Europe* will help you in this endeavor. Although you are not writing a dissertation, it will greatly enhance your credibility if you base your saga on fact.

After the initial adventures, continue to define your world. With each story, add details of geography, custom, and language. Evoke the world in every saga event, making it so alive that the players think of it as real. Your world is your own, and it acquires a unique identity as you play. Make of it what you will.

Official **Ars Magica Fourth Edition** material found in sourcebooks and supplements is set in the year AD 1220. You can, of course, feel free to set your stories at other times. You might want to begin your saga earlier, giving the characters and their covenant some time to develop, peaking at the "official" date.

Motif

A motif is a recurring subject, theme, or idea that unites all the aspects of the saga in some subtle way. You may wish to invent some recurring feature that provides continuity and meaning. The answers to questions like "What is the dominating features of the saga?", "What issues is the covenant concerned with?", and "What issues galvanize and motivate each story?" will clarify your motif.

A motif can be anything from an ongoing rivalry with some foe to a solemn dedication to some ideal. It might be more ephemeral, such as the gradual decline of the Order of Hermes. Whatever the motif, make it appropriate and weave it into all your stories. The troupe should never forget the saga's focus.

Passage of Time

Some sagas span generations, while others are as short as a few years. With time's passage, people and places change. Great events occur that forever mark the world. You need to decide what scope your saga will have, as this can affect the types of characters your players will want to create.

Antagonists

No saga is complete without the presence of figures who threaten the characters. Were it not for the "black hat" there would be no conflict, and thus no interest. Without the shadow of evil, good would not gleam so brightly; one cannot exist without the other. Nor are antagonists necessarily unpopular. It's not difficult to recall at least one villain who is as entertaining as his counterpart. Adversaries should be works of art. Create villains your players love to hate.

Persistence should always be one of the villain's major attributes. Major antagonists will stay with your throughout your saga, so they should not wither up and blow away. Furthermore, there should always be some flaw in each major antagonist—some chink in an otherwise impenetrable defense. Finally, each major villain should have some sort of goal. The bad guys don't just wander aimlessly looking for bad things to do. They have a master plan, and a set of steps to get them there.

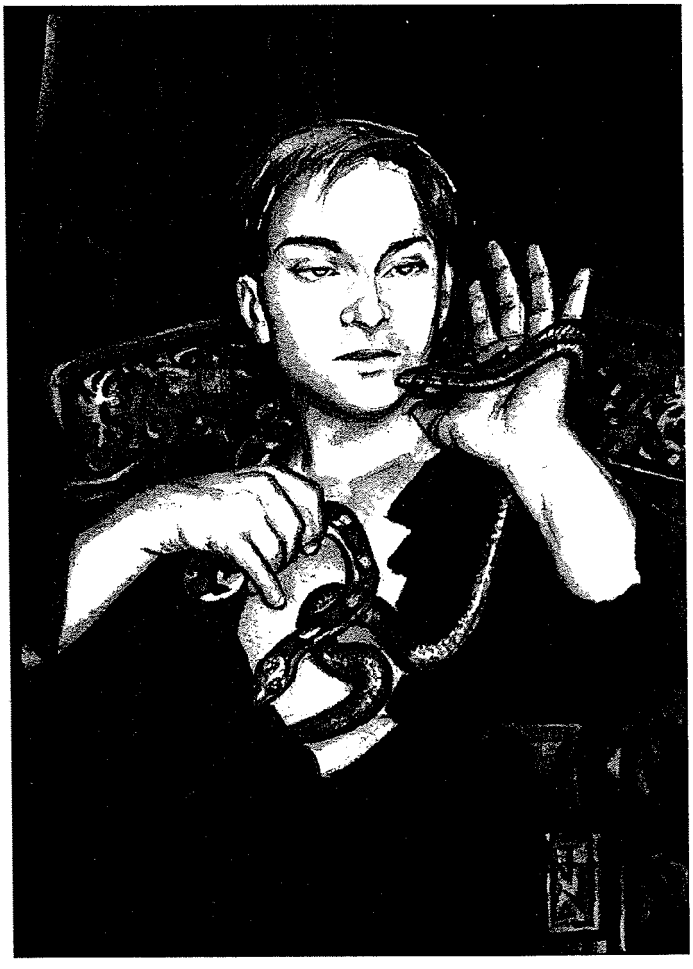
As the hero and villain repeatedly encounter each other their respective flaws become more and more well known to one another. An adversary who becomes this familiar may be dubbed an "archvillain." The archvillain seems to have nine lives, surviving by a hair and always returning to inflict harm upon the characters. And why not? Don't the characters make desperate escapes and miraculous rescues? The archvillain is a character who deserves to develop over the saga, earning experience points and improving just as the characters do.

Supporting Cast

Creating the people who inhabit your world is one of the most enjoyable jobs you have as storyguide. Your characters should be just as alive as the players' characters—to have them fall short of this criterion cheats everyone of a good story.

By no means should you create a separate character sheet for everyone in Mythic Europe. Presumably you have a job and other interests. In general, you should detail individuals that the players' characters interact with on a regular basis. At the very least, you should keep notes on the behavior of important figures, their relevant Personality Traits, and their previous interactions with the characters. Minor characters like covenfolk and minor grogs can have generic statistics. These can become building blocks for personalities if you choose to develop them later.

People who are intrinsic to your saga should be as detailed as the players' characters. These figures include patrons, mentors, and allied magi. Not only does fully developing an important character give you a better idea of his role, it eliminates inconsistencies in portrayal. Players often remember things about your characters that you only mention in passing; you may forget such details, only to be called on later to account for them. By developing these characters, you retain a record of their natures, and can even drop hints that you can act on more fully when you wish.



The Saga in Play

Actual play is the end that the creation of your saga serves. There are many decisions to be made as the saga progresses. What follows are many points that will help you and your fellows adjudicate the saga as it progresses.

The Characters

The first order of saga business is to bring the players' characters together. Examine how each knows the others. There are all sorts of options, from childhood friends, to relatives, to rivals. Likewise, they might simply share a common goal (that ties into the goals of the saga, of course), or find themselves thrown together through some twist of fate.

No matter how it happens, though, there should be a very strong bond between members of the group. Why do they trust one another with their lives? Covenant membership on its own is a valid reason for teamwork, but you should encourage more compelling character interrelations. Characters who are indifferent to the survival of their fellows will not work together to tell great stories, and will most likely bicker and stymie the progress of the saga.

The character creation process should be where bonds are first proposed, and the saga's first session should begin to cement those bonds, as the players start to get used to their new roles. New friendships can also develop over the course of the saga.

The March of Time

Story Timing

How much time passes in between stories? This is no idle question. Every season that passes is another period of study, practice, and advancement, and every year brings the characters closer to death. Therefore, you need to regulate the amount of time that slips by. If stories occur too close together, magi do not progress far in their Arts and spells, and age may never affect those who begin the saga when

young. On the other hand, too wide a separation produces magi who progress too quickly, while companions and grogs rapidly age and deteriorate.

One solution is to set a standard, such as one story per year. Or you could also use a simple die roll to determine the number of seasons that pass between stories. A more complex approach would be to string together several connected adventures one after another, followed by a lull of several seasons or even years. If you have no standard, each storyguide can decide on how much time passes before the next story is played.

Stories should punctuate characters' lives, but also allow them to grow. Remember that few people make their living by adventuring. Adventures are the exceptional activities that happen only once in a long while. Characters must support themselves by other means between stories.

Beginnings and Endings

The time immediately before and immediately after a story is important for keeping track of character and covenant progress. A few items should take place before and after each story.

Before

- Determine what characters have been doing since the last story. Figure out how much experience they have earned, and what new Abilities they have gained.
- Determine the effects of aging on older characters, if one or more winters have passed since the last story.
- Fill the players in on events that have taken place in the world around their covenant since the last story, especially events that have affected them in major ways.
- Roleplay a council meeting of magi to establish their reactions to events that have occurred between stories, and to set the scene for the story about to begin.

After

- Assign experience points earned during the story, and make appropriate adjustments to Personality Traits and Reputations.
- Account for what's happened during the story—characters divide treasure, recover from wounds, and improve the covenant library. Determine what major non-player characters have done or might do in response to the characters' actions.
- Make plans for the covenant's future, based on events of the story. You may want to roleplay another council meeting, where the magi discuss their options and intents.

Outside Events

Although the players' characters are without a doubt the centerpiece of your saga, remember that the rest of the world exists largely independent of their influence. There are many other people outside the covenant, and some of them have a tremendous impact on the ongoing saga. Most of them have their own plans that have little to do with the activities of the characters. Time influences people and places everywhere, even when the characters do not witness it. If you set major events into motion "offstage," however, make sure that you consult with any other troupe storyguides who are involved in running stories. This will help you avoid inconsistencies.

NPC Roles

While the player characters can have a lot of fun interacting with one another, equal or perhaps greater excitement can be had in dealing with non-player characters. Dealing with them does not mean killing them—simply talking with interesting people, or engaging in politics and intrigue, can prove very rewarding.

Creating Roles

Of course, to play good characters, you'll have to create good characters. One of the best ways, and one of the easiest, is to observe the characters of others and emulate them. Short stories, books, magazine articles, television shows, movies, and even the evening news are full to the brim with personalities. You probably won't want to borrow them wholesale, but you'll be surprised at how much you can get away with simply by changing a name.

Of course, the rules for **Ars Magica** also suggest a wealth of interesting characters. From the house templates for magi to the various virtues and flaws, there are characters that beg to be created and portrayed. Your players can only do so many. You can step in and fill the gaps.

You can tell how well you're portraying your characters with the unknowing assistance of your players. When they talk amongst themselves, in or out of character, the good storyteller's players refer to his different characters as separate entities. If you reach a point where your characters are completely dissociated from your identity, you can perform

the vilest of deeds through evil characters, and the players will never blame you for their ill fortune.

Rewards

Whether the object of a quest or the spoils of a dangerous encounter, rewards are visible proof of the characters' success. Some things, such as books and spells, are valuable only to magi, while others, such as jewelry or magical devices, can compensate companions and grogs for putting their lives on the line. Finding the right balance for your saga is important to your players' satisfaction. Give the characters enough to keep the saga moving, but exercise moderation so that they will keep wanting more.

Raw Vis

Raw vis is universally valuable. Magi apply it to a variety of uses and other characters can trade it or have their possessions imbued with it. Raw vis is often found within the bodies of supernatural beings, and sometimes can be harvested from magical plants or other renewable sources. When awarding vis, decide upon the physical characteristics of the source, the Art to which it is attuned, and the number of vis points in it.

Since the availability of raw vis largely determines how rapidly magi grow in power, a saga with too little or too much may have severe problems. The covenant should start with enough raw vis to satisfy basic needs: an average of three to five points per magus per story is about right, depending on how often adventures take place in the progression of years. You can increase or decrease this as you see fit, but remember that too much vis can destroy a saga by making magi ultra-powerful.

Treasure

Covenants and characters need money in order to survive and fund projects. Mundane treasure can be one source. Since acquiring money is often of secondary importance to magi, though, it is advisable to concentrate on a treasure's beauty: hoards of gleaming gold; jewelry boxes inlaid with gems; scintillating necklaces; thick bracelets of precious metals; and perhaps even a royal crown. Impress the characters so that they will covet their find instead of rushing to the nearest jeweler for quick cash.

Tomes

Magical and scholarly tomes can help a literate character learn Knowledges, spells, Arts, and the techniques for creating magical items. Tomes are therefore extremely valuable, and prized by magi over nearly anything else. Books are very rare; play up their mystery and romance. Make them something to be desired, an item of far greater significance to a magus than the mightiest enchanted sword.

See pages 188-190 for more information on the types of books that exist and how they will aid the magi of your covenant in their learning.

Magical Artifacts

During their expeditions, magi often find mystical devices. Some are constructed by fellow magi, others created by dwarfs, gnomes, elves, demons, faeries or other mystical beings. In legends, magical items are things of great beauty—awe-inspiring to say the least. They are powerful objects, not crackerjack gadgets. Peppering your saga with miscellaneous items cheapens the grandeur of these awesome creations. One way to avoid this is to award predominantly one-use items like potions and powders. Another is to strictly limit the number of truly powerful artifacts. Make the characters work hard to earn such things.

A good deal of entertainment can be had from a character's attempts to learn how an artifact works. Some have obvious powers, such as a cape that makes the wearer invisible. Others are more obscure, and discovering their abilities requires intense research in the laboratory. An effective combination involves some that are obvious and others that are hidden. Investing humble-looking items with fantastic power can be the basis for exciting stories. After all, the Holy Grail itself was not that magnificent in appearance. See page 90 for information about investigating enchantments on items.

The inset describes some example artifacts, ranging from the fairly simple to the awesomely powerful. You can use these as models for magic items in your saga. Each item description is followed by a number in parentheses, which indicates the target number for investigating its properties in the laboratory.

The Big Finish

Eventually, the saga will come to an end. With any luck, it is one that you planned for and one where the covenant members achieve their goals.

Exempli Gratia: Magic Items

Ring of Lifekeeping

Upon donning this ring the wearer automatically loses four Body levels. If the character is already wounded, donning the ring can kill. The only way to recover is through bed rest (see the Wound Recovery Chart, page 178, to determine recovery time). If the ring is removed during this recovery time, it causes no more damage. It causes no harm if put on again, but does not bestow its powers upon the wearer. If the wearer keeps the ring on throughout the recovery period, the ring's powers are revealed when he is next endangered. The ring absorbs the first Body level of damage that the wearer would normally suffer on any one day. The wearer may "lay hands" on another and heal up to one Body level, although this is counted against the daily limit the ring can heal the wearer.

This ring was taken from the finger of the martyred Saint Lemar of Bologna. The ring possesses the saint's divine power and continues to spread his healing ways. The ring's divine origins explain why those of Infernal background, or even those with the flaw Tainted With Evil, cannot touch the ring without automatically suffering 2 Body levels of damage. The ring's powers do not function for such folk. Furthermore, the item's powers are beyond the investigative detection of magi. (n/a)

Salve of the Stone's Strength

When rubbed over one's naked body (a character may wear clothes once it is on), this salve grants strength and resistance to damage. Add +3 to the effective Strength and +6 to the Soak of the wearer, until the next full moon. One drawback is that the wearer sinks like a stone in water. The dwarves who made the salve don't know this, but the characters may learn later by accident. After the salve wears off, the user is insatiably hungry and drops three Fatigue levels. This salve was created by some dwarves in the Alps for occasional trade with magi and other mortals. (20)

Shield of the Red Lion

This wooden shield has a red lion's face painted on it and was crafted by faeries. The lion is alive, but only interacts with those who impress it. If a character behaves bravely while using the shield, the lion speaks to the character later, during a more quiet time, preferably when others are not around. It says, in words only the chosen character can hear, "Greetings, valiant warrior. I am Andriste, and I am your loyal companion. Call on me and I will put forth a roar to put fear in the hearts of others. Call on me and I will watch over you while you sleep. Call on me one time, and one time only, and I will step out of this shield, and we will fight your enemies side by side. I am Andriste. Call on me in your need." From that point on the character (only) can see the lion's eyes move, but Andriste does not talk any more. No one else can befriend the lion until it rejects the current bearer of the shield.

The bearer of the shield gets +3 on all Brave Personality Trait rolls after having spoken with the lion. Once per day he can call on Andriste to roar, and all who hear it who are not on the chosen warrior's side must make a Brave roll of 6+ or become afraid. At night the character can ask Andriste to keep watch. It roars if it detects a danger to its owner (it has an Awareness score of 10). This roar is separate from the roar that causes fear. The owner may also call Andriste out of the shield, in which case the lion fights to the death alongside the shield's bearer. When killed or the enemy defeated, the lion bids its companion farewell and departs forever, leaving the character with only a blank shield with which to remember his ally. The lion never returns to the shield, no matter who holds it.

ANDRISTE

Characteristics: Int 0, Per +2, Pre +3, Com 0, Str +6, Stm +5, Dex +2, Qik +4

Magic Might: 22

Size: +1

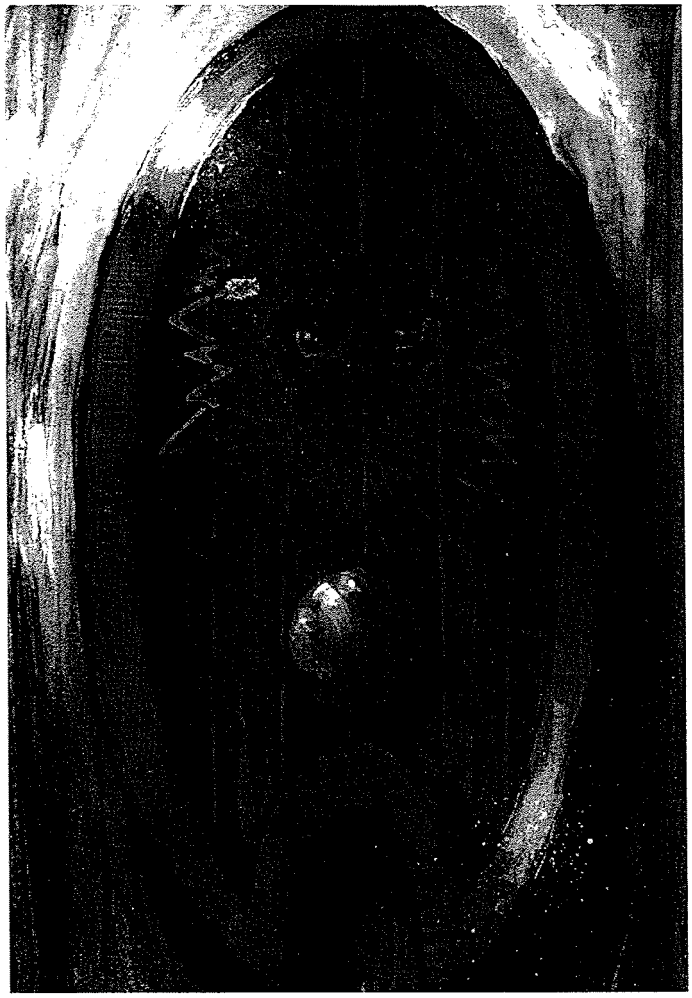
Weapon/Attack	Init	Atk	Dfn	Dam
Bite/Claw	+7	+9	+5	+18

Soak: +15

Body levels: OK, 0/0, –1, –3, –5, Incapacitated

If the owner of the shield ever acts cowardly while using the shield, the eyes no longer appear to move, the lion never again responds to the character, and the +3 Brave bonus is lost. At this point another bearer of the shield can befriend Andriste.

A magus who rolls 25+ while investigating the shield in the lab makes contact with Andriste, who explains something of himself, but not necessarily all. More than anything, he's upset by having been disturbed by someone who is not a warrior. (25)



Be dramatic about the end of a saga. It will likely be the last time the players have a chance to play their characters, so they should feel a satisfying sense of closure. Keep in mind the atmosphere and motif of the saga. If there was a rainstorm at the beginning, describe a lifting storm in the final scene. It reflects the saga's passing and suggests a change from the start, indicating that the characters' lives have had some effect on the world. Even though some may have died in the course of the saga, they're not forgotten.

What separates great sagas from mediocre ones is careful balance. The best dramas make us laugh as well as cry. Your saga does not have to end with the death of all its characters, nor with everyone living happily ever after. Maybe the characters must sacrifice the life of a loved one to save a kingdom, making for a bittersweet conclusion. Think about the endings of your favorite books, movies, and even other campaigns. If you think about why you liked them, you will probably find some clues about how you might present an excellent finale.

Once a saga is complete, take the time to thank everyone for their participation. The fantastic stories you've told have been a group effort. You, as storyguide, painted the scenery, but the heroic deeds of the player characters supplied the rich detail that filled in the foreground.

Story Ideas

Much of your time between game sessions is probably spent in contemplation of new story ideas. Inspiration can come from many sources, books and movies being quite predominant, but it's important to go beyond them. If you get most of your ideas from a particular film, what happens if everyone in your troupe has seen it as well? Instead, try to make your stories an amalgamation of good ideas, surprising those who think they know where the plot is headed.

What follows are some traditional types of **Ars Magica** stories. Although these story ideas are not unique by any means, you can tailor them to the needs of your troupe, using them as springboards for your own original stories.

Exploration

The exploration of new areas, from enchanted glades to fetid catacombs, offers a great deal of excitement. Exploration gives the members of the troupe an opportunity to broaden their horizons and perhaps boost their reputations. It is a time to introduce new characters to your saga, for new lands mean new acquaintances. You can also use such adventures to expose characters to new customs and fresh ideas.

Rumors and stories usually get characters interested in the journeys they must undergo. Clues planted in musty texts can motivate magi to get out and explore the unknown. They might encounter people that they know little about, or might stumble upon ancient legends just now coming true. The rewards from such adventure can range from physical riches to a wealth of knowledge.

Tribunal

Magi, usually no more than three, must travel to a tribunal from time to time to represent their covenant in matters of interest to the entire Order. Tribunal stories are perfect for a large group. You might even invite people to participate who don't normally play, to make the story even more complicated, and to initiate new players to the game.

Everyone should play a magus: those who do not have the role of characters from the players' covenant can represent another. Thus, all players take part and may talk, conspire, befriend, or double-cross to their hearts' content. Make room for people to walk around and talk privately. Emphasize roleplaying and diplomacy over dice rolling and combat. Be sure to present some conflict, though, so characters have something to struggle over.

Vis Hunt

Worth far more than simple gold, raw vis is the commodity magi value most highly. Rumors of vis sightings motivate magi to travel to the far reaches of Mythic Europe in order to obtain even scant quantities of the precious substance.

There are endless variations on the standard vis hunt. Magi must determine whether the vis they seek belongs to another covenant, and if so, whether they will risk political problems by taking it anyway. They must sometimes determine how they can get at vis that is well hidden or well protected. And once vis is acquired, the magi of the covenant must determine how it is to be used.

The search for raw vis gets the magi outside the covenant, where they must deal with not only mundane folk, but also mundane problems. You can use the lure of vis to embroil magi in other matters of your own devising, perhaps more dangerous than they originally intended.

Mystery

The mystery is a timeless story inspiration. Unlike conventional mysteries, Hermetic whodunits can involve those skilled in the art of magic—a class of person quite difficult to apprehend. Magic used by the culprit can make physical evidence virtually impossible to find. Furthermore, supernatural barriers are bound to hamper characters' progress. These become all the more daunting as they uncover more and more of the truth. If the perpetrator takes refuge in a church, the characters' magical powers will be largely thwarted, and they will have to look to other means.

As in more traditional mysteries, you can create plot twists galore. Remember, when all evidence points to a single person, he is probably innocent. Finally, mysteries can be most disturbing and difficult when the perpetrator is someone the characters trust—like a covenant member or fellow magus.

Trouble on the Home Front

Sometimes the story comes to the covenant. Making characters move through their own home, trying to solve a problem or capture an intruder, gives them a better sense of the place where they live. It also keeps them from sleeping so easily in their beds at night.

Trouble at home can range to problems with covenant staff to disagreements with local nobility. It might involve clergy as well, bringing the Dominion and all the problems it represents into the picture. Use your imagination—members of the Order of Hermes have quite a few potential enemies.

Faerie Realms

A story involving a faerie realm lets your imagination run wild and makes every scene memorable. Faeries, after all, have little understanding of the "silly" traditions that humans live by. Even where they do understand, they couldn't care less.

Normal rules of reality do not apply while in the faerie realm. Characters may find they can fly when they think happy thoughts, even floating when they giggle. Things might assume a literal aspect: blueberries might make one sad, and spear grass pierce one's feet. Try to keep both characters and players off balance when dealing with faerie lands. No one truly understands these creatures, because they almost never make sense to humans.

Keep in mind that faerie realms are not always cheery and bright. Most of the time a faerie land mimics its surroundings so as not to be recognized. If war and pestilence surround a faerie area, its inhabitants are not likely to welcome visitors.

The City Streets

The city is the heart of mundane society and a wide variety of stories can be told within the confines of its walls. Despite their amazing intellect, many magi are ignorant of the ways of normal folk. This is where companions and grogs can shine, taking the lead role in the story.

City adventures usually feature the people who live there in prominent roles. City adventures can be combined with other types of adventures, perhaps with surprising results. What magi would expect to find vis in such a place, for example?

Because the Dominion is ever-present in any good-sized town, magical actions are severely curtailed. That might be a good thing, though, as people tend to unite against strangers who toss fire between their hands. Indeed, the city often proves one of the clergy's greatest weapons against magi of the Order, since in cities, in front of countless witnesses, the Church can condemn wizards and gain the greatest possible support.

Advanced Storytelling Techniques

Once you've mastered the basics of being a storyguide, you can experiment with techniques and special effects that can add greater depth to a game. Used improperly, though, the ideas presented below can weaken a story, so you should have some experience as a storyguide before attempting them. Some are difficult even for an experienced actor, and must be carefully planned and executed in order to work effectively. If you can pull these stunts off, however, you will create scenes your players will never forget.

Flashbacks

Flashbacks occur in movies and television all the time. In a roleplaying game, you can flash back to a scene or scenes in a character's history. You might want to do this to provide clues, to give the players some insight, or to put a different spin on current events.

Flashback scenes and even stories can be played either separately from other stories, of can be intertwined. You can either run short flashbacks, interacting with one character as the other players look on, or you can play flashbacks that the entire covenant is involved with. You can even assign the players roles that they do not normally play, but are important to the back story. You can even specifically design the flashback story to be played as a sort of interlude between the acts of the main story. The two stories can be separated by time or space, but must be somehow connected in theme, mood, or subject, complementing and reflecting each other.

You can also experiment with flashing forward, making your players wonder whether the future is set in stone, or whether what they are seeing is the future at all.

Parallel Story

A parallel story is much like a flashback in that it is played out alongside the main story. A parallel story, however, takes place at the same time as the first. At some point the two stories will likely intersect and the characters from each will meet, so you probably don't want to conclude the parallel story until you're near the end of the primary one. It's essential that you time things carefully—and watch out, because your players are unlikely to cooperate.

Symbolism

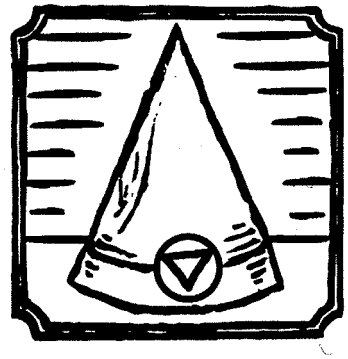
Having something in a story represent something else is an ancient literary technique that can add a great deal of depth and intensity. By judiciously referring to and emphasizing the symbols inherent in a story, you can add power to your themes and make a point or two along the way. **Ars Magica** holds many symbols, though there is no correct interpretation for any of them.

Moods

The moods you try to evoke will dramatically influence how your players react to your stories. Creating emotional ambiance can be taxing, but usually pays off in the end. You should decide beforehand what emotion you hope to evoke in a given scene or story. Possibilities might include horror, wonder, pity, or romance.

To create a given mood, realize that the players will be looking to you, as storyguide, for cues about how they should be acting. If you're acting silly when the scene should be horrific, don't expect your players to behave appropriately. Pursue the chosen mood with intensity; accept no other response. Everything you say and do must reflect the mood you are trying to establish. If you want to evoke drama, discourage your players from joking around.

Appropriate background music, lighting, special effects, and props can all help when you are trying to create a mood. Be creative.



The Symbol of House Mercere

Chapter IX
Covenants

A covenant, most basically, is a place where a group of magi live together. It might be in a manor, a castle, a ship, or a hole in the ground. Covenants provide for the needs of magi in several ways. First of all, they provide security. Mythic Europe is a dangerous place for all, and magi in particular need safety to perform their arcane studies. Covenants also provide for the mundane needs of magi: food, clothing, work space, and the like. Most magi would prefer not to have to devote their time to such concerns. Finally, covenants provide magi with a community of peers. When in a covenant, a magus is surrounded by others who think about things in the same way that he does.

Covenants are also the most meaningful way the members of different houses work together and learn from one another. Although some covenants are composed only of members from one house, at least two thirds are composed of magi of different traditions. In fact, loyalty to one's covenant is often the strongest loyalty a magus feels, even more than loyalty to his house. Of course such feelings vary from magus to magus, but the prevalence of such an attitude is an indicator of the importance of covenants to the Order of Hermes.

Of course, covenants are important from a troupe standpoint as well. A covenant provides a reason for the characters to work together, and gives them common goals. It provides for unity in a saga, and shapes its direction.

Covenant Creation

The most common way to play **Ars Magica** is for the troupe to create a covenant to serve as a home base for all of the magi played by members of the troupe. Although other possibilities are certainly conceivable, this method is a very satisfying way to play the game. All the players have a say in the characteristics of the covenant, almost as if the covenant were a character controlled by the troupe in common.

This chapter is much like the Character Creation chapter. It defines the characteristics covenants can have, and provides game mechanisms that will allow you to create a covenant balanced with both good features and drawbacks.

As there are four seasons in a year, there are four seasons in the life of a covenant. A covenant begins in Spring, a time of rapid growth but instability, and then moves on to Summer, during which it comes into its prime of vitality and ambition. Autumn marks the high point of the covenant's influence, as the magi harvest from what has already been grown, but the decline into Winter is certain, when the covenant is barely able to cling to the shadow of life. While each covenant takes its own course through time, whatever path it charts, it always witnesses the inevitable unfolding of the seasons.

— Dionasius of House Bonisagus

Seasons

Covenants, like characters, have definite lifespans. Each stage of a covenant's life has different characteristics and identifying challenges. These stages, typical to all covenants, are often referred to as the seasons of covenants. Starting at spring and moving in turn through summer, autumn, and finally winter, covenants move from birth to death just like people.

Spring

Spring covenants are newly created, and have many disadvantages. They usually lack political influence. Other covenants of the tribunal may have a stake in the status quo, and do their best to thwart the actions of newer members. Spring covenants are also likely to have fewer tangible resources, be they things like money, food, and buildings or more arcane requirements like an acceptable library and sources of raw vis. Furthermore, the magi who form such covenants are often younger than other members of the Order, with a corresponding dearth of magical might and experience.

Summer

As spring covenants gain influence, allies, and resources, they become summer covenants (unless, of course, they fall prey to enemies or simply cannot survive due to a lack of resources—not all covenants make it as far as summer!). They are less harassed by other covenants, because their power is great enough to deal with such threats. Given the respite, their magi make greater magical discoveries and increase their power. This is a time that the greatest covenants begin to see the covenant as a possible threat. These other covenants usually begin to move against the summer covenant, but use subtle measures, and rarely devote their full resources to such machinations.

Autumn

Covenants who have entered Autumn become increasingly hierarchical. The aging magi attempt to control the new ones that arrive, maintaining their place. This tendency often spills over into a desire to control other parts of the Order outside the covenants. Although they are often successful in their bids for power because of the might that they accumulated in summer, the magi spend so much time on politics that they neglect their research and study. If they are not careful, internal stagnation and corruption will lead to winter.

Winter

As the magi become greatly aged, winter covenants tend to turn in on themselves, jealously guarding their accumulated knowledge from those who might seek to destroy or to steal it. Although they sometimes appear ineffectual, these covenants are quite dangerous should their ire be raised—they still have considerable resources when they resolve to use them. Eventually, most winter covenants die out, leaving little behind. Occasionally, a winter covenant will shake out of its slumber, moving back into Spring. Other times, a new group of magi will take up where old one left off, creating a new covenant with the last resources of the old.

Covenant Characteristics

Covenants are quantified by eight characteristics that describe different aspects of the covenant. Characteristics, in turn, are each described by three sub-characteristics, called traits, that define the separate areas governed by each characteristic. While characteristic scores provide a broad look at a large area of a covenant's character, traits are the actual scores that describe specific aspects of a covenant. Characteristics and traits have values that are assigned based on the positive or negative aspect of the area that the trait describes.

For example, one of the covenant characteristics is called Buildings. It describes (predictably) the physical buildings that make up the covenant. The three traits that make up the characteristic Buildings are Size, Quality, and Repair. Each of the four statistics has a value, which can be positive or negative. The values of traits add up to determine the value of a characteristic.

Continuing the example, imagine that the covenant has a large number of decent buildings that are in bad repair.

Characteristic Score	Sum of Traits
+5	15
+4	10
+3	6
+2	3
+1	1
0	0
–1	–1
–2	–3
–3	–6
–4	–10
–5	–15

Note that characteristics are not bounded at +/–5. Continue the progression as far as needed.

The Size trait might be +4, the Quality +1, and the Repair –2. The sum of these traits is 3. This sum is used to determine the score of the Buildings characteristic (but is not itself the score). This score is purchased using a pyramidal scale the same way that characters' Ability and Art scores are. Looking at the chart provided, a sum of 3 equates to a score of +2. Note that the sum of traits does not always add up the exact number needed to purchase a given characteristic value. Such values should be rounded towards zero when the characteristic value is determined. Thus, if 7 points worth of traits were totaled to determine a characteristic, that characteristic's value would be +3.

This pyramidal purchase scale is used at several other points in covenant creation. When it is mentioned, you can use the chart above to determine the costs of various traits.

Season	Plus	Minus
Spring	+20	–50
Summer	+40	–30
Autumn	+80	–20
Winter	+40	–50

Beginning Steps

The first thing you will have to decide is what season your covenant is in when you create it. Once this has been decided, refer to the table above for the number of positive and negative points that you must spend when purchasing the covenant's traits. These values are approximations—not every summer covenant will add up to the totals listed. But since the change between seasons takes place over time, this is as it should be. We recommend that you stick to the values listed when creating your troupe's covenant.

You should give some thought to the background of the covenant before you start spending points. You will create a much more realistic and cohesive place if you have some overarching ideas at this stage.

Example: David decides to work out the details of Voluntas, having written the story of one of its apprentices. He already has a fairly detailed concept, so he starts by selecting the season. Voluntas is a Summer covenant, and so has 40 positive and 30 negative points.

Covenant characteristics and traits may be purchased in two ways. You may purchase the characteristics first, on the pyramid scale, and then split the points in each characteristic between its traits. Alternatively, you may spend the points directly on traits and then total them to determine the values of the characteristics. The first method is recommended for NPC covenants, the second for the troupe's own covenant.

Covenant Characteristics

Site

Access

Access governs how easily your covenant can get things that it needs, whether food or more esoteric supplies. It does not deal with how easily other people can get at the covenant—that is covered by Seclusion, below. If your covenant has good access and also good seclusion you will

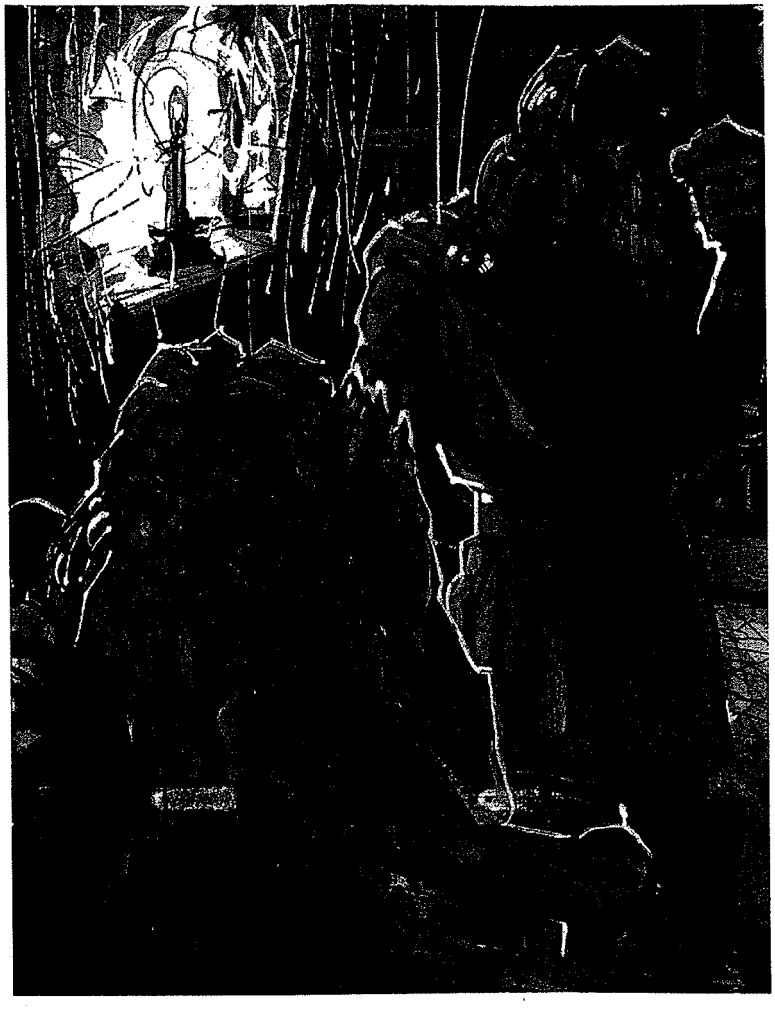
Cost	Quality of Supplies
–3	No supplies—the covenant must steal them.
–1	Low quality supplies that tend to dry up in bad years.
0	Supplies equal to those available to average peasants.
+1	Supplies equal to those available to prosperous peasants.
+3	Supplies similar to those available minor clergy.
+6	Supplies similar to those available to a wealthy merchant.
+15	Supplies similar to those available to a landed noble.

Distance (one way)	Average Percentage at that Distance
Within the covenant	20%
Within half a day's journey	40%
Within a day's journey	40%
Within two days' journey	0%
Within a week's journey	0%

need to come up with an interesting explanation.

There are two aspects to Access: how good your supplies are, and how easily you can get at them. An average covenant has access to supplies similar to those available to the average peasant, and draws them from a radius of one day's journey (about 20 miles). This trait is not concerned with the quantity of supplies. That is paid for as a part of Inhabitants, below.

The quality of supplies is bought by spending points, either positive or negative. The table on the previous page summarizes what a given number of points will purchase.



At the higher levels, the quality does not imply that all the covenfolk live like lords. It does mean that they have a wide variety of food and other goods. For example, there may be glass and silverware around, and they will eat meat as well as vegetables. Supplies will not fail above +1, even in years of drought and famine, unless they are deliberately interrupted.

The distances involved in procuring supplies are rated on a five step scale. An average covenant draws 20% of its supplies from within the covenant, 40% from within seven miles, and 40% from within a day's journey. Spending one positive point will move 20% of the supplies one step closer, while a negative point will move them one step further away. The closest 20% is assumed to include the covenant's water supply, the furthest such exotica as lab equipment.

Note that the actual location of the covenant need have little bearing on the distances. A covenant on a mountaintop could, with a regio, have excellent supplies available within the walls, while a covenant in a city might have to buy supplies in from a great distance (though that would require a good explanation). Normally a mountaintop location will push some supplies out to two days' distance, especially if you want quality. Locating in a city brings everything within half a day's travel, and thus cost 2 positive points.

Example: Voluntas's supplies are of average quality, which costs no points. However, it is in the middle of the North York Moors. David decides that the well is within the covenant, and so the normal 20% comes from inside. In addition, the village of Wilton can supply a substantial amount, and that is within seven miles, a half day's travel. The rest of the supplies, however, are much further away: at least a week's journey. David moves the 40% of his supplies usually found within day's journey away by two steps, generating a total of 4 negative points.

Seclusion

An average covenant has to deal with a curious traveler once a week. Each positive point doubles the time interval, each negative one halves it. This can be consistent with any level of access. An obvious castle on a mountain might

have poor access and good seclusion, while an invisible castle by a main road might have good scores in both.

Travelers will generally be looking for shelter, and will have legitimate reasons for their journeys, often trading or pilgrimage. If there is nothing obviously magical about the covenant, they will probably not cause trouble. A covenant with poor seclusion would therefore be well served by making an effort to appear normal. Seclusion also covers the difficulty that mundane authorities have in finding you if they want to make trouble.

Example: Voluntas's location comes in useful for seclusion. No one would have much reason for traveling the Moors, other than being lost or looking for the covenant. David decides that getting lost is relatively common in the Middle Ages, and so someone turns up every couple of months, or eight weeks. That costs 3 positive points.

Environment

An average environment provides no benefit or penalty. Better than average environments might have especially good air, while below average ones are unhealthy areas like swamps. Environment can be purchased by buying bonuses and penalties to aging rolls at double the pyramid cost of the bonus or penalty (so for example, buying a +3 bonus costs 12 points).

Environment is also the catch-all category for unusual features of the site, such as a magical spring with water that makes people drunk or magical flowers that bloom all winter. The storyguide should assign costs as he feels appropriate.

Example: The Moors are a bit boggy in places, but probably not enough to make the environment unhealthy. There were no magical features in the initial concept, so he leaves it at that, spending no points on Environment.

Voluntas thus has four negative and three positive points in site, for a total of one negative point, and a score of –1.

Buildings

Size

An average covenant has enough living space for 6 magi, 20 specialists, and 50 grogs. This is about the same size as a medium-sized monastery or a very large manor. Each negative point removes space for 2 magi, 20 specialists, or 50 grogs. Each positive point adds the same amount.

Covenants can also have impressive structures: great halls, council chambers, impressive libraries, and the like. Each impressive structure costs 1 point. An average covenant gets one for free, which may be removed by spending one negative point. If there is no impressive structure, there are still mundane rooms for necessary functions. Impressive structures may be part of the main structure, such as a great hall built into a manor, or separate, such a free-standing church or chapel. Many medieval buildings are constructed around a courtyard, with the various ranges (sides of the court) dedicated to specific functions, such as servants' quarters or storage.

Example: Voluntas was described as a large manor, so average size seems about right. There are only five magi resident, but David decides that there is space for another. He hesitates over the impressive structure, since Julia has not built her council chamber, but decides that the library qualifies. Thus, no points are spent here.

Quality

One positive point will make two points of space good quality, or one point excellent quality. (One point of space is that for 2 magi, 20 specialists, 50 grogs, or 1 impressive structure.) Quality includes artistic quality, good design for living (not just looking at), and durability of materials. Good quality might mean tiled roofs, glazed windows, and stone walls. Excellent quality might include carved buttresses, stained glass, internal bathrooms, or even plumbing and hypocaust heating.

One negative point will make two points of space poor quality, or one point dreadful quality. Poor quality might mean poorly designed roofs which catch water and rot the thatch, wattle and daub rather than wood and plaster for walls, or even poorly executed attempts at decoration. Dreadful quality means that the roof lets in rain no matter how well repaired it is, the wind can get through the walls, and the windows are unglazed and cannot even be shuttered.

Example: Although the quality of Voluntas is not covered in the initial concept, David decides that Julia will not have put up with shoddy work, so it is all at least average. Further, he feels that she would have pushed for some better areas, and decides that the library, Julia's quarters, and the quarters of one other magus are of good quality. That costs 1 positive point.

Repair

Repair determines how well kept up your buildings are. Good repair means that there are no major problems, and minor ones are fixed within a day or so. Excellent repair means that everything is as good as new (unless the basic quality is poor, in which case there will still be problems). Poor repair means that even quality roofs leak, that the plumbing does not work, or that the hypocaust belches smoke into the living areas. If a building in poor repair is also of poor quality, sections of walls are patched with sacking and propped up with beams of wood, and areas of floor are almost rotted through.

One positive point can put two points of size in good repair, or one in excellent. Negative points mean the things are falling down. Each negative point indicates that about 10 pounds of silver must be spent on repairs each year, or one point of Size will be lost. (Note that you lose 1 size point no matter how many negative you take here—it just costs more to avoid the loss).

Example: The members of Voluntas do not seem the sort to be obsessed with repair, and Julia is more likely to go on to new projects than look after old ones, so David decides to spend no points here, taking average repair.

Thus, overall one positive point has been spent on buildings, giving a score of +1.

Defenses

Site

The covenant's site affects its defensibility to a great extent. Positive points here buy easily defended sites like the top of a hill, an island in a river, or a peninsula. As a rough rule of thumb, consider there to be four ways of approaching a covenant. 1 point will make one approach a bit difficult (heavy brush, soft ground, or a gentle upward slope), 2 will make it difficult (a rock field, marsh, or moderate slope), 3 will make it very hard (a steep slope or river), and 4 will make it all but impossible (a cliff or chasm).

Negative points buy defensive weaknesses. Again, consider four directions. 1 point puts cover in one direction (a forest), 2 makes it overlook the covenant (a cliff), and 3 makes it dangerous (a waterfall which could be diverted into the covenant). A covenant on a mountain which can only be approached along one track would spend 15 points here: 4 points for three sides, and 3 points for the side with the track. A covenant at the base of a mountain, with a river running past it on one side, would pay 3 positive points for the side with the river, and 2 negative points for the overlooking mountain behind it.

Example: Voluntas is built on the moors, which are mostly flat heathland. David could justify spending one point on each direction of approach to represent difficult, soft, ground, but decides not to, at this stage.

Extent

The living quarters previously purchased include basic defenses—either stone walls and thick doors on every building, or a basic wall around them. One negative point will leave one point of space completely undefended. One positive point will make one point of space well defended (arrow slits and battlements, or an elaborate wall). Concentric walls are very expensive: they cost a number of points equal to the size within, plus the cost of any elaborate defensive structures built on them.

One positive point buys an elaborate defensive structure (like a gatehouse or watch tower). A basic covenant gets one for free, which may be bought off with a negative point. Elaborate defensive structures may be built into other defenses, like a gatehouse, or be separate, like a watchtower or gate blocking a river. A stone wall is a basic defense. If the wall has battlements and a parapet for the guards, then the defense is elaborate.

Example: Voluntas has a stone wall, but there is no description of the defenses of the rest of the covenant, other than mention of two towers. David decides that these both count as elaborate defensive structures and spends a positive point to account for the second one. He decides that the rest of the buildings have basic defenses, and so spends no more points.

Repair

Repair for defensive structures is the same as repair for buildings. Note that defenses in poor repair may be easy to breach, since the wall may be weakened, or the portcullises non-functional.

Example: Average repair seems most appropriate, and so David spends no points here.

Overall, then, Voluntas has Defenses +1.

Stores

Vis stocks

An average covenant has 100 pawns of vis in stock. Every positive point increases this by 50. Every negative point decreases it by 50. Negative amounts of vis indicate a vis debt. In general, the covenant has 25 years to pay this off—the troupe should work out the details. Vis stocks are separate from vis supplies, and may be of any Art or combination of Arts.

Example: David decides that he needs to get rid of some negative points, and this is as good a place as any to do it. He decides that Voluntas has no vis on hand, for two negative points.

Supplies

An average covenant has no mundane supplies stored up (like cash or other unused things) beyond the annual stock of food. 1 point buys 500 pounds of silver worth, while 1 negative point buys a similar amount of debt. This is separate from income.

500 pounds of silver is a lot of money, equivalent to about 600 cubic meters of wheat. That's enough to feed a peasant family for 200 years, or about 5000 sheep, or 1500 oxen. Alternatively, it would buy about 500 average books, 20 normal, timber-framed houses, or a parish church with a tower.

Example: It seems unreasonable that Voluntas would have large stocks of mundane things. On the contrary, Julia's projects are likely to eat up funds beyond those immediately available, and so a debt makes sense. The lack of any really spectacular structures suggests that these debts are likely to be modest, so he only spends one negative point here, for a total debt of 500 pounds of silver.

Reputation

An average covenant has no net reputation. Good reputations are bought with positive points, bad reputations with negatives. Buying a reputation costs a number of pyramid points equal to the level of the reputation. Thus, a level 3 good reputation would cost 6 positive points, while a level 4 bad reputation would cost 10 negative. Reputations for covenants work the same way that the do for characters (see page 191). The storyguide may wish to modify the costs slightly depending on the power and influence of the affected party.

Example: None of Voluntas's magi seem the sort to get along well with others. Julia is too pushy, and Phessalia and Desiderius are positively unpleasant. David thinks about their likely activities, and decides to take two negative reputations. The first applies to the other covenants in the tribunal at level 2, for being prone to commit to impossible causes. The second applies to the local peasants at level 1, as dangerous wizards. He takes the 3 negative points for the former and 1 negative point for the latter, for a total of 4.

Overall, then, David has spent seven negative points on Voluntas's Stores, so it has a score of –3 in this characteristic.

Relations

Allies

Allies are described in two aspects: the power of the ally and amount of time and resources they spend on your behalf. 1 point of power is a landed knight, merchant, parish priest, Spring covenant, or Winter covenant. 3 points is a minor noble, city alderman, dean or prior, or a weak covenant. 5 points of power is a moderate noble, king's officer, minor bishop or abbot, or a moderate covenant. 7 points is a powerful noble, high officer of the realm (like a Chancellor), major bishop or abbot, or a powerful covenant. 9 points is a king, archbishop, or domus magna.

Each point you spend on time represents 5% of your ally's time and resources, or two weeks per year. This is very rough, and should just provide an order of magnitude. No matter how many points you spend, the King of England will not spend every waking hour assisting the covenant.

You can spend negative points for an ally's enemies. You get one quarter the number of points that they cost the ally. The enemies will be after the covenant to some extent, but have no major grudge with the covenant.

Example: Voluntas clearly has no Hermetic allies at the beginning of the introduction, since Julia has to do a lot of work to create them. David wonders about mundane or other magical allies, but decides against it. No points here, then.

Enemies

Enemies follow the same guidelines as allies, but cost as many negative points as allies cost positive.

You can spend positive points on the enemies of enemies: again, one quarter the cost of such characters as allies. They will help you against the common enemy, but not much more.

Example: Voluntas clearly does not like Blackthorn, and David decides that the Autumn covenant is actually an enemy. It is a powerful place, the strongest in the tribunal, and thus is a seven point enemy. Voluntas is not a big threat, however, so he only puts two points into intensity, for a total of nine negative points. He wonders about the other covenants of the tribunal who don't like Blackthorn either, but decides that the enmity is not strong enough to produce a united front yet, so there are no positive points from them. Maybe there will be when Julia finishes her visits.

Contacts

Contacts comprise the covenant's information and spy network. Pay for contacts at half of their cost as allies (rounded up), with no intensity modification. Contacts will answer letters truthfully, but won't offer any other aid. A somewhat unreliable contact costs half the normal cost (again, rounded up).

Negative points can be taken for having contacts who are dishonest or unreliable, or for having spies in the covenant. A contact who is actively trying to deceive the covenant is worth negative points equal to his positive score, as long as the covenant trusts his information. Spies within the covenant are worth 1 negative point if they only have access to public information, 2 if they can find out anything outside the sancta and council chamber, 4 if they know what is going on in the council, and 6 if they can find out anything. This cost is per spying agency, and may represent several spies, as well as magical scrying devices.

The best practical way to manage negative contacts is to take some negative points and then give the storyguide free reign to develop them.

Example: Julia would want some mundane contacts, like the abbot of Rievaulx, and probably a couple of others. David pays three positive points for the abbot, and two points for a minor noble and merchant, for a total of five positive points. In the introduction, Blackthorn clearly knew what was going on, so David decides that they have spies in the Voluntas. He spends four negative points on these, and makes a note to decide who and where they are before any players arrive.

Overall, David has spent thirteen negative and five positive points, so the net total is eight negative points, for a score of –3 here.

Improvement

Income

An average covenant has no surplus income, but has enough to cover all expenses. For each positive point, you have a surplus of 50 pounds of silver over normal requirements. For each negative point, you have a 50 pound shortfall. This may be interest on a debt (bought separately), or a simple shortfall. 50 pounds of silver is enough to feed the families of 25 peasants for a year, at the level of a freeman or covenfolk, as per the social status virtue. It would support 10 families as prosperous peasants, or two at the level of a landed knight. Note that a covenant with no positive or negative income is assumed to have enough income to support its inhabitants and buildings. This will be roughly 25 pounds of silver per point of building size, or 50 per point of inhabitants.

Example: Voluntas offered to fund the purchase of land, despite their debt, so they must have some excess income. However, it clearly isn't vast, since they do have that debt. Thus, David decides to spend one positive point here, for an annual surplus of 350 silver. There should be no problem paying off the debt if the other magi can keep Julia under control.

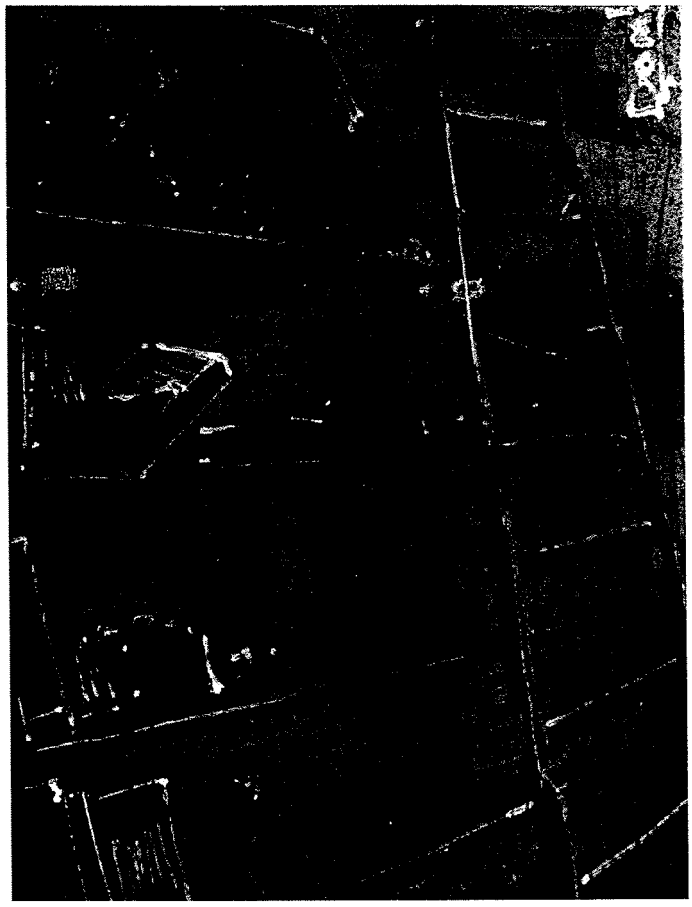
Vis Supply

An average covenant has a supply of 30 pawns of vis per year. Each positive point increases this by five and each negative point decreases it by the same amount. It is possible to have a vis obligation, if more than 6 negative points are spent. This supply may be of any Art or combination of Arts, and the troupe should decide on the nature of the source (for example, a magical spring which supplies Aquam vis).

Example: Voluntas could have a substantial vis supply but, again, the presence of the debt makes this unlikely. David decides to go for a neutral level, and spend no points here.

Inhabitants

An average covenant has 6 magi, 20 specialists, and 50 covenfolk. 1 positive point adds a magus, 10 specialists, or



25 grogs. 1 negative point removes the same number, so that a covenant with one magus and no servants has nine negative points. You need not pay for PC magi or companions (but cannot sell their space back, either). An average covenant is about the same size as a medium monastery, or a fairly large village. About five hundred inhabitants makes the covenant the size of a small town, while 2,000 makes it a significant urban center. The largest cities in western Europe at this time had around 50,000 inhabitants—in England there were only two with populations above 15,000.

Example: Voluntas only has five magi, but otherwise has the average number of inhabitants. David spends one negative point here.

Overall, having spent one negative and one positive point, Voluntas has a score of 0 in improvement.

Library

Spells

An average covenant has 1500 levels of spells written up. 1 positive point increases that by 300, 1 negative reduces it by the same amount. In nearly all covenants, this includes at least one copy of *Aegis of the Hearth.*

Example: Voluntas has a lot of points left, so David decides to make the library good. He spends eight positive points on the spells, so that the library has a total of 3900 levels of spells. He decides that the players can make up the content of the spell books to a great extent, because he doesn't want all that work.

Hermetic Books

An average covenant has 450 points of books. 1 positive point increases that by 90, 1 negative reduces it by the same amount. Libri quaestionum cost target + Quality, summae cost twice the sum of Quality and level, and tractatus cost triple Quality. A medieval library of 200 books is large. More than a thousand approaches legendary, and is likely to be exaggerated by several factors of ten when people talk about it. Most covenants will have large libraries.

Example: David decides to spend 10 points, for a total of 1,350 points. Again, it will take some time to design the exact contents of the library.

Mundane Books

An average covenant has 300 points of books. Each point increases or decreases this by 60. Multiply the targets of mundane books by three when working out their cost (but otherwise, use the formulae above), since it is harder to raise Knowledges than Arts.

Example: Mundane books are likely to be less important, so David only spends five points here, for a total of 600 points. This is still going to be a very impressive mundane library.

Overall, Voluntas has spent 23 positive points on its library, for a final score of +6. This library will make a good bargaining tool, and is likely to provoke some jealousy.

Mystical Attributes

Supernatural Aura

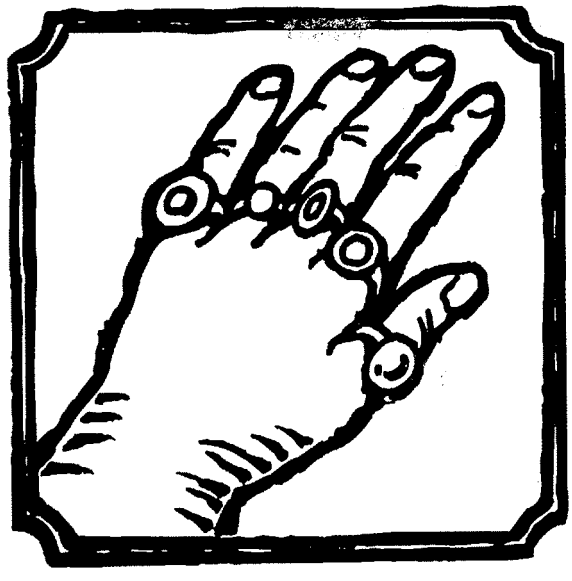
An average covenant has a magical aura of 3. Increasing or decreasing the aura costs a number of pyramid points that corresponds to the increase or decrease. (For example, 6 positive points gets you +6, six negative points gets you 0.) If you put more than six negative points into this attribute, your covenant is within the Dominion.

Example: Voluntas is a relatively recent foundation, so a very high aura doesn't make much sense. Still, David decides to spend the three points necessary to get a +5.

Magical Items

Each positive point buys 75 levels of beneficial magical items. Each negative point pays for a similar level of baneful items (but it must be harder to get rid of these than picking them up and carting them out).The troupe should generate the magical items by reference to the Laboratory chapter, if they are Hermetic, or by assessing the equivalent level if they are not.

Example: David decides that Voluntas does not have any magical items, despite the resident Verditius. Being a necromancer, he does not bother to share his discoveries.



The Symbol of House Verditius

Laboratories

The covenant's laboratories may be better or worse than the Hermetic average. To have two laboratories with a bonus costs a number of positive pyramid points corresponding to the bonus you are purchasing. The opposite is true for shoddy labs. Thus, two laboratories with a +3 bonus would cost 6 positive points, while four laboratories with a –1 penalty would cost 2 negative points. To have two laboratories at +3 and four at –1 would cost 6 positive and 2 negative points, not 4 positive points (because it is important to keep track of running totals for both negative and positive points). Laboratories with a bonus have been improved by the work of past magi of the covenant, while those with a penalty contain old or inadequate equipment. At the troupe's option, this may also reflect local aura fluctuations or the presence of some magical effect which interferes with lab work (but a penalty should not be explained by a locally lower aura unless there is a really good reason why the magus cannot simply move the lab).

Example: David now has three positive points left to spend, and he decides to make all the laboratories +1. He decides that the improvement work was largely done by Kirist—the Flambeau might have a nasty temper, but he is still capable of being cooperative.

Overall, he has spent six positive points in this area, giving Voluntas a Mystical Attributes score of +3.

Looking at his total sheet, David sees that he has five negative points left to spend. The library can't be made negative, and poor repairs seems unreasonable. Reputations and enemies seem the best places to get rid of it. Remembering Kirist's temper, he decides that the volatile Flambeau did something to annoy a minor noble, making him into an intensity 2 enemy. Perhaps he burnt a field around harvest time. That would also be a good story to explain the covenant's reputation with the peasants. David notes that he has now spent a total of eighteen negative and five positive points on relations, so that score drops to –4.

Overall, Voluntas has the following characteristics:

Site –1, Buildings +1, Defenses +1, Stores –3, Relations –4, Improvement 0, Library +6, Mystical Attributes +3

Looking at these numbers, he sees that Voluntas is most likely to get in trouble through politics, and that, although it has a good library and thus is likely to have powerful magi, the poor stores may cause further trouble, especially if those are manipulated by the enemies. Bearing in mind Blackthorn's spies, he begins to map out the saga.

Chapter X
Mythic Europe

This chapter provides an overview of Mythic Europe—its lands, people, and institutions. It is not all-encompassing, because such a treatment would exceed the size of this book. Nor is it an entirely historical look at medieval Europe. This is not, after all, the Europe of textbooks; it is the Europe of myth, where the legendary is true.

This chapter will not only provide some of the harsh facts about life in the Middle Ages, but will also help you evoke the period's flavor and charm. Here you will find the basics of medieval society. You will get a look at the ways of medieval thought. You will read about the geography and politics of the land.

Although Mythic Europe is the "official" setting of **Ars Magica**, you are certainly not required to set your saga there. Other fantasy settings are possible, and while the Order of Hermes is strongly rooted in the history of Mythic Europe, it is certainly feasible to adapt the history of the Order to the history of your own world to make them compatible. The bottom line is this: **Ars Magica** is your game, set it where you will.

Why Mythic Europe?

Most fantasy games start with the premise that the game world is in some way similar to our own history. **Ars Magica** goes farther by setting the game squarely within that milieu. There are several advantages to doing so.

- **Familiarity**: Most people have some idea of what life was like in medieval Europe. The more they already know, the less you will have to teach them.
- **Detail**: Thousands of years of history and legend create a more lush game background than the most dedicated storyguide can hope to invent.
- **Background**: An unbelievable wealth of resources for game detail, from court fashions to political plots to exotic legends, is available for free at your local library.
- **Verisimilitude**: It is a constant struggle to make stories seem as real as possible. A setting based on history is full of real people, real places, and real events whose outcomes have direct impact on the world.
- **Color**: Reality can be stranger than fiction. You will find Mythic Europe to be as exotic a fantasy setting as you have ever read.

The Medieval Paradigm

Ars Magica requires that you forget many modern concepts. Such values as equality, tolerance, and the separation of Church and state were largely foreign to the medieval European mindset. This mindset is what we call the "medieval paradigm."

The premise of the medieval paradigm is that the world is the way medieval folk perceived it; their fears, dreams, beliefs and legends are manifest. This means the stories and myths of that time are true within the game setting. Faeries live in the fields and forests. Demons tempt the weak-hearted. Magi cast potent spells. Kings derive their right to rule from God.

Mythic Europe

Mythic Europe isn't entirely like its historical counterpart, but it is certainly close enough that what you know of

historical Europe is applicable. The basic dates are the same, the same nobles rule, and the same popes issue decrees.

In fact, exactly how much Mythic Europe deviates from historical Europe is something that each storyguide should determine for himself. The dimensions of Mythic Europe can be as grand or as mundane as you like. The nature of Mythic Europe depends on your answer to the question: What if things really were the way medieval people believed them to be? Its scope and scale depends on how willing you are to accept medieval legend . . . and which legends you choose to accept.

You can create an incredibly fantastic world by simply decreeing that everything people believed in is true, or you can create a world so faithful to "reality" that roleplaying in it is like being in a historical novel. Whether your game setting is historically accurate or a fantastic excursion, remember that it's your job as storyguide to insure that the world is wondrous and vibrant with imagination.

Anno Domini 1220

We have set **Ars Magica** 4th Edition in the year 1220. The thirteenth century is a vibrant, lively time in medieval history, a time of drama, conflict and change in culture, politics, religion, and intellectual life. England, united under one king, is creating a model for the national monarchies of Europe's future. On the opposite end of the continent, the Mongols will soon threaten eastern Europe; in 1220 they take the cities of Bukhara and Samarkand. The Fifth Crusade (1217-1221) is presently taking place in Egypt. Contact with Islam through the Crusades, the reconquest of Iberia, and peaceful trade, has rewarded Europe with a wealth of knowledge. It has also renewed Europe's familiarity with the wisdom of ancient Greeks such as Aristotle and Galen. Thinkers such as Peter Abelard (1079-1142) led the charge in challenging the intellectual *status quo* in the great universities, and the debate continues. Gothic architecture, featuring flying buttresses and beautiful stained glass windows, defines the magnificent cathedrals being built across Europe. Reformers such as Saint Francis of Assissi (1181-1226) and Saint Dominic (1170-1221) are leading the renewal of Christianity from within, while Cathar heretics have rejected the Church and now suffer her bitter reprisals. In southern France, living alongside the Cathars, troubadours have created the idea of romantic love.

By picking one year, we can focus on specific information—events, rulers, and so forth—to give you one snapshot of Mythic Europe. There is no reason you need to be limited to this year (or this century) for your own saga. Your covenant could be contemporary with Charlemagne or Chaucer, if it pleases you.

Geography

You will recognize many of the lands of Mythic Europe as the names of countries today. However, do not be deceived by the similarity, for in Mythic Europe the modern nation-state has not yet come to be. Where the modern nation typically has a government that rules a people with a common language and ethnic background, medieval "states" are confusing and heterogeneous. In theory, most of the rulers of Europe owe allegiance to the Pope, in a temporal as well as a spiritual sense. In turn, lesser rulers owe fealty to the great monarchs. In practice, things are changing constantly: kings defy popes and emperors, barons revolt against their overlords, and often one noble owes loyalty to two overlords—and has to choose sides when war breaks out between them.

Bloodlines and raw military power, not elections or popularity, determine succession; marriages among the nobility and royalty are usually matters of politics, not romance. (One courtly writer, Andreas Capellanus, went so far as to assert that marriage and romantic love were fundamentally incompatible.) Through inheritance, conquest, and colonization it is not unusual for a land's ruler not to speak the local language, or for two or more vernacular tongues to live side by side (plus, of course, the Latin spoken by the clergy and the educated in much of Europe).

Consider the kings of England. William, Duke of Normandy, was a vassal of the king of France—and frequently his opponent in battle. As a Norman, he was descended from Viking invaders. William conquered England in 1066, and installed his loyal, French-speaking Norman followers as lords over its lands. The marriage of the future Henry II to Eleanor of Aquitaine in 1152 gave the Norman kings control over more of France than the French king had (Henry was already Duke of Normandy and soon to be Count of Anjou and Maine). Henry's sons fought against him and each other, and the wily French king Philip Augustus played one against the other to his own advantage. England's Richard I, obsessed with the Third Crusade and his interminable wars on the continent, scarcely set foot in England. Only with the decline of their French holdings do the English kings begin to think of themselves as English kings first, and continental European lords second.

The British Isles

Hibernia

At the western edge of the known world lies the island of Hibernia, also known as Ireland or (in the native Gaelic language) Éire. It is a green land, blessed with mild winters and ample rain, covered with deep forests and bogs.

Giraldus Cambrensis (Gerald of Wales, 1146-1223) has written two books about Ireland, based on his travels there. He observes that on the fringes of the world, Nature tolerates fantastic things, and Ireland is surely a land rich with magic and wonders. Gerald reports fish with gold teeth, creatures part animal and part human, and stranger things. He also relates wonders of the saints, of which Hibernia has no lack. This wild land keeps some of the greatest monasteries and most pious monks in all of Christendom.

On paper, Hibernia is ruled by the English king. Anglo-Welsh knights led by Richard FitzGilbert de Clare—better known as Strongbow—came to the island in 1169, at the behest of Dermot Mac Murrough, who had been driven from his kingdom of Leinster. In 1213, Pope Innocent III granted Hibernia to King John as a papal fief. The pope's pronouncements notwithstanding, 1220 finds Hibernia a land of no clear lord or borders. Irish kings still rule the wilds, and the authority of the King of England extends little beyond the tips of his knights' lances.

Scotland

Scotland is a wild country—in its land, its people, and its reputation. In popular tales on the continent, Scotland is a land so forsaken that even the Romans did not want it. A Breton princess of the 12th century said she'd rather marry any French vassal, however humble, than be queen of Scotland.

A mix of people inhabit Scotland: waves of invaders and settlers, from ancient Picts to Celts from Hibernia, to Germanic migrants and Viking raiders. More recently Norman and Flemish knights have come to serve the Scottish kings. In the Highlands and the outer isles the predominant tongue is Gaelic, and the people are known as savage and proud (and oft rumored to be pagan). Along the coasts and in the lowlands, Anglo-Saxon dialects are more common.

The king of Scots is Alexander II. He has continued the efforts of his predecessors to make Scotland a feudal monarchy, though the highland clans are most resistant to this project. In the lowlands, many of the lairds who owe

fealty to Alexander also hold lands as vassals of the king of England, a situation that can generate tension and conflicts.

Wales

Wales is not well known to most of Europe, and its inhabitants are thought to be pagans. It is a poor country whose people constantly struggle to stay just ahead of starvation, even burning earth for heat. Wales is composed of several kingdoms that war continually; practically the only thing all Welsh agree on is that they dislike the English more than one another.

The countryside is mountainous, bordered on three sides by the sea. The valleys experience mild winters and moderate summers, with plenty of rain, but in the high mountains, temperatures are much cooler and the winters can be quite severe.

England

England forms the largest part of the British Isles. In the north are the Pennines, a ridge of high, angular hills separated by deep, flat-bottomed valleys. The eastern slopes are gentle, while the western ones are steep and harsh. To the south are the flat Lowlands, and the eastern edge of the island is very marshy. The weather is generally cool, with moderate winters and summers. There is considerable rainfall: the amount varies seasonally, and is most heavy in the winter.

Much of the country of the English has been tamed to farming, and it is a fertile and productive land. The forests that still linger, though, are the refuge of all manner of beasts, both fantastic and mundane, driven from their ancient homes.

The English kings are descended from the Normans, themselves of Viking stock, and they are much attached to the taking of land. England is currently ruled by King Henry III, considered a vast improvement over the previous king, John, who was seen as tyrannical and foolish. The English political landscape is unique. On the one hand, since the Norman Conquest of 1066, the monarchs have been undisputed overlords of the country. On the other, the nobility and general population has been bolstered by the concessions granted by King John in the Magna Charta of 1215. An English identity is emerging with the blending of Norman and Anglo-Saxon, and the creation of an independent landed gentry out of the two.

Between England and France lies the English Channel, a strait of sea that a clear day may allow sight across. However, it is often plagued with storms. One story claims that a knight who set out to cross it by boat was blown back to his starting place thirty days later, never having gained the other side.

Western Europe

Iberia

The Iberian peninsula projects from the southwest of France far into the great ocean. There, south of Toulouse and Aquitaine, lie the Christian kingdoms of Aragon, Castile, Navarre, and the Catalan districts surrounding Barcelona. The kingdom of Portugal hugs the west coast, having recently conquered land formerly held by the Moors.

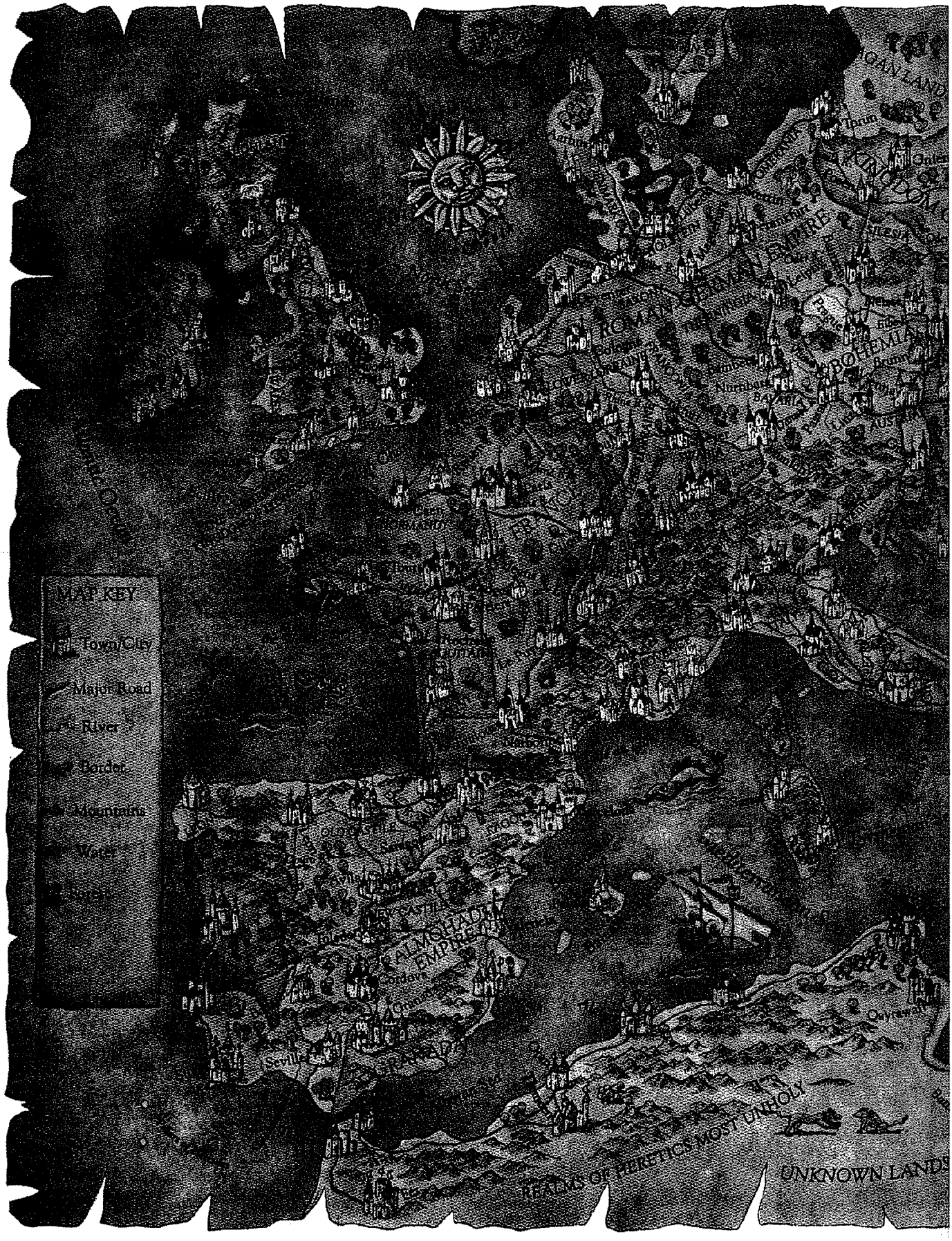
On the southern third of the peninsula is the former Caliphate of Cordoba (called Andalusia by the Christians), a Moorish land of learning and culture. The Christian states to the north are slowly but surely pushing back the Moors, who once controlled most of Iberia, in a long-running crusade known as the *Reconquista* (Reconquest). Skirmishes break out frequently on the border, and the traveler is advised to be wary.

Aragon and Catalonia

A twelfth century marriage united these lands under a single crown. The present ruler, James, is a mere boy of twelve. History will name him "the Conqueror" for his future wars against the Moors.

These lands are a collage of cultures and peoples. Moorish influence remains strong, as do the ideals of Provençal culture to the north. Settlers have come from as far away as England to populate land reclaimed by Christendom. To encourage settlement, peasants in these lands have been granted more liberty than their counterparts in many other lands enjoy.

The military orders are a powerful force here, in politics and war as well as spirituality and the Church. The Knights Templar, in particular, have a great deal of influence over young James.


MAP KEY
Town/City
Major Road
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Border
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ROMAN EMPIRE
BOHEMIA
BAVARIA
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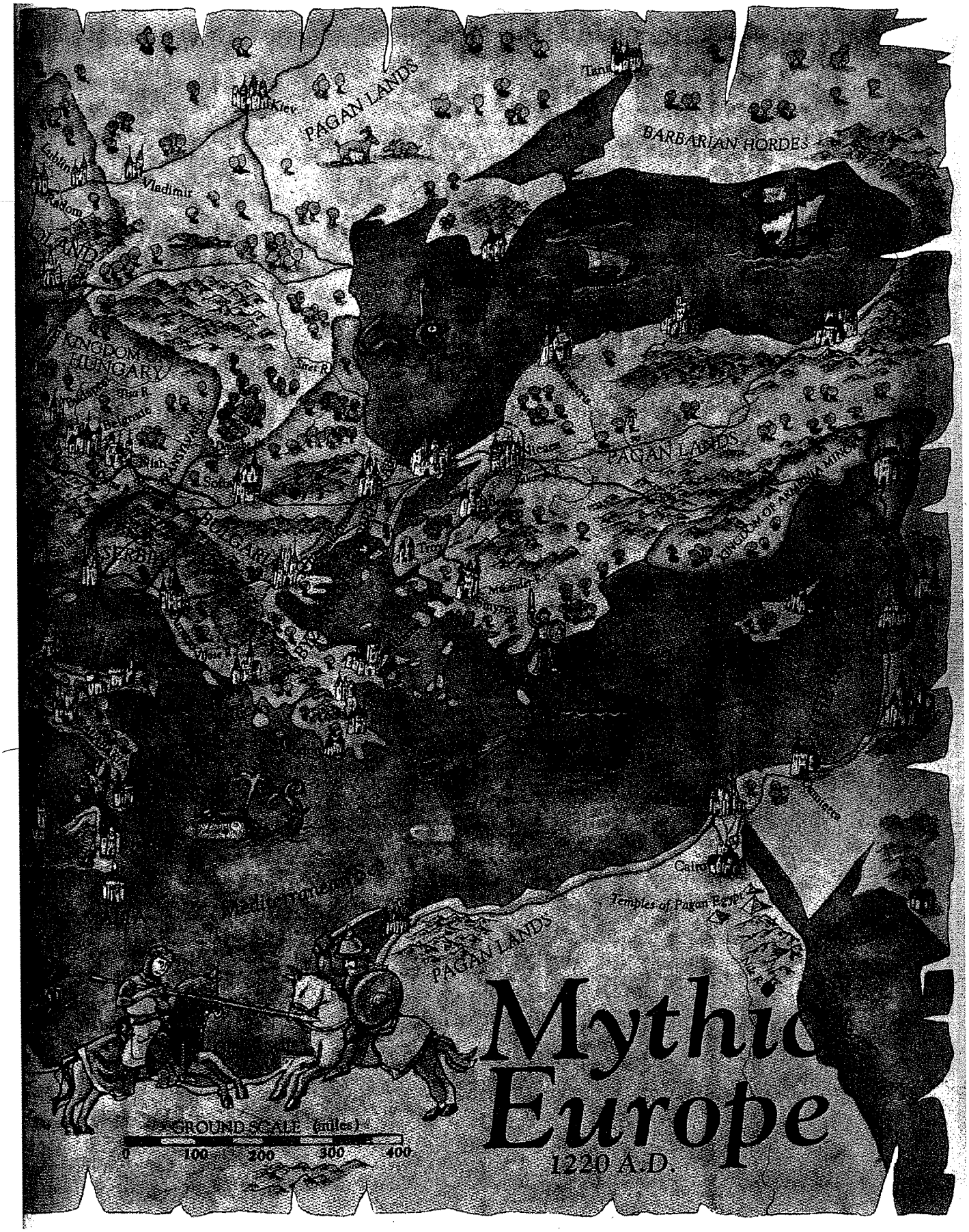
Granada
Cordoba
Qayrawan
REALMS OF HERETICS MOST UNHOLY
UNKNOWN LANDS


PAGAN LANDS
BARBARIAN HORDES
Kiev
Vladimir
KINGDOM OF HUNGARY
PAGAN LANDS
PAGAN LANDS
Temples of Pagan Peoples
GROUND SCALE (miles)
0 100 200 300 400
Mythic Europe
1220 A.D.

Barcelona is the leading city of Catalonia. Situated on the eastern coast, it carries on great trade with the Italian merchant cities and all over the Mediterranean. Barcelona is home to many Jews, who are accepted as citizens but dwell in their own separate quarter of the city.

Castile

Across the western part of the peninsula, along the border with Portugal, is the kingdom of Castile. This land is a bitter enemy of the Moors and the most proudly Christian kingdom in Iberia, second perhaps only to Portugal in devotion. Castile has contempt for Aragon and its tolerance for Jews and Moors. It may be only the Muslims themselves, who still hold southern Spain, that keep the two kingdoms from going to war.

Navarre

This small Spanish kingdom on the northern coast is constrained on the west by Castile, on the east by the Pyrenees mountains, and on the south by Aragon. Because its location is relatively unimportant to trade and military pursuits, Navarre is a poor nation. Its king is more interested in French affairs and English dealings in Aquitaine than in the *Reconquista* to the south.

Portugal

Portugal hugs the west coast of Iberia, and is in excellent position to control trade through the Strait of Gibraltar. Lisbon, the capital, was captured in 1147 from the Moors by King Alfonso I, with the help of English and German crusaders; it provides a fine natural harbor at the mouth of the Tagus River. The city is protected on land by miles of walls and at sea by valiant Portuguese sailors. In the south, the Knights of Aviz guard the border, and may be considering forays south against the Moorish city of Silves.

Muslim Spain

The Moorish holdings in Spain formerly constituted the Caliphate of Cordoba, but this collapsed in the early 11th century, leaving a collection of small Muslim kingdoms called *tai'fas*. This area is now occupied by the Almohads of North Africa. Its great city, on the southern coast, is Granada of the Thousand Wonders. More riches and marvels are to be found here than anywhere else, with a Palace of Ambassadors whose apartments are fitted in the style of every land.

The cities of Moorish Spain hold great schools and libraries where Christians, Moors, and Jews alike teach and learn. There are gardens said to be magical miniatures of each country and clime, and a menagerie of creatures from the ends of the earth. As well, there is an island reserved solely for the use of falconers; legends tell of griffins trained there for the hunt.

France

France of the 13th century is not a unified country. In Brittany, a rocky land jutting out into the Atlantic, you can still hear the Breton language passed down from the ancient Gauls. Along the English Channel is Normandy, home to the ancestors of the king of England. South of Normandy are the lands of the count of Anjou. To the east is Blois, ruled by the Count of Champagne, then the Île de France, the personal domain of the king. There, astride the River Seine, lies Paris, which many consider to be the greatest city in all the West. Champagne lies north and east of the king's lands, and Burgundy south and east. Both are ruled by counts rich with the wealth brought by their vineyards.

Southern France, called Occitania or the Languedoc, has its own distinct language (Provençal) and culture. It has as many ties of language, culture, and feudal obligations with Aragon and Catalonia as it does with the rest of France. This is the land of troubadours, the inventors of courtly love; it is also home to the Cathar heresy. Provençal culture no longer flourishes as it did in the last century, for the land is oppressed by war: a crusade called against the Cathars and the nobles who gave them shelter. Knights and armies from the north of France have laid waste to the land, sacking towns and putting their inhabitants to the sword. The crusaders are inspired by the promise of salvation for this service to the Church, and the hope to become the new masters of this land. The Count of Toulouse, Amaury de Montfort, is now a northerner; his late father Simon was granted the title and lands by the pope for launching the crusade. Some say the crusade has gone too far, but the bloodletting continues.

The king of France, Philip Augustus, claims to be liege over all of these lands, and spends much of his time fighting wars to back up that claim. He has been quite successful; at the turn of the 13th century he secured the territories of Anjou, Normandy, Touraine, Maine and Poitou from King John of England, shattering the patrimony built by the iron fist of Henry II. Aquitaine remains an English fief. Philip stands to gain handsomely from the crusade in the south, as his subjects are the majority of the crusaders. The old king of Aragon was killed coming to aid of his Provençal vassals

against the army of Simon de Montfort; now a mere boy sits on the Aragonese throne, and is scarcely able to press his feudal interests over the war-torn region.

Flanders

To the northeast of France lies the county of Flanders, on the coast of the North Sea. Though small and visited by most terrible winters, it is the richest land in Christendom, for here is made the fine wool cloth that adorns lords and ladies from Granada to Constantinople. It is said the master craftsmen of Flanders can make anything, from the miniature lands of Cordoba's gardens to musical instruments that play by themselves.

The Count of Flanders is a vassal of the French king.

Northern and Central Europe

Denmark

This is the land of Vikings. The Danes have a long and proud history as warriors, and left their mark throughout France and England (many of the Normans originally came from Danish stock); even in the days of Charlemagne, before they had converted to Christianity, their ferocity was dreaded by the civilized nations. The land is generally cold and chilly, with frequent rains in every season except summer, and heavy snows in the winter. King Waldemar II of Denmark has recently taken advantage of the chaos within the Holy Roman Empire (during the succession of Frederick II, who was challenged by German princes), expanding his borders to the south and east along the Baltic coast.

Malmö

A new city, founded in 1203 by Hanseatic League shippers, Malmö is a small but growing town with a moderately good harbor. Many of the inhabitants are Germans who were contracted to build the town and harbor facilities the Hanseatic merchants need to trade with the Swedes to the north. The wooden church in Malmö burned to the ground during its dedication ceremony in 1207. It has been rebuilt of stone but continually develops cracks in the walls, making it unsafe for services.

Scandinavia

North of Denmark, across the straits, lie the lands of Scandinavia, some populated by Christians, some by pagans, and some by God alone knows what. The magi of this land follow an unknown tradition. There are tales that in the farthest of the Scandinavian lands are beings of human appearance but inhuman nature—folk who ride the wind and do not know the hearts or shapes of animals. It is also said that the wild lands harbor a great number of dragons, especially of a sort without legs or wings, like poisonous black worms.

The Holy Roman Empire

Sprawling across central Europe is an empire that claims the legacy of Imperial Rome as its own. Frederick II, the Holy Roman Emperor, rules over a cacaphony of languages, lands, and peoples. This is truly an empire, not a nation. Though Frederick was crowned by the pope, the supreme pontiff is probably his greatest political rival now. In 1220, Frederick has just returned from Germany to Italy; as ruler of Sicily and the southern portion of the Italian peninsula, he has the Papal States encircled, and there is much consternation in Rome on this account.

Sicilian-bred Frederick has made his court the most cosmopolitan in Europe. He has welcomed Islamic scholars, Hermetic magi, astrologers, and travelers from strange and distant lands. He is known to keep exotic and magical animals. Churchmen regard Frederick with wariness, if not hostility; some say he is the Antichrist, and repeat rumors of strange experiments he and his servants perform on humans. The Order of Hermes, meanwhile, regards him as the most friendly of Europe's monarchs.

Italy

Neither politics nor language unites the Italian peninsula in the 13th century. In mountainous regions feudal lords still rule their private domains; independent merchant city-republics battle one another over land and trade; and the Holy Roman Emperor plots to subject the whole land to his personal rule. The Italian language is only coming to be, as each community speaks its own dialect.

We can speak of Italy in three broad regions, distinct from one another though bound inevitably by the tortured politics of the peninsula.

Northern City-States

Between the Alpine borders of the Holy Roman Empire and the papal lands of Central Italy lie the regions of Lombardy and Tuscany, and the extraordinary city-states of northern Italy. Here live the richest and most successful merchants of Mythic Europe.

Genoa, with her face to the west, and Venice, looking east to the Adriatic, are the greatest; between them lie such cities as Milan, Florence, Pisa and Siena. The cities are remarkable in politics as well as wealth and trade. With the Treaty of Constance in 1183, they won recognition of their independence. Now they vie with one another, and take sides in the struggles between pope and emperor.

Heresy flourishes in northern Italy, goaded on by the voluptuousness of the Church and her antagonism with the Empire. The Church would like to stamp out the heretics, but a crusade (like the one devastating the Languedoc in southern France) would do untold damage to the region—and the independent strength of northern Italy is one of Rome's strongest walls against imperial aggression.

Papal States

In theory the great monarchs of Europe owe fealty to Pope Honorius III as temporal liege as well as spiritual father. In practice the pope is just another player in the fractured politics of the continent.

The pope's rule is very tangible, however, in the middle lands of Italy, known as the Papal States. Saint Peter's Patrimony is the name for a strip of territory along the coast by Rome, property of the Church since the earliest days. Additional territories, crossing the Appenines (Italy's mountainous spine) and encompassing the Adriatic coast from Ravenna to Ancona, were added to the papal possessions over the centuries, bestowed by kings and emperors.

Most magi of the Order avoid the Papal States, for the obvious reasons that the Dominion is powerful here and there is little love for magi in the stronghold of the Church. But, since the magical past of Rome runs deep (it was the birthplace of the Cult of Mercury, ancestor to the Order of Hermes), there are unknown treasures to be found by those brave or foolish enough to seek them.

Sicily and Southern Italy

Sicily and southern Italy are a crossroads of Mediterranean cultures. The blood and dreams of a dozen races populate the land, from ancient Greeks and Romans to the more recent Arab and Norman conquerors. In Palermo you will find Greek, Latin and Arabic spoken all around, as well as Norman French and Italian dialects. Saracens and Normans were both tolerant rulers, content to let their Christian, Jewish and Muslim subjects cleave to their beliefs and practices. This tolerance continues under the Emperor Frederick II, who inherited the Norman possessions and was raised in Palermo.

Eastern Europe

Poland and the Eastern Baltic Sea

The lands extending between the Carpathian Mountains and the Baltic Sea are not well known to scholars in the west; it is surely a wild land of monsters and pagans. Some Hermetic scholars have learned of these lands and peoples from the chronicle recently written by Wincenty Kadlubek—"Master Vincent," a sometime student at the Sorbonne in Paris, currently the bishop of Kraków. Otherwise, western European books about the region are typically several centuries out of date.

Athanasius the Bald of Jerbiton, a magus who spends most of his time traveling or writing about his travels, identifies two distinct peoples in this region, according to their languages: the Slavs (related to the Slavs of southeastern Europe and Russia) and the Balts.

The great Slavic kingdom here is Poland. Their king of centuries ago, Krak, defeated the Dragon of the Vistula and so established their claim on this land. Today the greatest Polish prince is Leszek Bialy (Leszek the White, of Sanomierz). However, Poland in 1220 is in a period of fragmentation and strife, with many feuding nobles, each with his own *gród* (fortress) and retinue of warriors. A warrior caste is emerging; each *rycerz*, or knight, is a lesser noble with adequate land and income to arm himself and be able to fight in the service of his liege.

Poland is sparsely populated at this time, a situation only made worse by wars among the princes. Some lords, such as Henryk the Bearded, prince of Silesia, have appealed

for settlers from other lands (particularly Germany), offering them land and special treatment in the villages they settle. Henryk's aim is to settle 10,000 new families. Many Germans have settled in cities, which often have two common names—one German, one Slavic. Jews are also common to the cities, and they are treated with more tolerance here than in many other countries. Slavery is still widely practiced, but the Church is trying to end it.

The Balts, who populate the eastern coast of the Baltic Sea and the cold northern forests, cleave to their ancient pagan ways and defiantly resist conversion to Christianity. German knights, back from the crusades, have spoken of bringing them the Cross by means of the Sword, should the words of missionaries fail to be persuasive.

Hungary

The Magyar people, led by their Prince Árpád, crossed the Carpathian Mountains and settled the fertile valley of the Danube late in the ninth century. Árpád's descendants, among them saints and great warriors, are the kings of Hungary. King Béla III, who ruled from 1173 to 1196, reconquered territories from the Byzantines and ruled with strength.

Béla's successors, Emery (ruled 1196-1204) and now Andrew II, have been less successful monarchs. Andrew has become unpopular, and troubles plague the land. Discontented nobles and clergy complain of high taxes, too many arrests, and royal confiscation of property. Counterfeit money has become a major problem, too. That is especially hurtful, since the Danube is one of Europe's great trade routes—and Buda, the largest city in the kingdom, is on the river. Some Hungarians nobles and powerful clergy know of the Magna Charta agreed to by King John of England, and they would like a similar covenant to lay out the rights and duties of the free peoples of Hungary.

Hungarian stories preserve the memories of the Magyar homeland, in distant Siberia, and the kindred tribes left behind when Árpád's people journeyed to the west. Some Hungarian clergy dream of finding their ancestral land and distant brethren who share their language, to bring them the Good News of Christianity.

Serbia

A relatively new country, Serbia has ties to both East and West. Stephen II was made king in 1217 by the pope, but since most of the clergy and peasantry of the land is Orthodox, he was crowned a second time according to those rites. The nobility is currently adopting Western standards, and many once-free peasants are now being reduced to serfs.

The free city of Ragusa on the Adriatic coast is in Serb territory, an independent city-state and a thorn in the side of King Stephen. He is trying to gain control of the city, which is being threatened by the despot of Epirus and is appealing to the powerful merchants of Venice for protection.

Bulgarian Empire

This empire, ruled by the ambitious and iron-fisted Ivan II, is an ally of the Byzantine emperor in Nicaea and is constantly skirmishing with the Latin states to the south, as well as Hungary. In 1204, the Bulgars took Belgrade and some Hungarian territory for themselves, and are currently claiming lands on all borders. The Slavic Bulgars and the Magyars of Hungary have a mutual history of war that goes back to when the Magyars were a migratory heathen tribe.

The city of Sofia is the capital of Bulgaria, and sits on a major trade route between Hungary and Constantinople. Cattle drives pass through here, and the stockyards to the west of the city are a gathering place for the Bulgarian army before major campaigns.

Russia

The fragmentation of Russia began after the death of Yaroslav in 1054, as his sons divided the domain he had ruled from Kiev. The land is now divided into feuding principalities. Chief amongst them are Kiev in the south and the Republic of Novgorod in the north. Novgorod, which achieved complete independence from Kiev in 1136, is ruled by a Grand Prince and an assembly of citizens. It is stretching eastward to the Urals, settling new lands, building great monasteries such as Archangel and establishing profitable trade routes (especially for fur).

Between Kiev and the Black Sea are the lands of the Polovtsi, Asiatic nomads who have challenged the Russian princes in the past. To the east and southeast lurks a greater danger: the Mongol hordes of Genghis Khan, who have nearly reached the eastern shores of the Black Sea and will soon threaten the gates of Europe.

The East and the Levant

Latin Empires

The former Byzantine Empire has fallen along with its capital, Constantinople, which was sacked in 1204 by the lords of the Fourth Crusade. Its vast territory has been divided, with Henry of Flanders now the emperor of the new Latin territory of Romania.

Latin Greece has been divided up into the principality of Achaea, including the duchy of Athens, while the regions of Thrace and Thessaly now form the kingdom of Thessalonica. Western Greece, though, is still Byzantine, ruled by the despot of Epirus. Venice has control of most of the former Byzantine ports and of the island of Crete, as well as three-eighths of Constantinople itself.

Constantinople

This once-great city is now languishing under the Latin conquerors, most of its treasures having been looted to adorn the buildings of Venice. Many buildings lie abandoned, but few people are willing to relocate there after the depredations of Baldwin (though Henry is proving to be a more humane ruler). It is still a center of commerce, however, and commands the straits between the Aegean Sea to the south and the Black Sea to the north.

Nicaean Empire

Following the fall of Constantinople, the Byzantine emperor made Nicaea the seat of the now-reduced empire. After enduring attacks from both the Latins and the Seljuk Turks, he made an alliance with the Bulgars, diverting Latin attention to the north. This allowed him to triumph over the Seljuks and to stabilize his borders. He has been pursuing the Latins ever since, slowly whittling down their holdings in Asia Minor to a thin strip of the coast opposite Constantinople.

Nicaea is a crossroads city, and many strangers from far-off lands mingle in the streets: Saracen ambassadors, Asiatic warriors, Kievan traders, Latin knights, Genoese merchants, and others. As a result, Nicaea is a cosmopolitan center of culture and government in Asia Minor.

The Levant (Holy Land)

The lands of the Levant are hilly and dry. Winds are mainly from the south and southeast, carrying little rain to this desert region; in the summer, the blazing sirocco is like a blast from a red-hot stove. There is little vegetation, and the primary crops are olives, cedar, and citrus fruits. This land is populated mostly by Muslims and Jews, although the number of Christians is growing.

The Crusader Kingdoms

Formed by the lords of the First Crusade, these originally comprised four states: the kingdom of Jerusalem, the principality of Antioch, and the counties of Tripoli and Edessa. Edessa was retaken by the Saracens later in the series of crusades, and Jerusalem fell to Saladin in 1187, followed by Antioch. Antioch and some of the coast were recaptured in the Third Crusade, but Jerusalem remains under Muslim control.

Jerusalem

This is the most holy city of Judaism and Christianity, as well as an important religious site for Islam. It is the site of the Holy Sepulcher, where the body of Christ lay for three days, and once housed the True Cross. The city is currently in Saracen hands, having been recaptured from the crusaders by Saladin after the Battle of Hattin. Most of the time, Muslims do not harm Christian pilgrims who come here to worship at the holy sites.

Beyond Mythic Europe

The Greeks said the world is a sphere, and few doubt their wisdom. But what lies beyond the lands of Ethiopia and Russia, before the world comes round again upon itself, no one can say. The lands outside the European kingdoms are little known to the common folk, and their exotic nature has spawned all manner of outrageous tales.

The Far South

Beyond Spain and the southern shores of the Mediterranean Sea lie the lands of the Moors. Europeans are unfamiliar with their ways and tell stories of kings who are magicians, hunting lions and dwelling in palaces without walls; of a land that is entirely under the rule of the Sun; of knights who breed all manner of wild animals for the greater glory of their king and their god.

Prester John

It is said that somewhere south or east of the Moorish lands is a Christian kingdom whose ruler is known as Prester John. His lands are the finest in the world, having rivers that run with rubies and hyacinths, and gigantic ants that mine gold from the earth. He, and the hermits who live in his kingdom's towers of stone, are rumored to know the location of Paradise, but angels guard the entrance and no one may pass. Around it, the legends say, grow trees whose fruit cures all sickness, madness, and despair, no matter how caused; this wondrous fruit may even heal ailments that are otherwise incurable.

The Far East

Far to the east of the Russian principalities, say legends, there are forests too deep for a rider on horseback to pass through. They are reputedly inhabited by pagans and faeries, wild men riding winged horses, and witches with walking huts. Even the most common sorts of beasts are supernatural, and the peasants know no difference between magical and natural things. Beyond that is the mysterious land of Cathay, home of silks and spices, where dragons are said to abound and mysterious sorcerers practice unknown magics.

The Atlantic and the West

Beyond Hibernia lie the Isles of the West, unnumbered and scattered on the unforgiving sea. Some, it is said, are rootless and move about like beasts, first to one place, then another, and cannot be charted. Sail farther west and you may come to the wild vineyards of Arcadia. Sail too far north, though, and you might find a place where the sun never rises and the sea is living ice that devours ships.

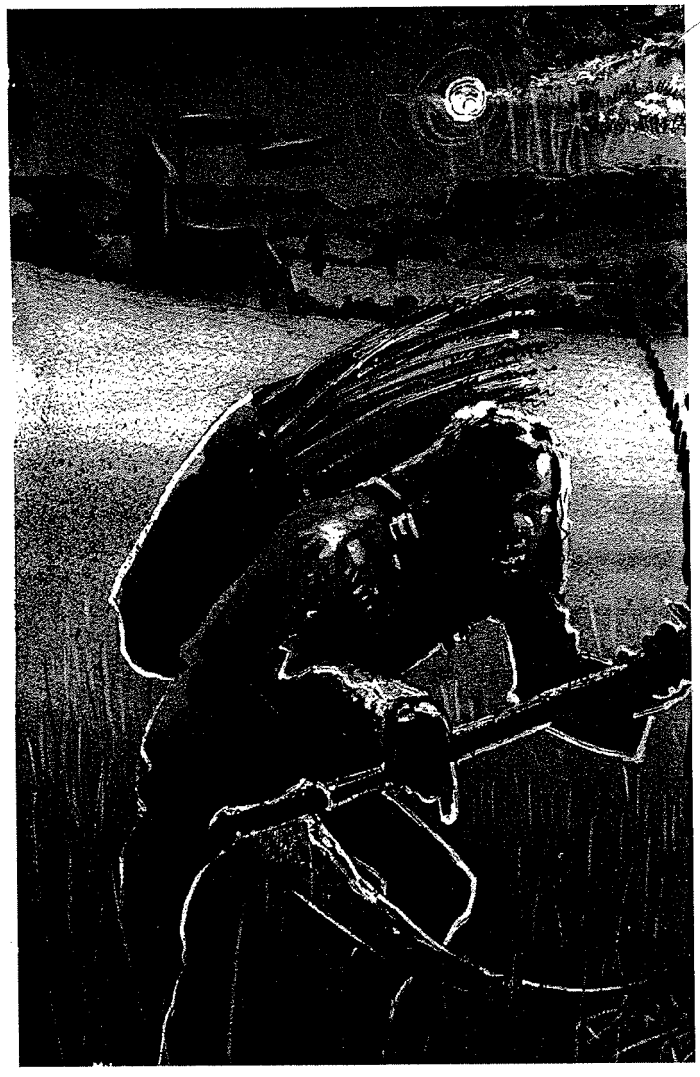
Mythic Europeans

The Three Classes

In the Middle Ages, European society was divided into three great classes of people: those who toil, those who pray, and those who war. Each class was supposed to be blessed by God, and worthy of salvation on its own terms. An implicit contract among the three kept each in its place, providing important services for the others. The same holds true in Mythic Europe.

Those Who Toil

The first of the great classes is the peasantry. A peasant's purpose is to provide the basic needs of life for everyone else,



so that the clergy are free to deal with God; and the nobles are free to fight their wars. Even though this work makes everyone else's achievements possible, it is considered the most ignoble of tasks, allotted to the most inferior of humanity. Disease, malnutrition, crop failure, and heavy taxation are the peasant's usual lot.

The upper classes believe that God created their stations and filled them with appropriate people. Thus, gratitude to the laboring class is not a consideration. Just as God decrees a person's social position, so too does He restrict its members: inequality is ordained.

The peasant is bound to his or her superiors by a social contract: "If you fight to keep me safe, I'll feed you. If you do your best to save my soul, I'll feed you." However, peasants have rights as well as responsibilities. They have the same chance of salvation as cardinal or king, and therefore have the same access to the blessings of the Church: baptism, consecration, last rites, and Christian burial. They also are entitled to decent treatment and full protection from their superiors, though what they actually get depends on the mercy of their lord and the allegiances of the local clergy.

Needless to say, the rights of the peasants are not always observed. However, for the upper classes to break the contract is to invite the peasantry to do the same. Every time a noble tramples the fields on a hunt, or ravages the countryside in a needless war, the peasants take note. Every time a parish priest breaks his oath of chastity, or a mendicant order buys cloth-of-gold, the peasants remember. The prospect of a peasant revolt haunts every abusive noble and hypocritical cleric, though in truth, most peasants are very loyal to their lords.

Those Who Pray

The second great class of people in Mythic Europe is the clergy. The social bargain demands they do the work of mind and spirit. In earlier times, saving souls was their only purpose, but over time, priests, monks, and nuns assumed other important tasks.

The first of these is to control and administer the social order. God created society, they argue, so God's representatives should run it. When peasants seek to overreach their limits, parish priests remind them that their lot is God's will. When nobles fight each other in useless wars, the bishops chasten them with their divinely ordained responsibility to protect the land against invaders, not neighbors. Disobedient kings are reminded that they rule by the will of God, which is known only to the pope.

The second task is to manage thinking. Excessive thought is dangerous for those not assigned to it; it makes them aware of the injustices of life, which can lead to social turmoil. Peasants are supposed to be good farmers. Nobles are supposed to be good warriors. Neither group should have to think any more than necessary—it's not their job. Saracens, pagans, Jews, and magi are doubly damned, for their thoughts are not only blasphemous, but in defiance of God's order.

A few clergy are so certain of their righteousness that they defy temporal laws, establishing their own "divinely sanctioned" order. By putting a price on absolution from sin, popes take bribes to assure a peaceful afterlife. Cardinals, abbots, and abbesses scheme for political power and control of lands. How long such practices are accepted depends upon the moral outrage of society, or of the few who have power to intimidate the priestly class.

The clergy are divided by an internal war, one which has been brewing for some time. On one side are those who believe their first task is the most important; they are the defenders of order, the enforcers of orthodoxy. When this means restraining mad nobles or rooting out diabolists, these clergy accept the task and are considered heroes. Sometimes, though, this requires excommunicating a noble with a new idea or suppressing magi, even benevolent ones. In such cases, these clergy are seen as oppressors.

On the other side of the struggle are those who seek knowledge above all else. They are frequently the attackers of orthodoxy, and fight the bigotry that too often arises with the emergence of anything new and different. For these clergy, "It's God's will" is no answer to any injustice. They say God made people with the power to think for themselves. Such ideas run the constant risk of being labeled heresy.

Those Who War

The third great class is the nobility. Their job is to protect society and maintain order. Every noble has an ancestor who was a barbarian chief, whom the common people supported in return for the power of the leader's sword. These ancient warriors passed their station down to their descendents, including the right to bear arms and to be supported by the common people, and the obligation to protect commoners in return.

Every noble wealthy and powerful enough to own a large tract of land keeps a house there to store the arms, armor, animals, and equipment of war. In the early days, when war was a constant feature of life, the noble house was little more than a stone fort. Now nobles demonstrate their

power in grand manors and castles, with walled gardens and high turrets that dominate the landscape.

The peasants whom the lord protects live close enough to the castle walls that they may take refuge within if danger threatens. Civilization exists only within the shelter of the lord's household and sword. Ironically, the nobility maintains its tyranny by protecting the rights of lesser people.

The Feudal System

Under the feudal system, society is led by a king or queen who is liege to a group of great nobles, their vassals, who are in turn liege to lesser nobles. Those lesser lords are themselves liege to villages of peasants. The system is further complicated by the fact that clergy can have vassals and lieges too.

Warlords, Vassals and Lieges

Practically all warriors are nobles, from the duke who owns the largest lands to the poor knight who defends a baron's single keep. Nobles who own vast lands usually require help in defending them. The more land and peasants a lord has, the more warriors he or she can attract, and the better castles he or she can build. This in turn allows the lord to defeat more powerful lords in battle, and thereby gain more lands, castles and warriors. This is how great lords achieve their status.

Seizing territory from a neighboring lord, however, is a dangerous gamble. If the opponent is more powerful, the attacker might lose holdings instead. Even a victorious lord might be too weak from one battle to fight the greater war that had been the true goal, or to fend off the attacks of a third party. After a thousand bloody clashes, someone found a better way. In exchange for being granted lordship over a piece of a greater noble's land, a lesser noble agrees to fight for the greater in his wars.

The greater lord contracts for the services of the lesser in a solemn and holy ritual, passing a clod of fertile earth into the hands of the lesser. He or she is then bound forever by the gift of land. The lesser lord places his or her hands between those of the greater and swears an oath of fealty: the greater is now liege to the lesser, who is vassal to the greater. A lord who controls large areas of land, and owes fealty to no greater lord (except perhaps the Emperor or the Pope), is a king or queen.

Vassals owe their lords a certain number of days of service in war each year (usually 60). They in turn can have vassals of their own, a chain ending with the lowliest landless knight, who swears fealty just for the essentials of life and the hope of being granted a little land someday as a reward for exceptional service.

Pages and Squires

Nobles may be born, but warriors are made. By the age of seven or eight, a young noble is already a fighter-in-training. Such children are taken from their mothers and fathers and sent into a greater noble's house. They spend the next seven years as pages, learning to ride and fight, as well as serving the lord. As servants of the castle, pages also learn the courtly graces from the ladies of the household.

Between eight and twelve years of age, a page becomes a squire and now learns from a single knight. A squire earns the office of knight only after proving a mastery of the arts of war, and in any case, no earlier than age 21. What rank the knight attains after achieving that honor depends on his inherited position in the hierarchy of nobles, or what fortune he may wrest from the world. (Many of the knights fighting in the crusade in 1220 are younger sons who hope to carve their own holdings out of the Saracen lands.)

Inheritance

The system of inheritance can be complex, and varies from land to land: sometimes only the eldest son gets all of a lord's holdings (this system is called *primogeniture*), sometimes other relatives take pieces, and sometimes there's a war and everything goes to another noble. Although title usually passes to male children, a noblewoman may inherit lands if she has the luck, courage, and political acumen to survive the succession. In this case, she inherits the family's titles, rights, and powers.

Since most noblewomen are not trained in the ways of war, one who fails to inherit lands usually can't win her own by impressing a lord with swordplay. If she is not an heir, a noblewoman's title and position come from her husband; she is lord over no lands and cannot have vassals. She can settle for simply being a good wife and mother, or she can exert power behind the throne of her husband. However, she may make an outright bid for her husband's lands if he's away for an extended time, or if he dies leaving no heir or one who is too young to fight.

Female lords can be formidable, for while their brothers were learning swordplay, they were becoming skilled in the arts of diplomacy and conversation, reading and writing, and foreign languages. By the law, however, noblewomen have the right to lead armies and go on crusades.

The Drive to Adventure

Many nobles have grown bored with their lot in life, now that the age of barbarian invasions is over. Though many nobles are content to slip into a useless life, some are unwilling to succumb to decadence. Doughty knights, in the flower of their youth, choose instead to venture into the far lands to the north or east. For them, the hunger for adventure is unquenchable; without dragons to hunt, crusades to fight, heathen lands to convert, and infernal taints to cleanse, there is no reason to live.

The Church

The Church is the first line of defense against the ever-present threat of the infernal powers. Men and women of the Church are the vassals of God; they cannot be taxed, cannot be drafted in wartime, and are subject to the laws of the Church (canon law) rather than those of the local lord or town.

Those entering the holy service must choose one of three paths, described below.

- **General clergy** are priests who minister to the flocks of Christendom and serve their lord, the pope, in a strict hierarchy. As all Christ's disciples were men, so are all those who minister in the general clergy (a priest is addressed as Father). They live among lay people of their own station, from the bishop or cardinal who tends the souls of great nobles, to the simple parish priest who baptizes, weds, and rings the bells for the peasants of a village.
- **Monastic clergy** live apart from the world in holy retreats: monasteries and convents. They must adhere strictly to the rules of their order and need care for no other law, not even that of the pope. They are called monks and nuns (Brother or Sister if you are talking to one).
- **Lay clergy** have taken the first holy vows, but they are not yet confirmed in Christ forever as a priest, monk, or nun. They must obey all full clergy as their betters and their masters, but have the same rights. Lay clergy do not have to live in a monastery, convent, or church, and have taken no vows of celibacy.

The Ecclesiastical Hierarchy

The pope is the vicar of Christ on Earth, second only to the powers of Heaven. Next come the cardinals, who elect a new pope, usually one of their own, when the old one dies. Archbishops are the chief clerics of large and important lands, while bishops are the chief clerics of cities. Below the bishops are the vast numbers of ordinary priests, whose station varies according to the size and prestige of the church and lands they serve, and according to whether they run the church themselves or assist a higher cleric.

While piety and faith protect many of the clergy from the power of the Devil, they are often the primary targets for temptation and corruption. The soul of a cleric may be harder to obtain than that of a commoner, but it is worth far more for its potential to corrupt a whole parish. The most attractive targets among this holy flock are those country priests too ignorant and unlettered to read the Mass, much less save a soul, and those bishops and cardinals who would rather fight wars and plot political intrigue than pray.

Monastic Orders

Monks and nuns are bound by a great oath to follow the Rule of their holy order, a set of sacred laws set forth by its founder. Rules are different for different orders, and monks and nuns wear robes and hoods of varied patterns, sober blacks, or shades of brown and white, to show which order they belong to.

Some orders accept only men; some take both men and women. Every order is based on similar ideals: prayer observed throughout the day and night; withdrawal from the evils of the world; and celibacy. Generally monks and nuns live in separate institutions, though there is a lot of gossip about what goes on behind the walls.

These orders often hold their own lands, some as extensive as those of dukes and earls; the lord of a monastery or convent is called an abbot or an abbess. Those who have forsaken the sins of the world are holier than the most pious lay person and the most powerful archbishop alike. Monks and nuns answer only to their abbot or abbess. Because many monasteries are extremely wealthy, after generations of gifts and bequests and the profitable labor of the brethren within, abbots and abbesses have to deal with many temporal concerns, from political relations with the local nobles to rivalry with other monasteries and the meddling of bishops.

As true monks or nuns are the holiest of all people, so are false ones the most debased. Their souls are highly prized by the servants of the Dark One. While most live in pious chastity, an unholy few lie on silk sheets, eat foods as rich as those enjoyed by any king, keep lovers, and sometimes even deal with infernal powers. Lecherous and luxury-loving monks and nuns are the subject of a thousand jokes and as many tales of horror.

Lay Clergy

For some, to be a lay cleric is the first step on the road to God. For others, it is a refuge from an inhospitable world, without the strict discipline of religious life. The vast majority of students, of whom more is said later, are lay clergy and hence beyond the reach of civil law. Most lay clergy are happy to stay as they are, free to live in the temporal world and subject only to the gentler laws of God. The worst of them are corrupt, licentious, and irreligious, caring only for the freedom their status gives them.

Lay clerics include the following, described in ascending order of seniority.

- **Doorkeepers:** The lowest order, they guard the entrances to holy places.
- **Readers:** These clergy write and teach, joining the everyday world with that of the Church.
- **Exorcists:** Such people are specialists in casting out of demons and in holy cures.
- **Acolytes:** Closest to holy orders, these clergy minister at the altar.

Cathars

The hypocrisy of many in the Church invites heresy. One of the most influential heresies in 1220 lays claim to the holiness of monastic life, but renounces the sloth and corruption so often found in the holy orders. These Cathars, or Albigenses (named for the town of Albi, where they flourished), believe that any peasant can be as holy as an abbot or cardinal simply by living in the hermit's fashion, away from the sins of the world. The holy men and women who have given up worldly cares are called *perfecti*. They rail against pope and monk alike, denounce the sacred rituals of Mother Church, and even invested their own bishops and clergy.

The Cathars threaten the very foundations of the social order, yet their true faith and their charges of corruption cannot be denied. From their sanctuaries, like the inaccessible mountaintop castle of Montségur, powerful orators sway the populace; in some places they practically rule the countryside. For decades there has been debate within the Church as to whether they should be brought back into the holy fold by gentle and reasoned persuasion or burned as tools of the Devil.

The latter course of action has been chosen. The pope sanctioned a Crusade, led by Simon de Montfort, which continues to ravage the once rich land and culture of southern France. One bishop epitomized the crusaders' virulence by declaring that they should simply kill all the inhabitants of a town, orthodox and heretic alike; in the judgement after death, God would know his own.

The Commoners' Lot

The common people live many different types of lives, ranging from that of the wealthy spice merchant, reclining in a comfortable city house, to that of the poor villein, starving in a tiny hut. The only thing they share is their station, neither noble nor of the Church.

Serfs

The first peasants to become serfs gave control of their lives and their land to a warrior, striking a bargain to exchange their labor for safety. In the evil days after the fall of Rome, Vikings, howling barbarians, and ravenous hordes from fallen cities roamed most of Europe, destroying all they met. Those who accepted serfdom saved their land and their lives by their bargain.

Serfs are not quite slaves, since they are bound to the land rather than a person, though their lord claims ownership of their work and its products. Serfs must give the lord goods in exchange for living on and farming the land they surrendered; it is an indentured servitude whose term never ends. They must also farm the lord's land before their own, and must provide labor for the lord's building projects, wars, and household. However, serfs cannot be bought, sold, or killed without legal justification.

Serfs' bodies are their own, but their deeds are not. They must care for themselves, as well or as poorly as they can, with what their lord allows them. For every act outside the ordinary bounds of their work, they must have their lord's blessing. Serfs who break the rules are dead serfs. On the other hand, lords who lawlessly destroy those they are bound by tradition to protect, or who raise their serfs' obligations above traditional levels, can be punished by their overlord.

Free Peasants

Free peasants are bound to no one. They, or their ancestors, may be former serfs who have been freed. In some extraordinary circumstances, such people's ancestors never became serfs. Free peasants have the right to do whatever they please whenever they want to, with only two restrictions: they must not take on the privileges of their betters; and they must, each year, pay rent to the lord of the land they farm—or be sent packing.

Like serfs, free peasants have a contract to care for their landlord, as well as his or her lands and household, in exchange for protection. Unlike serfs, though, free peasants can choose to risk starvation by doing as they please. Freedom is no less cherished when its profits are not tangible.

The Peasants' Contribution

Most of the world's great works came from commoners' hands. Free peasants built London and Paris, and bought the cities' right to self-rule in the same way they bought their own freedom. The knight's proud sword came from the blacksmith's forge in the humble village at the foot of the castle. Barbers, lawyers, artists, craftspeople, and city guards are all peasants. The great cathedrals, monuments to the glory of God, were fashioned by toiling masons. The gold of kings was acquired by the clever minds and skilled hands of merchants and weavers, vintners and tradespeople.

Many among the noble class of the time deeply resent peasant wealth and power, when the power of their own land and sword is fading. Yet most peasants remain farmers, scraping a living together by the toil of their hands and the sweat of their brows. Even those who dwell in towns usually keep fields and flocks just outside the city walls. Short lives, high rents, and heavy taxes keep most peasants at the bottom of society. Thus, though peasants in theory have the ability to rise above their current social position, that transcendence is still centuries away.

Cities

In the golden ages of long ago the Roman Empire had scores of great cities all over Europe and beyond. Whether it was through the decadence of the Romans (as some claim) or by the hand of God (according to others), that brilliant, though flawed, era came to an end. The Dark Ages fell across Europe with the destruction of almost all the Roman cities and the civilization they nurtured. Even the greatest centers of the past, such as Rome and London, collapsed into decay as most of the inhabitants left to seek safer homes. But the early 13th century stands at the threshold of a new flourishing of urban life in Western Europe.

Rise of the Medieval City

For centuries after the fall of Rome, the only settlements in northern Europe were tiny villages clustered close to the castles of the nobles, hiding from the barbarians, Vikings, and others who sought to destroy order and peace. Over time, as the barbarians were driven off or civilized, merchants began to travel the newly safe roads once again, trade fairs sprang up outside many of the larger castles, and some free peasants began to return to the long-deserted cities.

Taxing the fairs often brought a noble more silver and gold than extracting meager payments from overburdened peasants. So, in return for the greater profit gained from a permanent center of trade, some nobles granted the inhabitants of trading towns the right to freedom and self-government. Others were forced to do so when angry townspeople took up arms against oppressive taxation. Whatever the reason, lords usually signed charters with the inhabitants of towns, promising the townspeople certain rights in return for taxes.

From these humble beginnings many independent towns and cities were born. Now, in 1220, there are hundreds of towns of more than 1,000 inhabitants: London has about 25,000; Paris and Genoa boast over 50,000; Milan and

Venice, jewel of the southern seas, have 100,000 residents. Still, none can rival Constantinople, with its population of more than half a million.

Perils of Freedom

In the city, no one is lord or serf. A peasant who lives within the walls of a city for a year and a day is free, and cannot be called out to fight in one of the lord's wars. All citizens have the right to marry, move, and inherit property as they please.

Of course, too much freedom breeds anarchy and chaos, while the wealth of merchants invites the attention of thieves. To avert that danger, town councils are formed from the wealthy and knowledgeable heads of trade and commerce. These worthies levy taxes and tolls and make the laws, which are enforced by the town guard and the courts.

Many who visit a city or town for the first time are surprised at how crowded and closed in the place is. The reason for this is obvious: defense. Just as a castle and its keep protect a noble lord, the walls of a city defend it against bandits, war, or overly ambitious nobles. Of course, the walls breed crowding, filth, theft, darkness, fire, and even pestilence. Despite the risks, many townsfolk are rich in power, pride, and material goods.

Roads

The major cities of Mythic Europe are linked with one another and with towns, castles, and monasteries, by roads. Some roads are better than others ranging from simple tracks to grand roads built by the Romans centuries ago. Where roads meet cities there are gates which are usually closed at sundown. Such gates often provide revenue to the city, as people entering are forced to pay a toll. Of course, gates also serve to keep out attackers and undesirables.

Just outside the gates, along the roads, are the pitiful shacks and decaying hovels of the very poor. Hospitals are also found here, little more than shacks themselves, run by the clergy for weary and injured travelers. Also outside the walls there are wretched shelters for lepers and other unfortunates.

City Streets

Once inside the gates, the picture changes completely. The roads become the city's major streets and are well maintained, with solid cobbles, ditches for waste, and only a little mud. People travel on foot and on horseback, the very wealthy ride in litters, and wagon drivers haul goods. Side streets wind about between the buildings, from which garbage and other matter rains down intermittently. They are filled with people and their pack mules, geese, dogs, cats, and whatever vermin can survive.

To enable more people to live in a large city, many buildings have two, three, or even four stories. The upper levels often extend out, overhanging the lower ones and nearly touching across the street, to give more space inside the house. As a result, light is dim on the back ways, even on the brightest day.

Work and Play

Markets

Living in the city is convenient, for one can purchase supplies readily. Ready-cooked food is available at market squares, taverns, and inns. Ingredients for cooking at home are also sold at the markets. Vendors sell different kinds of produce on different days: butter, poultry, meat, milk, fish, and herbs from the countryside. Craftsmen in town produce goods, like cloth and leather, in their shops and sell them at the markets.

Fairs

Fairs are held every month or so during the mild seasons of the year, and outshine even the busiest market days. Most fairs take place on important holidays, and usually last for eight days. At these times, the city truly comes to life. Plays and pageants are put on by the various guilds for the amusement and religious instruction of the public. Entertainers come from far away to perform mimes and puppet shows, and to play music and sing.

Merchants who have been to far-off cities come to sell their wares, and perhaps tell tales of places few ever see. Hedge wizards attend fairs to sell charms and other items, while alchemists set up their velvet pavilions and cater to the wealthy. Often magi, in the company of their retainers, come to these fairs to purchase mysterious objects, or simply to enjoy the mundane pleasures of the city.

Building Projects

There is plenty of construction work in cities, despite the limited space. Sometimes workers are expanding the walls; at other times, they execute special or lengthy pro-

jects, such as cathedrals. Traveling work gangs move from town to town, helping to erect large buildings. Because construction can take so long, these "itinerant" workers can become, for all practical purposes, citizens of a city.

Guilds

Trade and commerce are the lifeblood of towns, and guilds govern these important enterprises. Merchant guilds regulate the behavior of traveling traders, also serving as a mutual aid association against the dangers of the road. Most townsfolk are more familiar with the craft guilds, which include everyone from humble cobblers to wealthy goldsmiths.

Craft guilds insure all members produce work of adequate quality for fair and uniform prices. No member can work longer hours or employ more apprentices than any other, nor advertise his or her wares to the detriment of another member. After all, unfair competition breeds dissent, and dissent breeds poverty for all. Guilds also provide aid to members who are sick, and funeral expenses and support to the families of members who die.

Cities offer opportunity for all who can work in an honorable profession, including women. Wives and daughters can join the guild of their husbands and fathers, and widows often inherit their husband's business and position. Many guilds admit all women of good character as members, and a few, such as those for spinning and block printing, employ only women.

Advancement

The system provided by the guilds is generally fair and good. A youth is apprentice to a master, and works for room, board, and education during the years necessary to learn the craft. After learning the basics, the apprentice becomes a journeyman. Journeymen must still work for a master, but are paid for their labors.

After spending enough years to fully master the craft, a journeyman may petition the guild council for full membership. To do so, he or she usually must create a "masterpiece" to demonstrate his or her skill, and present it to the guild. If the work is judged acceptable, the journeyman swears an oath to uphold the guild, and becomes a master. He or she then has the right to sit on the guild council, work for whomever he or she will, and take on apprentices. In this way the guild assures all masters are fully conversant with their chosen craft.

Education

Cities are also centers of learning. Well-to-do children of all social classes are taught the basics of reading by their parish priest, and almost everyone gets some instruction in religion. Church schools can also provide some of the basics of a formal education. Even though books are hard to come by, and written by hand, many people of substance own a few.

This is the age of the university: the most important cities, such as Paris and Oxford, have one. Students generally study for three years, after which they take examinations. Each who passes becomes a *baccalaureus*, who can then assist in teaching. After three more years of study such assistants become masters. Both men and women can be students and masters in most universities. Law, medicine, theology, history, rhetoric, logic, and arithmetic are the subjects commonly studied.

Though classes may be held in rented buildings or even in rough sheds, no one has greater pride than the educated. Students and their masters are part of a guild, much like the craft guilds. Students who attend the university of their home town are its champions, living together and challenging rivals as a group.

As long as they pay their tuition, students are responsible only to their masters, who in turn answer only to the Church. Students often flaunt their unique freedom and mock the nobility by going about armed with daggers and swords. Indeed, the reputation of students as lewd, irreverent, drunken, and rowdy is often well deserved. It is no surprise that nobles and students often come to blows.

Money

What modern people think of as money, whether it be coins, bills, or any other abstract form, is a convenience rather than a necessity. If all money suddenly vanished off the face of the world, a lot of people would be angry, but the basics of life could continue. True wealth is measured in solid goods of value.

The basic unit of value is land. Land provides food, clothing, and shelter; without it, you would die. For that reason, only those who are crazy or truly desperate will sell it. Instead, people barter items of value whose worth depends on the land's bounty, such as grain and livestock. However, these are not easily exchanged physically, and require that there be a significant surplus on hand. Therefore, a symbol

of the exchange—money—replaces the actual goods. Gold and silver coins make the ideal currency: precious metal is portable and for the most part without practical use.

Gold and silver coins in medieval Europe are not like modern money, but are rather a medium of barter. Instead of exchanging tangible goods, like chickens or bread, for a needed item, a purchaser uses an equivalent value in gold or silver. The advantage of a coin is that its value is easier to ascertain than that of a nugget or gem.

Keep in mind another point about medieval money: it's evil. Any desire for profit beyond what is necessary to stay alive is considered a sin. Lending money with an interest charge is usury, though opinions differ on what level of interest is sinful. Just to be on the safe side, moneylending and many other merchant enterprises are often left to those whom medieval Christians think are damned anyway—Saracens, Jews, and Italian banking families.

Coins

Many peasants in Mythic Europe live out their lives without ever using a coin. Anyone dealing with poor people may have to barter in goods of like value: a meal, a dozen eggs, a yard of cloth, or perhaps a special service from a craftsperson. Establishments that regularly serve travelers have special arrangements, since their goods or services are usually costly enough to necessitate payment in coins. In cities, coins are more common, and every town has merchants whose business involves dealing with them.

Unlike modern currency, medieval coins don't identify their own value. Each is a piece of precious metal that is printed with the mark of the lord or cleric that had it made, as well as with some identifying image. The mark signifies the weight of the coin and the percentage of pure gold or silver in the metal. The fancy picture keeps it from being counterfeited, and offers the wealth and fame of the coiner as a guarantee of authenticity.

It is always in the best interests of a lord to make his or her own coins, if people will accept them as good. That way, the lord knows those coins, at least, represent a known quantity in payment. However, the personal fame of the lord counts for much. People are generally much more willing to accept the coins of the king of France than they are those of the count of Toulouse.

Paper Money

Paper money of a sort does exist in the Middle Ages, in the form of checks. A noble can write a letter of indebtedness to a banking house or to another person and sign it, creating an easily transported voucher that can be redeemed on demand for its value in gold or silver. A deed of ownership of land can fulfill the same function.

An endorsed check has additional signatures (endorsements) of rich and influential people. In theory, their signatures vouch for the check-writer's honesty; in practice, if the original writer doesn't honor the debt, the endorser has to come up with the cash. Obviously, the best checks are the ones endorsed by an archbishop or a monarch.

The Order of Hermes

The roots of medieval wizardry go back millennia to the Nile valley, to ancient Mesopotamia, and beyond, but the continuity of this tradition was broken with the fall of Rome. In the subsequent period of chaos and violence the practitioners of this ancient art were separated and left living in fear. The creation of the Order of Hermes in the 8th

century ushered in a time of peace, enlightenment, and the growth and preservation of magical wisdom.

The First Tribunal

Two magi were most instrumental in the creation of the Order of Hermes. First was Bonisagus, who discovered a way to create a simple magical shield that protected one from spells (now called simply the "Parma Magica"), and began work on a universal theory of magic. The Parma Magica would permit magi to meet with little fear of being attacked, and a universal theory of magic would give them a reason to work together.

The sorceress Trianoma, apprentice to Bonisagus, made good use of the Parma Magica. Its protection permitted her to seek out wizards all across Europe. She was a gifted diplomat, well able to convince her peers of the benefits a unified Order would bring. Wizards would be guaranteed their individual freedom, but the Order provided the means by which peace could be kept among them. A unified theory of magic would allow them to share their discoveries and knowledge. Trianoma encouraged many magi to visit with Bonisagus and share what they knew with him. From Druids, for example, he learned how to create new spells at a moment's notice. This skill developed into spontaneous magic. The rudiments of ritual and formulaic magic grew from the traditions of the Roman cult of Mercury, which worked powerful magic in prolonged rituals involving many participants. Using this and other knowledge, Bonisagus developed a broadly applicable theory of magic, now known as Hermetic theory.

While Bonisagus unified the magic of the magi, Trianoma masterminded their political unification. She had brought twelve magi together who all wanted to form an order. They learned the Parma Magica, studied Bonisagus's theory of magic, wrote the Code, and named their order after the Greek god of magic, whose cult they knew to predate the Roman cult of Mercury. At Durenmar in the Black Forest in A.D. 767, the twelve magi swore to uphold the Code of Hermes, and the Order was formed.

Since these magi could work together and share what they learned, they grew quickly in power. They realized that with the power of magic in their hands, the only other mortals they needed to fear were other magi. Systematically they sought other wizards out and offered them membership in the newly reformed order. All they asked was for the wizards to abide by the simple Code of Hermes and to allow themselves to be adopted into one of the houses that had been formed.

Houses of Hermes

Members of the Order of Hermes are divided into twelve houses. Each House is a mystical lineage, and each house (with the exception of Ex Miscellanea) can trace its ancestry back to the founding of the Order. Membership in a given house is usually passed from master to apprentice, though some houses offer membership to outsiders who can pass a certain set of criteria. Each House is described in the Character Creation chapter, on pages 21-26. For a great deal of additional information on each house, refer to the **Ars Magica** supplement *Houses of Hermes*.

Understanding the twelve houses is fundamental to understanding the Order of Hermes, for each house has its own traditions, organizations, and breed of magus. Although the houses are far from monolithic, they are very important in shaping the prejudices, philosophies, and motivations of their members. After his covenant, a magus's next loyalty is usually to his house.

Crises in the Order

The Domination of House Tremere

In the 9th century, House Tremere, through skillful use of certámen and political intrigue, nearly dominated the Order, ruling several tribunals and continually growing in power. Tremere, who was still alive and masterminding the attempt to control the Order, was finally stopped by a group of unidentified magi who broke the minds of his chief lieutenants. No one knows who was responsible for "the Sundering," as this attack is called. After this event, other magi were more watchful of political events and more eager to improve their ability at certámen.

The Corruption of House Tytalus

Near the end of the 10th century, the prima and several other leaders of House Tytalus were found to be diabolists. They had been engaged in a campaign of corrupting magi of other houses. Amid much fear and accusation, they were tried and executed. This corruption of powerful magi increased the Order's fear of devils and added to the suspicion that had developed among magi. Some mark this event as a precursor to the Schism War.

The Symbol of House Guernicus (Quaesitoris)

The Schism War

Just after the turn of the millennium, open conflict broke out within the Order, a prolonged series of skirmishes, battles, and assassinations that have come to be known as the Schism War.

Some houses and magi wanted to restrict the interaction among the houses so that corruption in one House would not lead to the downfall of others. The corruption of House Tytalus was, no doubt, the main cause for this paranoia, but intrigue, competition, and skirmishing in general added to the atmosphere of distrust. Differences of opinion turned into frequent Wizard Wars and raids.

The confusion led to a free-for-all, and old feuds came alive. Sides shifted continually, and fighting took many lives. Some houses retreated to avoid the violence, while others increased their violent activities to deter attackers or just to pursue personal grudges amid the chaos. The quaesitores lost effective power as the magi stopped obeying their orders, and it looked to most as if the Order of Hermes was about to fall.

Then House Tremere declared war on House Díedne. House Díedne, composed of descendants of the Druids, had always been distant from the other houses, and it was generally distrusted. Tremere's primus, Cercistum, called on House Flambeau to help rid the Order of these troublemakers and their exotic traditions. The Flambeau magi joined in the battle with relish. The quaesitores, seeing a chance to regain power, backed House Tremere and declared House Díedne renounced. Most of the other houses retreated for safety, but many individual magi with grudges to settle joined the assault.

House Díedne was entirely eliminated, but its leaders were never found. The magi of the day hoped that the far-reaching spells they had used had killed them, but many suspected that the leaders of House Díedne had retreated into a faerie forest. If that is the case, they might return at any time, bent on revenge.

With House Díedne destroyed, the Schism War was over. The quaesitores insisted on settling all remaining conflicts peacefully, and most magi were eager to stop fighting once they had seen the destruction that can result from an all-out war among the magi.

The Code of Hermes

All magi swear to uphold the Code of Hermes, just as Bonisagus did at the founding of the Order. All of the traditions, laws, and rules of the Order originate with the Code. The punishment for breaking the Code is proscribed within it—death—but in practice, magi usually agree to lesser penalties, especially when the violations are of the Peripheral Code rather than the Code proper. Nevertheless, when an infraction warrants death, a Wizards' March is called. Upon declaration of the Wizards' March, the target is no longer protected by the Code, and members of the Order are called upon to find and slay the transgressor. Those participating in a magus's destruction are free to plunder his resources, so there is rarely a shortage of willing executioners.

The Code

The Code of Hermes (also called the Hermetic Oath), first sworn by Bonisagus, can be found on the next page. Since he was the first to swear it, his name is recorded whenever it is written down. There is a slight difference between the Code that members of House Bonisagus swear and the Code that members of other houses swear. The difference is marked.

The Peripheral Code

The Peripheral Code consists of the body of rulings made by magi in council since the beginning of the Order. Although the laws and rules of the Peripheral Code are voluminous, they are also quite important. They provide precedents and lay out precisely what magi may and may not do. Questions about familiars, apprentices, the formation of covenants, exactly how magi may relate with mundane powers, how Wizard War may be waged, and the like are all covered in one form or another.

Wizard War

The Code allows for a conflict between two magi to escalate to open conflict in certain conditions. When those conditions are met, the two magi involved may step outside the bounds of the Code temporarily to settle their differences. One magus initiates a Wizard War by sending a declaration of war to the other. The message must arrive on the next night of the full moon. The war then begins on the rise of the following full moon, and lasts until the rise of the next full moon after that.

Unjust or constant use of Wizard War is discouraged by the majority of level-headed magi. Occasionally, those who declare war too often find themselves victims of a Wizards' March.

Tribunals

Tribunal was initially a term reserved only for what is now known as the Grand Tribunal—the first and original tribunal of the Order. Now, however, it refers to any one of the thirteen different officially recognized and regularly held councils of the Order, as well as the specific geographic areas over which these council meetings hold sway. Each tribunal holds council every seven years, settling disputes between magi and covenants, and dealing with other pressing business.

Tribunal Geography

The Hibernian Tribunal, which consists of Hibernia and some nearby islands, is a small tribunal at the edge of

The Hermetic Oath

"I, Bonisagus, hereby swear my everlasting loyalty to the Order of Hermes and its members.

"I will not deprive nor attempt to deprive any member of the Order of his magical power. I will not slay nor attempt to slay any member of the Order, except in justly executed and formally declared Wizards' War. I hereby understand that Wizards' War is an open conflict between two magi who may slay each other without breaking this oath, and that should I be slain in a Wizards' War, no retribution shall fall on he who slays me.

"I will abide by the decisions made by fair vote at tribunal. I will have one vote at tribunal, and I will use it prudently. I will respect as equal the votes of all others at tribunal.

"I will not endanger the Order through my actions. Nor will I interfere with the affairs of mundanes and thereby bring ruin on my sodales. I will not deal with devils, lest I imperil my soul and the souls of my sodales as well. I will not molest the faeries, lest their vengeance catch my sodales also.

"I will not use magic to scry upon members of the Order of Hermes, nor shall I use it to peer into their affairs.

"I will train apprentices who will swear to this Code, and should any of them turn against the Order and my sodales, I shall be the first to strike them down and bring them to justice. No apprentice of mine shall be called a magus until he first swears to uphold this Code.

*

"I request that should I break this oath, I be cast out of the Order. If I am cast out the Order, I ask my sodales to find me and slay me, that my life not continue in degradation and infamy.

"The enemies of the Order are my enemies. The friends of the Order are my friends. The allies of the Order are my allies. Let us work together as one and grow hale and strong.

"This oath I hereby swear on the third day of Pisces, in the nine hundred and fiftieth year of Aries. Woe to they who try to tempt me to break this oath, and woe to me if I succumb to the temptation."

* *At this point, followers of Bonisagus recite:* "I shall further the knowledge of the Order and share with its members all that I find in my search for wisdom and power." *Others recite:* "I concede to Bonisagus the right to take my apprentice if he should find my apprentice valuable to him in his studies." The Peripheral Code extends Bonisagus's right to claim apprentices to followers of Bonisagus.

Christendom. The land is wild and magical, and most magi live in isolation from the population of the land. Nevertheless, because of the relatively small size of the tribunal, a great percentage of the magi in the tribunal are involved in tribunal politics.

The Loch Leglean Tribunal covers Scotland and the northern islands. This area is also highly mystical, and has the distinction that the local populace is generally more accepting of magi than folk are elsewhere. The majority of magi here are of House Ex Miscellanea. A great wealth of information about the Loch Leglean Tribunal can be found in the **Ars Magica** supplement *Lion of the North.*

The Stonehenge Tribunal covers England and Wales. The domus magna of House Ex Miscellanea, Cad Gadu, is located in this tribunal. The Stonehenge Tribunal is disorganized, in part because many of the tribunal's magi live in isolation, and in part because of the rapid clearing of land and forest deprive them of the opportunity of live apart from society in magical areas.

The Iberian Tribunal covers all of the Iberian peninsula, including land currently held by the Moors. The politics of the Iberian Tribunal are chiefly concerned with the *Reconquista*, though there is certainly nothing that could be called agreement among the magi. At least two covenants routinely side with the Moors against the Christian forces. Although conflict is common, many covenants have a great wealth of both mundane and occult knowledge, plundered from conquered Moslem libraries and gained from Moorish scholars. You can find more information in the **Ars Magica** supplement *Iberia.*

The Normandy Tribunal covers France, including Burgundy and the Low Countries. It is home to Fudarus, the domus magna of House Tytalus. As the land here becomes more and more crowded with mundanes and the influence of the Dominion, the covenants of the tribunal must become more and more hidden and isolated. Remaining apart from the mundanes becomes a more difficult task with each passing year.

The Provençal Tribunal covers Languedoc, including Gascony and the Pyrenees. It contains Val-Negra, the domus magna of House Flambeau. The Provençal Tribunal is the cultural center of the Order, and perhaps its political center as well. Magi of Jerbiton are quite active here, and so relations with the mundanes are quite good. Many old and powerful covenants are found within this tribunal.

The Rhine Tribunal consists of the lands of the Holy Roman Empire north of the Alps—Germany and the Rhine valley. Within its boundaries lie Durenmar, domus magna of House Bonisagus; Crintera, domus magna of House Bjornaer; and Irencillia, domus magna of House Merinita. Once the center of the Order, the Rhine Tribunal's power has decreased as the area has become more and more densely populated with time's passage. Some magi have started to involve themselves in the politics of the Empire, much to the displeasure of the quaesitores.

The Tribunal of the Greater Alps holds sway in the region around the Alps, including Bavaria. It is home to Valnastium, domus magna of House Jerbiton, and the Cave of Twisting Shadows, domus magna of House Criamon. The old covenants of this tribunal strictly enforce the *status quo*, allowing no new covenants to be formed within its borders. This lends the tribunal peace and stability, which its members enjoy.

The Roman Tribunal covers the southernmost portion of the Holy Roman Empire—the Papal states, the Kingdom of Naples, Sicily, Sardinia, Corsica, and even has one covenant in North Africa. Harco, domus magna of House Mercere; Magvillus, domus magna of House Guernicus; and Verdi, domus magna of House Verditius are found here. This is the tribunal where magi are most involved in the world—living in cities, having political relationships with aristocrats, and selling their magical wares to mundanes. Most of the members of the Order here are quite cosmopolitan, and spend a great deal of time in the great cities. Some do not belong to covenants, or do so only in name. Relations among the covenants and magi are a nightmare mass of Byzantine political machinations. More information can be found in the **Ars Magica** supplement *Rome.*

The Tribunal of Thebes consists of the Byzantine Empire—Greece, Asia Minor, and the islands of the Aegean Sea. This tribunal includes the great city of Constantinople; one covenant is even found within its walls. The lands of Greece, though they fell from glory long ago, still have a great deal of magic to offer to those who live here.

The Transylvanian Tribunal consists of the kingdoms of Bulgaria and Hungary. The domus magna of House Tremere, Coeris, is found here. This area is perhaps the most magically potent of the tribunals, for the power of the Dominion is still quite weak. Although this makes the Transylvanian Tribunal one of the fastest growing in the Order, it also means that outside magical threats also abound. The Tremere have total political dominance in this tribunal.

The Tribunal of the Levant governs the magi of Christian Palestine, as well as a few covenants scattered throughout Egypt, Asia Minor, and Syria. The covenants of this tribunal have managed to find great knowledge both in

the remains of earlier civilizations and in the Muslim scholars and sorcerers who live in this area.

The Novgorod Tribunal is the farthest eastern tribunal in Christendom. It consists of the Kingdom of Poland and the Russian Principalities, as well as the Nordic and Slavic lands of the North. Vast amounts of unsettled land and little competition among Hermetic magi for magical resources make this area attractive, but problems with pagan wizards and Mongols can be severe.

The Grand Tribunal

Every 33 years, three representatives of each tribunal meet at the Grand Tribunal. Held at Durenmar, domus magna of House Bonisagus, those present discuss matters before the Order of Hermes as a whole. The next meeting of the Grand Tribunal will be in 1228. At such councils, the most powerful magi in the Order determine Order-wide policies and reconcile disagreements among tribunals. Intense politicking occurs, and such gatherings are certainly not for the weak-hearted.

The Order and Society

Magi are prohibited by the Code and Peripheral Code from becoming the hirelings or vassals of mundane nobles. This provides the Order a great deal of protection from mundane affairs. The question, remains, however, how exactly do magi interact with the rest of society?

Peasants

The relationship between peasants and magi is quite simple. Most peasants fear magi and all things magical, and thus go within shouting distance of a covenant only if a dire emergency occurs and they have nowhere else to go. For the most part, magi find this a desirable circumstance, as they are not bothered as they immerse themselves in their arcane experiments. On the other hand, it does present some problems. It makes grogs hard to find, and food hard to come by. It also makes magi the convenient targets of blame for misfortunes ranging from dysentery to drought.

The Symbol of House Jerbiton

Magi are able to overcome most of these problems in part by fostering a relationship with those peasants who live near their covenants. Magi often provide services for the peasantry in return for food and service, and this arrangement can lend itself to other forms of cooperation. In areas where a covenant has stood for quite some time, relations between the magi and peasants can be almost friendly.

Peasants who are outcasts from society have little to lose from consorting with magi, as long as they can overcome their fear of the magical. Convicts often find sanctuary in the homes of magi, as few are brave enough to follow them there. Likewise, those who are ill or crippled may throw themselves on the mercy of magi, hoping to be cured of their ailments. In return, they offer their lifelong service.

The Church

There is a very complex relationship between magi and those who represent the Church. Although many clergy think in very simple terms that "thou shall not suffer a witch to live," others who are well educated know that there is nothing diabolic in the magi of the Order. Such clergy often enjoy having philosophical discussions with magi at a level that most people can't comprehend. Of course, some magi are Christian themselves. They participate in all the ceremonies of the Church, and in this sense, magi and the clergy are allies against diabolic forces. Many clerics, however, cling to the belief that all magic is either from God or Satan, and those magi who are obviously not holy must be destroyed. Some go so far as to condemn the entire Order as Satanic.

The Church, of course, is involved in all sorts of mundane affairs—the *Reconquista*, the Crusades, the various heresies—and although assisting the Church does not violate the prohibition against working for mundanes, most magi would prefer to let study and experimentation occupy their time. Of course, some magi have fought in the Crusades and reconquest, much to the delight of the clergy. As long as some magi continue to help the Church, those who do not will probably simply be ignored.

Nobility

Nobles usually want magi to aid them in their wars and intrigues—precisely what is forbidden. But often, nobles cultivate friendships with local magi and covenants in return for minor favors. Doing favors for friends does not necessarily violate the Code, but doing so may anger other magi or mundanes.

Followers of Jerbiton who are of noble descent may still feel loyalty to their families and traditional allies, and may even feel that they are bound by oaths of fealty. Some attempt to maintain their lives as nobility alongside their lives as members of the Order. Again, they face problems from magi who feel that the Order should be isolated.

Many covenants are located near or within the lands of nobles. Usually, magi seek to have pleasant relations with such people, as a wrathful enemy can be a threat to even a powerful covenant, and retaliation can quickly escalate into open warfare. Most often, covenants and nobles politely ignore each other, but some develop policies of mutual aid in times of crisis.

Cities

The Order is of two minds about cities. Some magi are quite interested in them, finding that in cities they can interact with great minds, purchase supplies that are of use to them, and find items of great worth. On the other hand, many magi resent the intrusion of the Dominion that cities often bring, and distrust mundanes in small groups, much less in large masses.

As is understandable, those who don't care for city life shun it, and those who are so inclined take up city life. Many magi of the Roman Tribunal have abandoned covenant life altogether, and live happily in various cities in Italy. Some magi even teach at universities.

Magical Items

There was a time when magi could sell magical artifacts to mundanes without restriction. That period was ended in 1061 by a treaty which regulates the sale of such devices. Under the provisions of the treaty, magi may only accept money for arcane services from consortes. Consortes, therefore, must act as go-betweens to other mundanes. The treaty also stipulates that any magic sold must eventually wear out and lose its power.

Other Wizards

There are many in Mythic Europe who practice magic of one form or another, but are not members of the Order of Hermes. Alchemists, amulet-makers, hedge wizards, and fortune-tellers are largely ignored, even if they have actual magical powers, because they usually have limited power and no greater ambition than comfortable survival.

Some hedge wizards, on the other hand, have greater ambitions, and will work in the court of the most important noble they can impress. As long as they act discreetly, the Order usually leaves them alone. If, on the other hand, such magicians are obviously powerful and indiscreet, they are usually invited to join the Order and abandon their demeaning position. Those who decline the offer are killed.

Chapter XI
Realms

Magic is the supernatural basis of **Ars Magica**, but it is not the only power in Mythic Europe. Four realms of power exist: **magic**, **divine**, **faerie**, and **infernal.** There also exists the **mundane,** that which is not supernatural. The lines between realms are not drawn simply, with some on one side and others representing a united opposition. Rather, each has some influence over the rest.

Each realm also has its own unique inhabitants, whose natures are attuned to its properties. They can include huge winged serpents, monstrous giants, mischievous faeries, glorious angels, deceptive demons, and elusive shapechangers. As these denizens share their realms' powers, they are often influenced by and at the mercy of other realms when outside their own.

The word **realm**, when used in **Ars Magica**, can refer to one of two things. Let the context be your guide in deciding which is which. Realm can refer to the wide variety of manifestations of a given sphere of power. When referring to the realm of the divine, for example, it can be taken to mean all those things, beings, and places which are holy. This is what is meant most often when the world realm is invoked. On the other hand, realm can refer to an actual location that is the essence of that realm. In this case, the realm of the divine would refer to Heaven. The realm of faerie would refer to Arcadia. And so on.

The Symbol of House Merinita

Realm Power and Domain

The realms exist and interact in various ways. Each has some parts of the world where its powers are strongest. Such areas are said to have an **aura,** which can be rated in power on a scale from 1 to 10. Most auras rate between 1 and 5, while very intense auras may have a strength of 6 to 9. An aura rating of 10 usually designates a gateway to the realm of its affiliation. The aura rating of a given area usually acts as a modifier on supernatural activities that take place there. Many areas of the world have no realm affiliation, and therefore no aura. These places are mundane.

Within a supernatural area, the aura rating is usually uniform, but occasionally energy is unevenly concentrated, causing variable aura ratings. Sometimes conditions result in the development of *regiones*, areas of increasingly powerful aura sharing a single physical location (see "Regiones" on page 244).

Two realms may have influence over the same place. When this is the case, only the stronger can hold sway at any one time. A change in the relative strengths of the two realms can cause an area to switch from the influence of one to the other. For example, a village might be built on the site of an ancient faerie mound. Normally, the area has a Dominion aura (because the villagers are followers of the Church). However, at night (when Dominion power wanes) or on the days of ancient pagan holidays the faerie aura becomes more powerful and holds sway. Sometimes only a small area, like the cellar of a tavern, feels the touch of a power different from that of its surroundings.

Realm Interaction

The aura of a given place affects all supernatural activities that go on in that place. The list below defines how aura ratings affect various activities. The Realm Interaction chart that follows indicates the degree to which realms influence powers of other realms. The modifiers shown apply to the effect an aura has on any supernatural act performed within it.

Auras also affect the number of botch rolls for an attempted supernatural act in a foreign realm. For each point of aura rating, roll an extra botch die. Use the original aura rating, not that obtained after multiplying by a factor in the Realm Interaction chart.

Supernatural Activity Rolls Modified by Aura

- **Spellcasting rolls**: For spontaneous spells, apply the realm interaction modifier before division.
- **Lab totals**: This applies to lab activities where aura rating is specifically listed as a factor.
- **Resistance rolls**: Both magical and natural resistance are affected.
- **Ability rolls**: The aura rating affects supernatural Abilities conferred by some Exceptional Talents, like Entrancement or Sense Holiness and Unholiness. It does not affect Knowledges.
- **Study scores**: This applies to studying an Art from raw vis (see "Learning Arts from Vis" on page 190).
- **Power levels**: This refers to powers that operate automatically or at will (like those of faeries or some enchanted items). The aura rating increases or decreases the level of the power, which may also gain new effects (as chosen by the storyguide) that suit the new level. If its level is reduced to 0, the power cannot function.
- **Weapon scores**: This includes any magically enhanced First Strike, Attack, Parry, and Damage bonuses.
- **Protection score**: As with weapons, the aura rating affects enchanted armor.

The Magic Realm

Magic is commonly described as a subtle, intangible fluid that flows through the world. Hermetic magi call this substance **vis.** Just as one can use water to turn a mill, one can learn to harness vis to perform all manner of wonders. Hermetic magi are the most versatile manipulators of vis, but other wizards use it and countless creatures subsist on it. As powerful as it is, though, vis is an earthly substance, and as such can have no effect on things beyond the limit of Earth. Only divine power can alter such things as life, death, and the eternal fate of an immortal soul.

It's important to note the difference between "fluid" and "raw" vis. Fluid vis is omnipresent. Magi cast spells by manipulating it. Raw vis is the physical manifestation of fluid vis which has become trapped in a suitable material. It can be harvested to aid in the use of magic. One must go out and find raw vis, whereas fluid vis can be manipulated almost anywhere by those skilled in its use.

Realm Interaction Table

	Power Used			
Aura Type	**Magic**	**Divine**	**Faerie**	**Infernal**
Magic	+ aura	– aura	+ (1/2 aura)	– aura
Divine	– aura	+ aura	– (2 x aura)	– (3 x aura)
Faerie	+ (1/2 aura)	– (2 x aura)	+ aura	– (aura)
Infernal	– aura	– (2 x aura)	– (2 x aura)	+ aura

For example, a magus (affiliated with the realm of magic through the virtue of possessing the Gift) casts a spontaneous spell in a town which has a divine aura of 3. He will be forced to subtract 3 from his roll. If that magi were to cast the same spell in an area with a faerie aura of 4, he would add 2 to his roll.

Magical Areas

Magical areas are places where magical energy naturally accumulates. Sometimes, after the working of powerful magic or the death of a powerful creature, places acquire a magical aura, but most of the time it is unclear why a certain place is magical. Most magical areas have an aura from 1 to 5. Legendary places are rated around 6, while auras of strength 10 are virtually unknown.

Magical areas are intense. Colors are more striking, sounds more piercing, the day brighter, the night deeper. Mundane people who live in magical areas tend to get "weird," their bodies and personalities warping. Insidiously, the magic penetrates their very core and permanently transforms them.

Almost all covenants are located in magical areas, usually with aura ratings of 1 to 5. More powerful areas are not only rare but extremely dangerous to live in. The powerful magic there is difficult and dangerous to harness, and mundane covenfolk become warped and strange. Apprentices are often overpowered. Because of this threat, only the most powerful covenants in Hermetic history have based themselves in such places.

The Infernal Realm

The infernal realm is the embodiment of evil and decay—of physical destruction and moral corruption. Even as the Church works its divine power to protect the soul and buoy it up to Heaven after the body's death, the forces of the Devil work to steal it away and drag it to the depths of Hell.

Human beings are subject to death and damnation through the sins of their ancestral parents. Once Adam and Eve had tasted the fruit of the Tree of Knowledge of Good and Evil, all the world came under Satan's influence. Fortunately, humanity is capable of salvation because their understanding of evil is as incomplete as their knowledge of the divine.

Demons are fallen angels; they cannot and will not be redeemed because of their very natures. They comprehend the divine order completely and so can never be convinced by new arguments or perspectives to seek salvation. Their envy of humanity's place in the cosmos is without bounds, as is their capacity for evil as rejection of all that is from God. Ultimately, devils seek to weigh down souls with the baggage of sin. They have an eternity to plot and scheme, and a human lifetime is a brief moment in their eyes. For this reason, their plans can seem quite opaque.

Hell's most potent allies are diabolists, humans who sell their souls in return for powers and favors on Earth. Not only do devils win these souls away from the divine, they are also able to satisfy their lust for chaos, destruction and suffering through these human agents. The powers that diabolists are awarded can include spell-like abilities and the capacity to summon demons and use them to their own ends, among other things.

Not surprisingly, the Order of Hermes forbids dealings with demonkind. Any member caught engaging in diabolism is renounced and singled out for destruction. Furthermore, the Church brings down great punishments on those thought or known to be in league with the Devil.

When demons are unable to further genuine diabolism, they nurture the next best thing: paganism. This offers the Devil a way to stalemate the Dominion, because pagan worship is diffuse and not directed toward the one true Deity. The more dark and bloody forms of pagan religion can prove useful to Hell if they can be manipulated towards the infernal. Understandably, the Church considers paganism to be a diabolic threat.

Hell is not a remote force in Mythic Europe. Demons ruin crops, cause back pains, make the wind howl, and manipulate emotions. Some theologians suggest that it is impossible to drop a needle from the roof of a house without hitting an invisible demon in pursuit of a plan of evil.

Infernal Areas

Infernal areas are among the most vile places in the world. Growth of natural plants is stunted and warped. Decay and the stench of ill humors abound. Predatory ani-

Areas of Infernal Power

Area	Aura
A place where demonic evil has happened	1
A diabolists' meeting place	2
A Devil-worship site	3
A major church of the Devil	5
An infernal area, where demons meet	8
A gateway to Hell	10

mals kill, not for survival, but for the pleasure of inflicting pain. Most earthbound demons, and many diabolists, prefer to remain in such areas. They are also typical sites for diabolic churches and covens, and for the summoning of demons. The "Areas of Infernal Power" chart gives an idea of the strengths of the infernal aura in various locations.

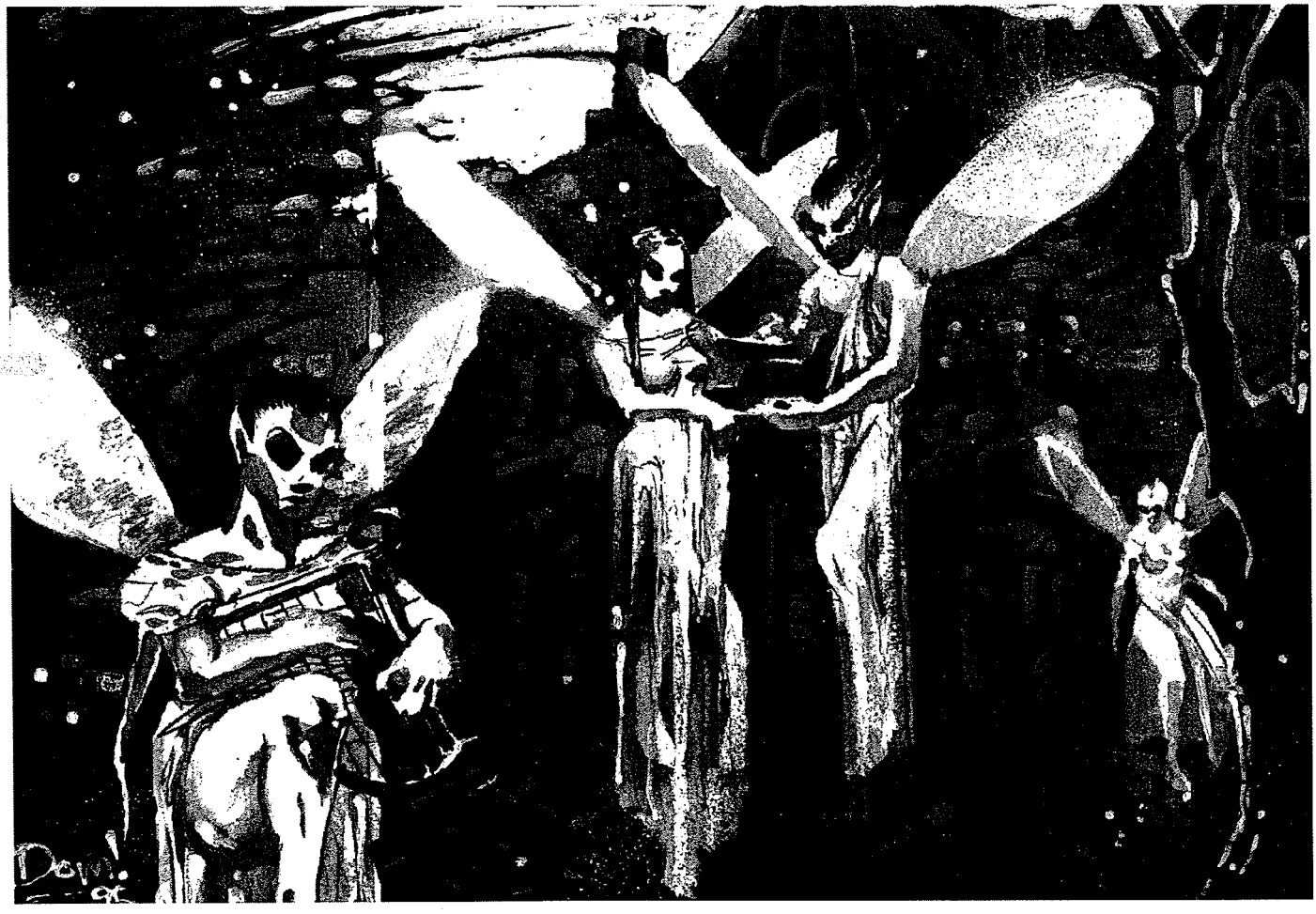
Travelers in or near infernal areas often find themselves in foul moods. Outlaws on nearby roads act in particularly harsh fashion—the effects of demonic influence in high concentration. Old wounds, especially those received through malevolence, hurt anew. Old conflicts and personality clashes are remembered again, and possibly reenacted. Of greater concern to magi, infernal auras interfere with the use of magic.

The Faerie Realm

Faeries are spirits of places, attuned to the natural world. There are faeries bound to forests, caves, lakes, mountains, and oceans—all places primeval. Some, on the other hand, make their homes in the world of humans: fields, roads, farms, cities, and even churches (though priests hotly deny it). Faeries share the characteristics of their associated places.

The realm of faerie is as diverse and strange as those who inhabit it, and as with all faerie things, appearances can be deceiving. After dawn breaks, a pile of gold may prove nothing more than old leaves, while a single oak leaf can hold within it more magical power than the enchanted staff of a mighty magus.

There are light and dark elements to the faerie realm, represented by the Seelie and Unseelie Courts, respectively. Though different in nature, they are not necessarily opposed; the Seelie Court may rule a faerie area during the day, and the Unseelie Court at night. Moreover, the faerie realm itself can reign over other realms on special occasions. On certain nights almost all the wilderness, and even some of the Dominion, falls under faerie's sway. On these occasions both Seelie and Unseelie leave their forests and burrows to tread the naked earth. Usually only the most powerful faeries can leave their realms entirely, but on these special nights faerie is almost everywhere. At such times it is best that normal folk stay locked up in their homes.



Faerie Areas

Areas of faerie power may cover ancient pagan lands, spring up about faerie queens, or protect valued locations. They may have only a few inhabitants, each quite powerful. On the other hand, they may be the domiciles of innumerable faeries with little power individually, but whose numbers give them strength enough to be respected and avoided.

Faerie areas with lower level auras tend to be inhabited by faeries that are merely annoying, or barely more than helpful; they are almost never capable of killing. Such places are relatively common wherever mortals have spread their influence. On the other hand, especially in rural and wilderness areas, there are auras of immense power inhabited by faeries that can will themselves taller than a church spire or shake the Earth's foundation at a command.

Sites of faerie aura take as many forms as their inconstant inhabitants. They might contain talking trees and owls, strange lights at night, and unearthly eyes peering out of the darkness. An aura may exceed the physical bounds of the locale, depending on how far the resident faeries journey or extend their power. The table below gives examples of typical aura ratings.

Regardless of the danger, magi often risk entering faerie areas in pursuit of magical power. They are places rich in vis—reason enough to challenge many perils, particularly for a magus deprived of magical resources.

Arcadia

The most powerful faerie sites are sometimes gateways to Arcadia—Faerieland itself. Such gateways may be small and unassuming, rarely used and little known, or massive entrances traversed by the greatest of faerie entities. Mortals do not naturally belong in the land of the fay, and those who enter often fail to return. Even if they do come back, they may find a day spent in Arcadia is one, ten, even a hundred years, or only a minute, in the mundane world.

However odd places of faerie aura may be, they are still a part of the mortal world. Arcadia is a separate world altogether. It is a wondrous place, far more beautiful than the mundane realm, and far more bizarre. Sunlight in Arcadia never burns or dazzles, trees are never uneven or sick—everything is naturally perfect. However, perfection does not necessarily equal beauty; perfect evil, perfect hate, and perfect indifference all exist there as well.

Magic, too, behaves differently in Arcadia than in the mortal world. Spells of creation and destruction, in particular, are not reliable there. Most faerie inhabitants can use a form of magic called "glamour"—some of them better than the greatest of magi—whereas few mundanes understand even the simplest magical designs. Faeries work magic as mortals speak or play an instrument. It is a part of them.

Arcadia is a land untouched by mortal hands. There are no cleared plots, felled trees, or peasant fields. Magic sustains what crops are grown. Majestic and forgotten creatures, as well as deer, wolves, boars, and bears, roam virgin oak forests protected by powerful animal spirits. While there are few cities in Arcadia, those that stand are inhabited by strange, potent, human-seeming fay; these cities are large and airy, quite unlike the walled warrens of the mortal world.

Arcadia is a physical place, but it is also a sphere of pure enchantment and imagination. Movement is not easily described, being more like the half-remembered travels of a dream, and so magi of House Merinita (who know best) scoff at the idea of making a map of Arcadia. Like a dream state, Faerieland is often incomprehensible to mortals who go there. There is not always a logical relationship between cause and effect, and it is easy to become totally disoriented, especially as faeries enjoy using their glamour to lead intruders astray. And yet, some Merinita magi insist that Arcadia is not a chaotic place, but merely has its own rules. Whether this is true or not, Arcadia is best left to faeries, and to the foolish among mortals.

Areas of Faerie Power

Area	Aura
Outskirts of faerie wilderness	1
Faerie woods	2
Important site in faerie woods	3
Heart of a faerie forest	5
Outskirts of Arcadia	8
Arcadia	10

The Divine Realm

The divine realm is the manifestation of the supernatural power of God, the Church, and all those with faith in His existence. The church views other auras as evil, aligned with the forces of Hell. Magi, of course, often beg to differ. The Church and the Order of Hermes are often at odds

because of these varying viewpoints. Regardless of opinions, it cannot be denied that the divine realm has an influence over the other realms, including that of magic. A divine aura limits the efficiency and effectiveness of Hermetic magic, and divine miracles can accomplish feats that magi cannot.

At its worst, the Church is a repressive force that treads on liberal thought. At its best, the Dominion allows the human soul to express its deepest beauty. It makes sense, then, that it is the Church which is the driving force behind the Crusades while it produces the most delightful music, the most enchanting art, and the most transcendent philosophy.

The power of the Church and the boundaries it imposes on the Order of Hermes cause many magi to scorn the divine. It is very difficult for people who can summon hurricanes and cause earthquakes to worship a higher power. A few magi, however, are professed Christians and are pious; there are even a few who have what the Order calls True Faith: *vera fides*. The Christian magus has the most trying life to lead, constantly attempting to reconcile two value systems that defy each other.

Divine Areas

The Dominion is nearly ubiquitous, and is the only supernatural power that the common folk generally have contact with. It affects magi and their fellows whenever they enter a village, town, or city where there is a place of worship, an ordained priest, and a body of believers. The strength of a divine aura depends on the piety of the believers who participate in it, the size of the populated area, and the faith of the clergy within the area. See the table below for the relative magnitudes of divine auras.

Though divine auras are usually constant in areas inhabited by believers, their strength can vary. On Sundays and holy days the power of the Dominion increases; at night and on evil days it wanes. The Dominion is also focused more strongly in places and objects that are strongly associated with faith. People, places, and things that have been blessed by an ordained priest can carry divine auras, but these are extremely fragile and vanish once exposed to the sinful world. Divine auras somehow transported to another realm are also swallowed by the alien aura.

Entering a strong divine aura has a definite sensory association. Non-magical people often experience anticipatory nerves and unconscious reverence. Those who are pious feel quiet peace; others feel dread and guilt. Magi and others with magical talents instantly sense a powerful presence, their Gift flickering as a flame exposed to wind. Auras of lesser power might prove a mild irritant to such magical folk, perhaps causing headaches, short tempers and feelings of physical discomfort.

Areas of Divine Power

Area	Aura
Rural Christian area	1
Town	2
City	3
Consecrated ground	3-5
Small Church	5
Large Church	6
Cathedral	8
Site of a saint's martyrdom	10

True Faith

Those who give up mundane pursuits entirely and selflessly dedicate themselves to leading holy lives benefit from True Faith. True Faith is measured in Faith points, which represent a person's connection to God.

Characters with the True Faith Virtue begin the saga with one Faith point. Others can gain one point by spending at least one year in selfless service to God, if their motivations are pure. Characters concerned only with recognition, esteem, and power do not get the Faith point. A character can only gain more Faith points through extreme devotion to Christianity, and these are lost if he turns even slightly from the path. A person with even a single Faith point is rare; someone with five or more is exceedingly holy and will most likely be canonized after death. Such people can be clergy, though many are extremely reverent lay persons. Most of those with many Faith points attain them very late in life.

Faith points offer protection from all manner of supernatural powers. Any time the character might be affected by magic, good or bad, roll a simple die. If the result is equal to or lower than your character's Faith point total, the magic has no effect; indeed, he is immune to magic during the entire encounter.

Some holy relics carry Faith points. A person with True Faith can add those points to his own when rolling to resist magical effects. Furthermore, these relics can protect the faithful who have no Faith points of their own. The relic's score acts just like the True Faith virtue for those who bear it, using its rating as a number of Faith points.

True Faith is also useful to those that possess it when they are sorely tried in the name of God. True Faith can be used just like Confidence (see page 192), as long as its use is consistent with the teaching and values of the Church.

Miracles

Miracles are the will of the divine made manifest in the world. They come from a power above the Earth, so no mundane or infernal force can stop them, nor is there a magic resistance roll against them. They are everyday events in the lives of saints, but to everyone else they are incredibly rare happenings.

It is impossible to bargain for a miracle: God either sends one or does not, and there's very little one can do to influence that decision. A miracle may occur if a person is very pious, if he is acting in accordance with and aiding the cause of the divine, if he prays earnestly and selflessly for aid, and if it seems right in the context of the story.

The most common response to a request for aid is refusal. This usually happens when the supplicant is not sincere or has caused the trouble requiring help, though sometimes help is denied as a test of faith. If the request for a miracle is particularly exploitative or self-fulfilling, it may attract the attention of a demon ready to make a deal.

A miracle will most often be granted in a subtle or unobtrusive way, such as an inexplicable compulsion to ride out on patrol and thus detect an otherwise hidden threat. The rarest outcome is an impressive spectacle, like clouds parting as a flight of angels descends from Heaven to buoy the character up out of danger's way.

The storyguide is the sole and final arbiter of when and where miracles occur. Keep in mind that miracles should not become commonplace occurrences—this cheapens their impact, which should be truly magnificent.

The Mundane

The mundane is the embodiment of all that is normal and mortal. Generally speaking, areas not occupied by another realm are considered mundane and consist of ordinary people and places. The mundane has no aura rating—in fact, it is the absence of aura, so powers used there function without hindrance.

There is a difference between "mundane society" and mundane areas. Mundane society comprises the everyday folk of Mythic Europe, including peasants, townsfolk, and nobility. These people, not being supernatural, would seem to belong to the mundane. However, widespread belief in God, and the fact that most settlements are within the Dominion, means that most "mundanes" actually share somewhat in the divine. Only complete outsiders who lack faith are truly be considered part of the mundane.

Regiones

Occasionally, within very special supernatural areas, special types of auras arise. These may exist within larger domains or by themselves, and may be of any type of aura. They are called *regiones* (singular *regio*, "realm"). Unlike other auras, regiones form self-contained worlds unique to the realm that they are aligned with.

Regiones have aura ratings from 1 to 10, which affect supernatural powers just like other aura ratings. The only concrete mechanical difference is that vis use in regiones

other than magical is dangerous—double the botch dice in such environments.

Regiones consist of several levels of aura, layered one on top of another in order of increasing power; the lowest level is connected to the mundane world. To picture this phenomenon, imagine the contour lines of a hill on a map. Each line, from the bottom to the top, is like an aura rating within the regio. The mundane world is like the flat land surrounding the hill. And, just as contour lines encompass smaller areas towards the top, so levels of higher aura rating tend to occupy less space than those beneath.

The aura levels of a regio occupy space, much as contour lines represent height on a map. In reality, a hill occupies three dimensions, but the map compresses it into a flat image. Likewise, each level of a regio is a different supernatural dimension, but all coexist in the same mundane location. The illustration demonstrates this pictorially.

There's nothing to distinguish regiones from other auras, until one realizes that varying levels of reality exist on the same spot. A regio level that is more attuned to its realm has a higher aura rating, and so looks different from the rest. Lower levels appear only slightly changed from the mundane world, while higher levels tend to acquire many of the characteristics of their native realms.

Regiones have inhabitants, just like other areas of supernatural aura. These beings tend to cluster on specific levels, though they can cross level boundaries freely. The higher one travels in the regio, the stranger and more supernaturally aligned its inhabitants become.

Entering and Leaving Regiones

When physically crossing the boundary of a regio, travelers disappear from the ordinary world and enter supernatural realms. There are three methods of entering regiones: being lead, voluntarily entering, and getting lost.

Any being directly connected to the realm associated with a regio can automatically lead up to a dozen mortals or magi into that regio. Faeries can lead mortals into faerie regiones, angels and people with True Faith can lead people into divine regiones, demons and people who have sold their souls can lead people into infernal regiones, and magical beasts can lead mortals into magic regiones.

Voluntarily entering regiones involves seeing the next level of the regio and then entering it. Once a level has been seen it may automatically be entered. Only characters with some sort of special perception may see into regiones. Second Sight and Magic Sensitivity both allow characters to see into magic regiones. Sense Holiness & Unholiness allows characters to see into both divine and infernal regiones. Faerie Sight (a +1 Virtue described in the *Faeries* supplement) allows characters to see into faerie regiones. To see a level, roll a stress die + Perception + the appropriate talent against an ease factor of 5 + (2 x the difference between the level you are on and the level you are trying to see). For example, the ease factor for trying to see from a level 4 regio into a level 1 (or vice versa) would be 5 + (2 x 3) = 11. Modifiers for local conditions or for specific dates and holidays can change the ease factor by as much as +/– 10. Carrying an object associated with the realm can subtract up to five from the ease factor.

Magi can cast level 20 InVi spells to see into regiones. A different spell must be learned for each of the four types of regiones. Many alchemists and herbalists know how to make salves and potions which allow users to temporarily see into regiones. Anyone who can enter a regio can also take along up to a dozen others with them.

Beings who become lost near a regio boundary may roll to see if they enter (or leave) accidentally, even if they cannot normally see in. The ease factor is the same, but only Perception is added to the stress roll.

Chapter XII
Bestiary

As storyguide, you will want to use supernatural beings as a means of adding excitement, challenge, mystery, fear, and wonder to your saga. Creating appropriate encounters is your responsibility. Careful thought can turn what might be just another battle into an episode of wonder and fear.

You can certainly use the creatures described in this chapter, but it's better to invent your own, using those provided here as guides. Do not take the design of these adversaries lightly. The characters live in an inherently magical and dangerous world whose appeal depends upon mystery and awe.

Creature Descriptions

In this rulebook and in supplements for **Ars Magica,** creature descriptions follow a standard format which varies slightly depending on what statistics and capabilities a given creature has. Most of the statistics are self-explanatory. All creatures have Characteristics. Some have a Might score, and all have a Size. Next come any Personality Traits the creature has—even mundane animals have traits that describe how they react to situations. Combat totals and statistics follow personality traits, and finally, there is a section for Abilities, Powers, and other information.

There are some differences between the statistics of beasts and people. In the case of animals that are not intelligent, their Intelligence Characteristic is replaced with Cunning. Some creatures do not become fatigued (and so have none of the related statistics). You will also note that the levels assigned to Powers do not necessarily match the level guidelines found in the Spells chapter. The level in such cases measures the relative difficulty of countering or affecting the power; it does not indicate that the power is Hermetic in origin.

Combat statistics and other traits, which for characters are based on Characteristics, are handled differently for creatures. For example, Initiative takes Quickness into account, but also depends on the creature's natural adaptations and other abilities. Such scores cannot be derived mathematically from a creature's Characteristics alone; assign them subjectively, based on what seems right to you.

Designing Creatures

Designing a creature is a challenge, but it becomes relatively easy with practice. You should always begin by asking what purpose it serves in the story. The following items will guide your through the creation process.

- **Purpose:** Why are you creating this creature? Is it to motivate fear, humor, pity, or awe, or just to oppose the characters in combat? How does it fit into the story and what should it do to advance the plot?
- **Image:** What does the creature look like? Sound like? Smell like? How does it move? Does it have distinguishing features that set it apart from others of its kind?
- **Behavior:** What does the creature do, and why? How intelligent is it? What are its goals and motivations? How might it respond to different character actions? Does it have any inherent morality?
- **Basic stats:** What are the creature's statistics? Does it have interesting Personality Traits?
- **Powers and Weaknesses:** Does the creature have any mystical abilities, including spell-like powers? Does it

have a special weakness or bane? Are the characters able to know or find out about these powers and weaknesses? Does the creature's body contain raw vis?

Special Creature Traits

Supernatural creatures tend to have powers that relate to their basic natures. These powers require special rules and terms to account for them in the game.

Might

Supernatural creatures have Might scores representing their overall power in a realm (divine, faerie, infernal, or magic). Thus, there are actually four different types of Might: Divine Might, Faerie Might, Infernal Might, and Magic Might. A creature's score remains constant, unless it changes as the creature matures. However, it can be effectively lowered when a creature uses its powers. Might has several functions, described below.

- **Measures power:** The Might score gives you a general idea of how powerful a creature is.
- **Indicates realm:** Might scores identify the creature's nature. Supernatural creatures can receive bonuses and penalties to their powers when they find themselves in other realms. See the Realm Interaction Chart on page 239.
- **Regulates mystic powers:** Some creatures have powers that require an expenditure of mystical energy, limiting their use. The Might score is equal to the number of points the creature can expend; if it does not have enough points left, it can't use that power. All points return within 24 hours.
- **Affects magic resistance and penetration:** Except under special circumstances, a creature gets its Might score as a bonus on magic resistance and penetration rolls. Use the base score for this determination, irrespective of any points expended to use powers.
- **Determines effectiveness of spells:** Many General level spells only work if their level is equal to or greater than the Might score of the creature to be affected. A weakened ghost, therefore, is easier to control than one at full Might.

Powers

These are some suggestions for special powers that you can give your creations. Each will vary from creature to creature in strength and other details. Whatever powers you give, however, make sure that they make sense and mesh with the creature's background and natural environment.

Some powers are like spells; this is indicated in parentheses in the creature description. For these, determine a Technique, Form and level equivalent. Even though the creature does not cast spells as a magus does, these stats determine what Arts can resist or counter the power.

- **Animal control:** The creature is able to command animals of a certain type.
- **Constriction:** The creature can squeeze opponents to death, causing damage that increases from round to round.
- **Emotion aura:** Others share the emotions of the creature, such as a satyr that causes those around it to feel wild.
- **Entrancement:** The creature can bind or control people by staring into their eyes.
- **Fear:** The creature instills fear in others, either through a horrible or mighty appearance or through a spell-like power.
- **Fiery/poisonous bite or breath:** Such attacks can cause death, paralysis, insanity, or loss of will.
- **Formulaic spells:** The ability to cast Hermetic spells, as a magus can.
- **Illusion:** The creature has the power to change its appearance, and maybe that of its surroundings.
- **Immunity:** The creature is completely unaffected by certain types of spells or damage. This may be related to the creature's natural habitat.
- **Natural weapons:** This includes teeth, claws, and other spiky bits.
- **Resistance:** The creature gets a bonus on magic resistance or Soak rolls against certain types of attacks.
- **Shapeshift:** The ability to take the form of humans, objects, or beasts.
- **Special senses:** Like seeing in the dark, or detecting lies or magic.
- **Spontaneous spells:** Defined with a Technique, Form, and maximum level.

Weaknesses

Weaknesses can and should be as interesting a part of your creatures as its powers are. They let you throw powerful adversaries at the characters, who can in turn survive by finding and exploiting a vulnerability. Learning weaknesses can be part of a story—an important part if the monster is

formidable. Like powers, weaknesses should be consistent with a creature's nature, not just tacked on.

Raw Vis in Creatures

Many supernatural beasts have vis in their bodies, making them valuable to magi. Generally, the more magical and powerful a creature is, the more vis it has. The kind of vis inherent to a creature is not always obvious, however, and not always immediately logical. Use your imagination: many beasts simply have Animál vis, but poisonous ones might contain Perdo, shapeshifters Muto, and earth creatures Terram.

The Creature's Prerogative

It helps to think of creatures as elements of the story. In this role they are mysterious and threatening, a condition you can simulate with the "creature's prerogative." That is, until the characters know what a creature can and cannot do, you are free to make it anything you want. If a developing story calls for it, you can even give the creature a new power in the midst of an encounter. If you are subtle and imaginative—and if you do it to enhance the story, not just smash the characters—the players won't object.

Magical Creatures

There are a wide variety of creatures who are part of the magic realm. Some, like spirits, are insubstantial and ephemeral, while the mighty dragons and giants are fearsome in their physical power.

Dragonkind

Dragons are the most powerful and noble of all mortal creatures. They are so mighty and rare that dragonslaying is the stuff of legends—a task worthy of a hero or archmage. Dragons are highly intelligent, physically intimidating, and often magically potent. There are lesser brethren to dragons as well: worms, drakes and serpents. Worms usually lack limbs, though some have them. Most are not more intelligent that beasts. Drakes have the general form of a dragon (four legs, serpentine neck, batwings), but are much smaller and often misshapen. They are not typically bright, but are more likely than worms to be intelligent. Serpents are glorified snakes, usually having special powers. They are cunning and often can speak.

Sigusen, the Dragon of the Tome

Sigusen is a thin, snake-like dragon with short legs but dexterous forepaws. Forty feet long from snout to tail, he has wings, but no one has ever seen him use them, since he spends all his time in his cave atop a mountain.

Sigusen is writing a great tome on the nature of the universe in an ancient language, and is collecting knowledge of all kinds to support his views. To further his ends, he collects sagas as well. He has several intelligent drakes living with him (perhaps his children) who can take human form. Some say that Sigusen can appear human as well.

Some of the drakes are quite well known as vibrant poets and rakes in the towns they frequent in human form. They seek out scholars and kidnap them, bringing them back to Sigusen for interrogation; scholars can also come to Sigusen for answers to their questions. In either case, though, anyone who doesn't provide interesting information in return is eaten.

Adventure Seed: A companion is kidnapped by Sigusen's drakes, and the other characters must find them to get their colleague back. Perhaps the characters must face the great Sigusen himself, to bargain or to fight.

Characteristics: Int +6, Per +5, Pre 0, Com +3, Str +10, Stm +9, Dex 0, Qik –1

Magic Might: 65

Size: +6

Personality Traits: Curious +6, Cruel +2

Weapon/Attack	Init	Atk	Dfn	Dam
Bite	+6	+11	+11	+36
Breath	+12	+8*	n/a	+40/+80

*Only a Brawling defense is allowed—this cannot be parried.

Soak: +40

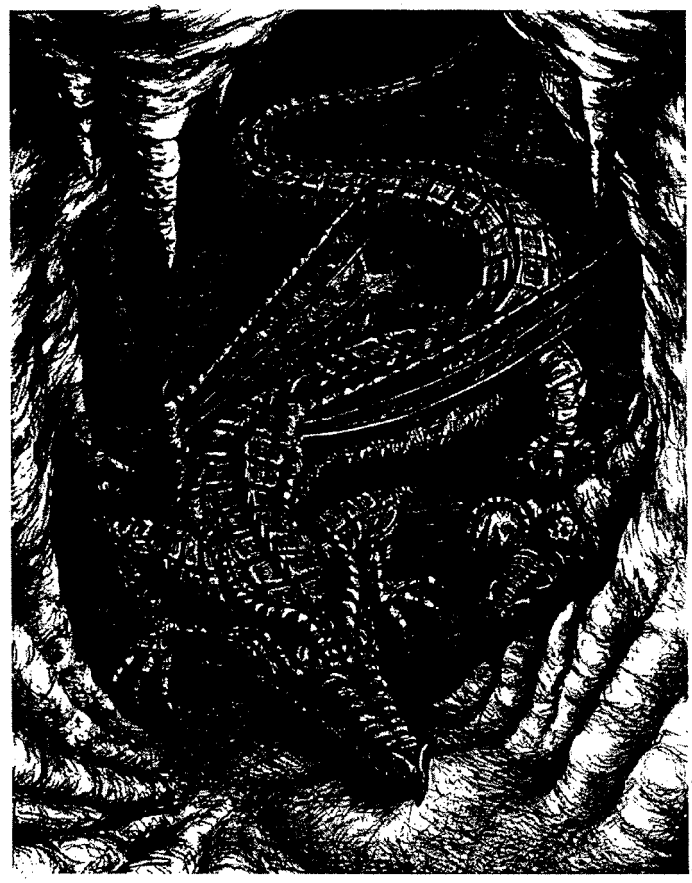
Body levels: OK, 0/0/0, –1/–1/–1, –3/–3, –5/–5, Incapacitated

Powers:

Fiery Breath, CrIg 50, 5 points: Causes +40 damage to each target if directed at a large area (a circle 10 paces across) or +80 if directed at a single person.

Dampen Magic, PeVi, 0 points: His +65 Magic Resistance protects all things within his cave. This effect does not apply to Sigusen or his drakes.

Vis: 60 pawns Ignem in heart.



The Worm of Abbinton

This creature is 50 feet long, black, and slimy. It has a long head, a cavernous mouth filled with teeth, and three rows of fins down its back. The worm lives in an isolated lake, occasionally devouring fishermen and their boats. It sometimes lumbers ashore for unknown reasons; on land it moves very slowly, except when traveling downhill. Its passage wreaks great destruction on any village it should find.

The Worm of Abbinton has a poisonous breath whose venom is valuable in certain magical experiments.

Adventure Seed: The magi need the worm's poison, but probably aren't powerful enough to kill it. A possible strategy is to provoke the worm to breathe on one of the characters, and then drive it away or flee. The characters can then rinse the poison from the victim and collect it for work in the lab. Who volunteers to suffer the poison?

Characteristics: Cun 0, Per –2, Pre n/a, Com n/a, Str +9, Stm +9, Dex –2, Qik –3

Magic Might: 42

Size: +4

Personality Traits: Passive +3

Weapon/Attack	Init	Atk	Dfn	Dam
Bite	+4	+5	+0	+23
Breath	+8	spec.	spec.	spec.

Soak: +32

Body levels: OK, 0/0, –1/–1/–1, –3/–3, –5, Incapacitated

Powers:

Tiny Breath, CrAu 20, 1 point: A cloud of black smoke envelopes one target, coating him with black residue. Each round (including the first) the victim must make a Stamina roll against an ease factor of 9 or lose a Body level. A botch loses two levels. Immersion in water cleanses the poison.

Great Breath, CrAu 30, 12 points: The worm sprays its smoke all around itself, coating everyone within four paces. The worm cannot attack in the round after using this attack.

Vis: 12 pawns Perdo in teeth.

Ruklin, the Two-Headed Drake

This drake is long and sinuous, and she sports two lizard-like heads on serpentine necks. Her entire body is covered with copper scales. Ruklin has a pair of golden batwings, but it takes some effort to fly; usually she leaps from a high place to make getting off the ground easier. In combat, Ruklin typically bites with one head and exhales flames from the other. In addition, she can use her potent claws.

Adventure Seed: Ruklin has information the characters need; they can force surrender if they destroy one of her heads (each takes half of her Body levels). If they cause too much damage, though, she will die and the knowledge will be lost—and what if they kill the head that has the information?

Characteristics: Int +1, Per +2, Pre –1, Com 0, Str +8, Stm +5, Dex –1, Qik –2

Magic Might: 20

Size: +3

Personality Traits: Rapacious +5

Weapon/Attack*	Init	Atk	Dfn	Dam
Bite	+6	+8	0	+18
Claw	+6	+6	0	+15
Breath	+10	+10**	n/a	+20

*Can make each type of attack every round. Use +10 for Initiative, and figure each attack separately.

**Must use Brawling defense, cannot be parried.

Soak: +24, immune to damage from fire

Body levels: OK, 0/0, –1/–1, –3/–3, –5/–5, Incapacitated

Powers:

Fiery Breath, CrIg 20, 2 points: As per combat statistics.

Invisibility, PeIm, 4 points: Ruklin can become invisible as long as no one is looking when she does so.

Vis: 14 pawns Ignem in scales.

Shashali, the Venomous Riddler

Shashali is a 10-foot-long, drab-colored serpent about as thick as a human thigh. Its head has brightly colored scales that form a fascinating pattern. At the end of its tail is a sharp barb filled with poison. Shashali's favorite tactic is to distract its target by speaking in a soft voice, while slowly bringing its tail up from the side or rear. It then stings the target and flees. If engaged in a challenging riddle contest, Shashali forgets its murderous intent.

Adventure Seed: Shashali has trapped the characters in some way, but they've been forewarned of its nature. Can they distract it with riddles and guard themselves long enough to find a way out?

Characteristics: Int +2, Per +2, Pre +3, Com +4, Str 0, Stm +3, Dex –2, Qik +5

Magic Might: 12

Size: –1

Personality Traits: Discerning +4, Gullible +1

Weapon/Attack	Init	Atk	Dfn	Dam
Sting	+7	+5	+8	+5

Soak: +4

Fatigue: +1

Fatigue levels: OK, 0, –1, –3, –5, Unconscious

Body levels: OK, 0, –1, –3, –5, Incapacitated

Vis: 6 pawns Perdo in barbed tail.

Fantastic Beasts

Fantastic beasts are not just magical wonders like griffins and pegasi, but also include powerful creatures with limited magical ability but incredible physical prowess. Be careful when you design the latter, though, not to make them too dependent on physical strength; give them a healthy Magic Might or they will succumb to the first spell cast upon them.

When modeling beasts after those of legend, consider how true you want to be to the original story. For example, the Minotaur of Greek myth was a unique being, capable of chal-

lenging a hero's might. Do you want your minotaur to be something similar, an awe-inspiring beast lurking in a maze, something worth telling stories about? Perhaps you visualize your minotaurs as a mighty race with a nasty disposition for human flesh, but nothing truly exceptional.

Griffin

The griffin has a lion's body with an eagle's forequarters. It generally attacks with its talons, reserving its beak for tearing the flesh of its prey and for emergency use. Although ferocious when threatened or hungry, the griffin is not entirely malicious; it embodies bravery and hunting prowess. This nature makes it resistant to spells that would cripple or calm it.

Adventure Seed: Living atop a rocky crag high in the Pyrenees is a flock of griffins. Dwelling with them is an ancient hermit who is their leader, though he never leaves the nest. He has forgotten how old he is; he speaks only Classical Latin and says he's the Emperor's messenger. The characters encounter the hermit and may want to discover the mystery of his past.

Characteristics: Cun 0, Per +6, Pre n/a, Com n/a, Str +7, Stm +9, Dex +2, Qik +2

Magic Might: 30 (double magic resistance against spells that counter strength, bravery, and hunting prowess)

Size: +4

Personality Traits: Brave +6

Weapon/Attack	Init	Atk	Dfn	Dam
Claw	+6	+7	+2	+28

Soak: +26

Body levels: OK, 0/0, –1/–1, –3/–3, –5/–5, Incapacitated

Giants and Ogres

Legend says that Cain fathered a brood of monstrous children by a demoness. Over the years these creatures, giants and ogres, have spread across the face of Mythic Europe; some are as tall as trees, while others are human-sized but stronger than bulls. They all have brute strength, often great size, and usually hatred and envy of their more beautiful human cousins. A few have exotic abilities, such as shapeshifting, resisting normal types of damage, or using spell-like powers.

Hierbent, Giant of the Frozen Wastes

Hierbent is a sullen giant who roams the snowy, windswept peaks, and keeps treasures hidden under massive rocks on various mountaintops. He has a huge, frost-covered beard and carries a mighty axe, which was forged for him by dwarfs. Over the years he has slain seven knights, and is eager to exchange boasts with his opponents before engaging in battle. When the winter is hard Hierbent strides down into the valleys and farmlands to vent his rage. He is always accompanied by a severe storm on these trips into the lowlands.

Adventure Seed: An early thaw catches Hierbent farther from his mountains than he would like. As a result he's stranded on a mountaintop near the covenant, unable to cross the warm valleys below. The characters can hunt the giant down to kill him, or they can help him back home in exchange for some of his treasure.

Characteristics: Int –2, Per –2, Pre +3, Com 0, Str +10, Stm +9, Dex –3, Qik –3

Magic Might: 35

Size: +3

Personality Traits: Belligerent +4

Weapon/Attack	Init	Atk	Dfn	Dam
Axe/Club	+10	+9	+2	+25
Brawl	+9	+5	+1	+15

Soak: +30, immune to cold, +25% damage from fire

Fatigue: +5

Fatigue levels: OK, 0/0/0, –1/–1, –3, –5, Unconscious

Body levels: OK, 0/0/0, –1/–1, –3, –5, Incapacitated

Powers:

Cloak of Snows, CrAu 40, 0 points: Hierbent is almost always surrounded by swirling snow or sleet driven by mighty winds, even when he is in lowland regions. This makes fighting him difficult (–2 to offensive and defensive scores, and one extra botch roll). This power only works when the temperature is near or below freezing.

Vis: 16 pawns Corpus vis in body, 7 pawns Terram vis in axe.

Shapeshifters

Peasants fear the vicious creatures of the wilds, but dread even more the terrible beings that walk as beasts at night, but appear human during the day. Mortals in beast form are more cunning, bloodthirsty, and magical—and less predictable—than the animals whose shape they

take. The most common form adopted by shapeshifters is that of the wolf, but others are possible.

Shapeshifters have many different origins, which determine the power they are aligned with, whether magical, infernal or faerie. Some are inherently magical beings, while others learn magical ceremonies that transform them. Some are people who sold their souls to the Prince of Darkness in return for the shapeshifting gift. Some are of faerie blood and changeable like their kin.

Unless stated otherwise, all shapeshifters retain their normal Intelligence, Presence and Communication scores while in animal form (though the later two are not useful unless the shapeshifter has some way to speak while in animal form). Size and all other Characteristics can be derived by adding the animal's listed Characteristic to one-half (round towards 0) of the character's Size or Characteristics as a human.

For example, a Bjornaer shapeshifter with a Size of +1 and Stamina of –1 who transforms into an animal has Characteristics equal to those of the animal in question, because one half of +1 and –1, respectively, will not modify the animal's traits. However, a character with a Perception of +2 or +3 will turn into an animal which has a bonus of +1 to the animal's listed Perception, because +2 and +3, divided in half and rounded down, still provide a +1 bonus.

Finally, unless stated otherwise, a character's possessions and clothing do not transform with him, and changing shape does not heal wounds (although magi who use MuCo to transform can add requisites to change their possessions). However, changing shape into a form with fewer body levels will not kill a severely wounded character. Unless the shapeshifter is dead, the character will have at least one body level in any form he assumes. For example, a human who has taken three body levels in wounds transforms into a house cat (which only has three body levels). The character retains one body level as a house cat. This level remains until the character is killed in either form.

Suzaria, the White Werewolf

Suzaria is an intelligent, beautiful, and strong-spirited woman. She learned from her mother how to make a magical salve that she rubs over her naked body atop a magical rock in the woods, by the light of the moon. As long as the moon is in the night sky, she roams the forest as an exceptionally large and beautiful white wolf. At first Suzaria brought down occasional game, but as she grew older her hunger became more ravenous. She has begun killing her human enemies one by one, and soon will have degenerated so far that she will attack anyone who crosses her path. Local legends about her grow; she is known as "the shadow killer."

Adventure Seed: Suzaria-as-wolf approaches the characters when they are camped in the woods, then flees. One of the characters becomes obsessed with the beautiful animal, but also has a practical reason for wanting the wolf—perhaps a magus desiring a familiar. Eventually that character must choose between destroying Suzaria or allowing her to continue her killing spree.

Characteristics: Int +1, Per +3, Pre +3, Com 0, Str +1, Stm +2, Dex +1, Qik +2

Magic Might: 16 (8 in human form)

Size: 0

Personality Traits: Cautious +4, Daring +1

Weapon/Attack	Init	Atk	Dfn	Dam
Bite	+4	+6	+8	+13

Soak: 6

Fatigue: +2

Fatigue levels: OK, 0, –1, –3, –5, Unconscious

Body levels: OK, 0, –1, –3, –5, Incapacitated

Abilities: Awareness (hunters) 8, Stealth (stalking) 6

Powers:

Stunning Beauty, ReMe 15, 0 points: In wolf form Suzaria is even more beautiful than in human form, and anyone intending to attack her must make a Stamina roll of 9+ or hold back at the last moment. Men suffer a –3 on the roll. The storyguide may call for rolls to make other actions that may harm her, like sounding the alarm when she is spotted, or pointing out her trail to pursuers.

Vis: 1 pawn of Muto vis in hair.

Undead

Somewhere between life and death dwell the undead, those who continue in a horrid non-life instead of finding peaceful rest. Undead beings are all missing some aspect of human life, such as the body in the case of a ghost, or the mind in the case of a zombie. In some ways this weakens them, but in others it makes them stronger.

Due to their magical nature, undead have many powers. Typical powers include resistance to damage from thrusting weapons, since internal organs have no function in the undead; immunity to mind-affecting spells, except for intelligent beings, like ghosts and spirits; immunity to Fatigue loss; causing fear; and entrancement. Some undead can take the shape of bats, insects, wolves, or clouds of vapor. They

are often vulnerable to fire, and sometimes their own mindlessness or compulsion can defeat them.

Ghosts are the spirits of the dead who cannot rest, often tied to the world because of some emotional event, such as a violent death or lack of a proper burial. They are especially interesting because of their personalities and magical powers.

Undead can be aligned with the magic or infernal realm. Magi are able to create simple ones by animating corpses, while more powerful beings tend to be aligned with Infernal powers. The examples below are undead that belong to the magic realm.

Skeletons

These are the bones of the dead, magically animated but without free will. They act under the direct control of the magus who created them, and attack relentlessly until destroyed.

Adventure Seed: A magus from a rival covenant has been creating skeletons in the caves under his laboratory. The characters discover this and investigate.

Characteristics: Int –4, Per –2, Pre n/a, Com n/a, Str 0, Stm +3, Dex 0, Qik 0

Magic Might: 5 (immune to mind-affecting spells)

Size: 0

Weapon/Attack	Init	Atk	Dfn	Dam
Weapon Style	(determine by weapon)			

Soak: +8 (+13 against puncture damage)

Body levels: OK, Destroyed

Zombies

These loathsome creations are rotting corpses, forced to walk the earth in service to their master. They are very strong and nearly impossible to stop, continuing to attack if at all capable of movement.

Adventure Seed: Raegle is descended from a long line of grave robbers. When he was young Raegle was content with the meager wealth gained from his evil trade, but now he has become a diabolist and has started stealing corpses as well. In his shack in the woods he turns them into zombies to guard against intrusion. The zombies hide up in trees, dropping upon intruders. The characters are sent to investigate rumors of demonic activity in the woods, and encounter the undead forces.

Characteristics: Int –4, Per –4, Pre n/a, Com n/a, Str +3, Stm +5, Dex –3, Qik –3

Magic Might: 5 (immune to mind-affecting spells)

Size: 0

Weapon/Attack	Init	Atk	Dfn	Dam
Weapon Style	(determine by weapon)			

Soak: +12 (+17 against puncture damage)

Body levels: OK, –3, Immobilized

Harlin, a Fiend of the Night

Harlin was an evil woman of magical blood who died in childbirth; she resents the child that killed her and has returned from the grave to slay infants. By day she can take the form of a shriveled hag, but at night she becomes a horrific corpse-like creature. In this form she sneaks into houses and sucks the breath from the lips of children, leaving them cold and lifeless. She can only enter a house that she has been invited into at least once, so during the day she poses as a woeful traveler to gain admittance to houses where babies live. She prefers to flee strong opposition, though will fight ferociously if cornered.

Adventure Seed: The death of a child known to one of the characters involves the covenant in the mystery of dying babies. While they are investigating, the magi are blamed for the deaths. The best way to stop the killing would be to find Harlin's now middle-aged son, whose birth killed his mother, and have him convince her to leave off her hate.

Characteristics: Int –2, Per 0, Pre –2, Com 0, Str –1, Stm +3, Dex +1, Qik +3

Magic Might: 15 (+10 magic resistance against mind affecting spells)

Size: 0

Personality Traits: Impulsive +2, Cautious +1

Weapon/Attack	Init	Atk	Dfn	Dam
Claws	+3	+6	+6	+6

Soak: +5 (+10 against puncture wounds)

Body levels: OK, 0, –1, –3, –5, Incapacitated

Powers:

Suck Breath, PeCo 30, 2 points: Kills a young child. Harlin must actually inhale the breath of a victim.

Vis: 5 pawns of Auram vis in lungs.

Infernal Creatures

Devils are fallen angels, imprisoned in Hell until the end of time. They cannot leave the Inferno themselves, but their souls can rise to the terrestrial sphere when summoned by foolhardy wizards. In this state they are called demons, evil spirits that walk the Earth.

This dichotomy is somewhat simplistic, since Hell is also home to some infernal creatures that do not possess souls. You might want to refer to the **Ars Magica** supplement *The Maleficium* for more information.

Demonic Strategies

Whatever their exact nature, demons exist in Mythic Europe, and they seek to bring about the downfall of humanity. When they cannot get people to worship them, or to stop worshipping God, they use other methods. Demons especially love destruction; however, this doesn't serve the long-term interests of the Prince of Darkness, as it usually sends people running to the protection of the Church. The soul is the prize; the body alone is as useless to the Devil as it is to his divine counterpart.

Violence is an effective strategy against wizards, though, especially Hermetic magi who are protected from many infernal powers by their Parmae Magicae. Magi are able to harm demons with their spells and are unlikely to turn to the Dominion, which interferes with magic. Thus, demons tend to bring their more overt powers to bear in confrontations with them.

Demons also employ possession, entering the victim's body and taking it over partially or completely and making the person commit "evil" acts. This does not taint the victim's soul, regardless of what the neighbors think. A soul can only be corrupted through a human's free will. Therefore, possession is a less desirable form of attack as well. Demons use more subtle approaches to seek human damnation.

Demons primarily use temptation: some moral dilemma is presented to an individual, who must make a choice with no arm-twisting. In making the wrong decision, the mortal taints his or her soul.

Oppression is a more broad-based attack, provoking emotions that are sinful in nature. The demon creates a general mood that affects large groups of people, by bringing about evil and unnatural events that affect the environment. The oppressive atmosphere sours moods and brutalizes emotions, encouraging people to respond with evil acts and damn themselves. Those who can see the world from a spiritual perspective are immune to this effect.

Obsession is a direct supernatural attack on a victim, brought about by the demon's presence. Obsession is distinct from possession, in that the demon never enters the human body but instead heightens inherent flaws. The basic form of obsession is the phantasm, an evil idea or image that flashes across the mind, usually arising from the victim's own darker wishes. A person who cannot resist these urges taints his or her soul.

Harder to produce and harder to resist is the *psychomachia* (pseu-ko-mah-KEE-ah, "battle for the soul"): the demon speaks to its victim, in his or her own voice, urging the commission of evil acts. In game terms, any Personality Trait roll is modified by the demon's Psychomachia score, prompting the character to behave sinfully or self-indulgently. The storyguide can also demand a Personality Trait roll from the victim at any time, even when roleplaying and the situation at hand otherwise make it unnecessary.

Demons and Raw Vis

When their corruptive power touches the Earth, demons often leave behind physical residue in the form of raw vis. Animál, Ignem, Imáginem and Perdo vis are most common. If a demon has no obvious affinity with one of these Arts, it usually deposits Vim vis. Demonic vis is frequently tainted with evil, and can cause unpleasant side effects if used in magic. At the very least, double the number of botch rolls usually required.

When a demon is defeated or destroyed on Earth, its spirit is banished back to Hell. Often it cannot return to Earth for some time, as punishment for failed machinations; failure can also be punished by infernal torture. Because of this, it is exceedingly difficult to recover the corpse of a devil. Such a deed requires a journey to Hell, not lightly undertaken despite the prodigious vis harvest that can reward success.

Some devils are so weak that their spirits only come to Earth in physical form. The corpses of such demons can be harvested for vis. If this is the case, the amount and type of vis available will be set out in the creature description. In most cases, though, the devil's essence persists even if the physical manifestation is destroyed.

Demons and devils are completely immune to fire; spells that detect or force the truth; and spells that make them behave in a kind, compassionate, or virtuous manner.

Tazzelrik, a Lowly Fiend

Tazzelrik is a freakish demon of quite monstrous appearance. Standing as tall as a man, he has a cow's head; green, shaggy hair and hide; and the legs of a large human—but no torso! He walks with a shambling gait, but is well balanced, and hops around very quickly when trying to avoid detection.

This bestial fiend is more cowardly than brave, but malice is nonetheless evident in his actions. He is nourished by peasants' bad tempers and ill will toward their neighbors. His favorite scheme is to spy on a communal field for a while until he learns of a peasant whose fields are reached by crossing those of another. Tazzelrik then stomps all over the neighboring peasant's crops in the wake of the first. There's bound to be a confrontation, and Tazzelrik's demonic gluttony is temporarily sated.

Adventure Seed: The characters come across two peasants arguing in a field, victims of Tazzelrik's mischief. A perceptive group member hears maniacal laughter and sees a green cow's head hopping through the tall wheat. A grand chase through the farmland ensues, ending perhaps in a group dance, courtesy of Tazzelrik's malefic power.

Characteristics: Int 0, Per +1, Pre n/a, Com –2, Str –2, Stm 0, Dex 0, Qik +5

Infernal Might: 10

Size: 0

Personality Traits: Coward +1, Mean +1

Weapon/Attack	Init	Atk	Dfn	Dam
Brawl	+9	+3	+10	+5

Soak: +6

Body levels: OK, 0, –1, –3, –5, Destroyed

Powers:

Psychomachia: Anger +0

The Jump Conjoined, ReCo 15, 2 points: When Tazzelrick hops up and down, all who watch him must make Stamina stress rolls of 6+ or begin to hop along with him and take no other actions. Stress rolls of 9+ may be made each round to break free. This effect lasts as long as there are victims, or until Tazzelrick stops hopping.

Harkerr, a Senior Pit-Snake Demon

A simple-minded demon who has not yet learned to replace his lust for brutality with subtlety and subterfuge, Harkerr is normally employed as a taskmaster for the other pit-snake demons. He is a "torturer of torturers," who must keep his slaves busy tormenting the many souls that his master has seen fit to put under his supervision. Because of his wonderful capacity for inflicting pain and death, Harkerr is a favored subject of diabolic summoning, and for this reason occasionally appears in the mortal world.

Harkerr appears as a husky man from the waist up, and as a gray-green snake from the waist down. He carries a whip in his left hand and a shield, bound with human leather, in his right. He must strike with his whip to use any of his powers. However, Infernal Might points are spent before rolling to hit, so even on a miss, Harkerr is weakened. He is among the class of warrior demons, and as such only appears in physical form.

Adventure Seed: The characters discover evidence of diabolism near the covenant, and begin to uncover a horrendous plot. When they get too close, Harkerr is summoned in a grand ceremony and sent to destroy them.

Characteristics: Int –3, Per –3, Pre –3, Com –1, Str +6, Stm +5, Dex 0, Qik –2

Infernal Might: 25 (double his normal magic resistance against spells that counter his urge to inflict pain)

Size: +2

Personality Traits: Impulsive +3, Sadistic +6

Weapon/Attack	Init	Atk	Dfn	Dam
Whip and Shield	+9	+8	+10	spec.

Soak: +23

Body levels: OK, 0, –1/–1, –3/–3, –5, Banished

Powers:

Death, PeCo 30, 12 points: Target must make a stress roll + Stamina of 6+ or die. Even if successful, lose two Body levels and roll for one year of aging.

Burn, CrIg 20, 3 points: Target takes a stress die +18 points of damage.

Pain, PeCo 15, 1 point: Target must make a stress roll + Stamina of 9+ or fall to the ground in pain. The target may roll each round to recover. On a botch, a Body level is lost.

Vis: 12 pawns Animál in lower body.

Sainela, Negotiator of the Middle Echelons

This devil was an envoy between two powerful Hellish fiefdoms when a subtle diplomatic mission blew up in her face. As a result she lost her position and is now exiled to the mortal world, stripped of most of her usual powers. Rather than brood the centuries away, Sainela has decided to return to work as a mediator between opposed forces—humanity and devilkind. If her efforts earn the occasional soul along the way, so much the better.

Sainela's specialty is in dealing with people who are not horribly distressed by talking frankly with a demon, such as magi. She is reasonable, patient, even-tempered and quite sophisticated, with a passion for music, art, and philosophy. However, her actual goal is to corrupt those she deals with, through "infernal diplomacy."

A common ploy to nudge innocent souls closer to Hell is offering the target a chance to speak with the shade of some ancient scholar. This is actually a cruel hoax, with lesser demons pretending to be the summoned shade. The target's agreement is a mark in Sainela's favor come Judgment Day, regardless of the reality of the "summoning." Any attempt to disturb a resting soul offends Heaven.

Sainela appears as a stylishly-dressed young woman with a forceful demeanor. Though it is not usually obvious, she also has a short, red, barbed tail. She disappears in a cloud of sweet-smelling, lavender smoke rather than stay and fight.

Adventure Seed: Sainela accepts the task of corrupting the covenant or one of its magi. At first she offers seemingly innocuous favors, posing as a young noblewoman, then arranges situations in which the characters need her help. Her goal is for them to accept demons rather than fear them. As she knows she has centuries to accomplish her mission, she's in no hurry.

Characteristics: Int +4, Per +4, Pre +4, Com +4, Str –3, Stm –3, Dex 0, Qik +1

Infernal Might: 64

Size: –1

Personality Traits: Subtle +6, Affable +2

Weapon/Attack	Init	Atk	Dfn	Dam
Brawl	+5	+7	+8	+6

Soak: +5

Body levels: OK, 0, –1, –3, Banished

Powers:

Psychomachia: Pride +4, Curiosity +3, Vanity +1

Force Words, CrMe 20, 2 points: Sainela can put up to a dozen words into someone's mouth. The target might be surprised to utter these words, but may be proud enough to defend what they say rather than take them back.

Hermetic Spells, special, 1 point: Any Mentem spells up to level 10, and any other spells at up to level 5.

Create, Cr— x, 5 points: Creates impermanent items, such as weapons, ropes, tents, and gold. She uses this power to offer people the things they most desire. Created items disappear at the next full moon. The Form and level depend on what is created.

Faeries

Faeries are the most diverse and enigmatic of all supernatural beings. Their strength lies in their inherent magical nature, not in their muscle, though some have supernatural strength. Most rely on illusion, deception and other forms of magic to protect themselves.

The goals of faeries are largely incomprehensible to mortals. They lack any need for food and shelter (indeed, none of them ever die or grow old), so are often motivated by a simple desire to amuse themselves. Faeries spend much of their time in games of "let's pretend." They seem fascinated by humanity and play out elaborate games with strict rules, taking on the roles of kings, queens, courtiers, jesters, and knights. Often, the rules require that they do not use powers beyond what their roles permit.

It's not easy to put faeries in a mortal context. Think of them as the wild opposites of Mythic Europe's mundane folk. They are the restless, endlessly creative, playful, unfathomable, and unleashed reflection of stolid humanity. They are closest to the simple, honest people who realize on an intuitive level that there is much within the world that they do not understand and never will. For more information on faeries, you might want to refer to the **Ars Magica** supplement *Faeries*.

Mortals and Faeries

If one truth may be applied to all faeriekind, it is that they are universally repulsed by the divine. Faeries cannot bear the presence of the Dominion and may go into hiding where it holds sway, or move on to more secluded domains. As mortals carry their beliefs with them, they unwittingly drive faeries before them like dust before a storm.

However, even if mortals range into and make their homes in faerie lands, the power of the fay is not always diminished. Mundanes can be so cautious of the faeries' wrath, or so thoroughly frightened by the clergy's warnings, that they dare not set foot in dark woods or virgin mountains.

Faerie power can also endure the presence of humans if tolerant relations are established between the two folk. Commoners and lowly faeries may even exchange goods or services; though to humans the trade may not seem equitable, it may be perfectly reasonable to the faerie mind.

Inciting the wrath of faeries is to be avoided at all costs. Being completely wild, they adhere to no human or divine standard of morality. There's no evident rhyme or reason to the pain and torture they can inflict, and being eternal, they can hold grudges beyond mortal reckoning. Because faeries are so unpredictable, all relations with them are fraught with peril. Magi too would be wise to keep the peace with faeries, for not even Hermetic magic is a reliable defense. Being magical themselves, faeries are highly resilient to spells.

The Seelie and Unseelie Courts

Faeries that are amenable to dealings with humanity are usually from the Seelie Court. These faeries are of mostly human appearance, but are more noble, regal, and beautiful to human eyes. The Seelie are also incomparable masters of song and music. While members of the Seelie court are the most sociable of faeriekind, their powers are so alien that human life can seem irrelevant and annoying to them.

The Unseelie Court is made up of dark, malicious faeries who often delight in tormenting humans. Generally, these faeries are more brutal and less refined than their Seelie cousins, and can be so vicious that their mere approach is a threat. Their homes are dark pools and silent groves that the wise know to avoid at all times. There are Unseelie castles that can only be seen at dusk, where powerful faerie lords reign; those who visit cannot pass through the gates again.

Marlossi, Lady of Light

Marlossi is a high elf of the Seelie Court. At first she seems human, and the only thing that truly sets her apart is the sense of peace and welcome one feels when looking upon her gentle visage. (Those protected by Parmae Magicae do not feel this effect.) She wears a light green gown and simple jewelry. She never leaves the safety of her home, which is in a small faerie wood. She is most often found in the boisterous company of animal-like faeries, and she relies on them to protect her from physical threats.

Adventure Seed: The characters are found trespassing on Marlossi's land, but she graciously accepts them as guests. It becomes apparent, however, that she expects them to perform a dangerous task for her; to wit, recapturing an area she once ruled, now controlled by the Unseelie Court. The faeries have been fighting for untold years over the land, but neither side can triumph, for the rules dictate that no wounds count unless at least one mortal is on each side.

Characteristics: Int +3, Per +3, Pre +5, Com +3, Str –2, Stm 0, Dex +1, Qik +1

Faerie Might: 16

Size: –1

Personality Traits: Regal +4

Weapon/Attack	Init	Atk	Dfn	Dam
Brawl (Dodge)	+1	0	+3	–2

Soak: 0 (Damage from iron weapons that exceeds her Soak is doubled before Body loss is figured.)

Body levels: OK, –1, –3, –5, Incapacitated

Powers:

Disappear, CrCo 20, 3 points: If grievously threatened, she can suddenly disappear, transporting herself to some safer place. If someone is holding her or she is bound by iron she cannot disappear.

Heal, CrCo 20, 3 points: Marlossi can permanently heal those she touches, chasing away pain and fear as well. Each use of this power allows for the recovery of a lost Body level. Certain magical or especially grievous wounds might not be healed by this power. After a person receives Marlossi's healing, all Bravery Personality Trait rolls made in the following day receive a +1 modifier.

Vis: If struck, she bleeds a white liquid worth 4 pawns of Creo vis.

Hybacus, the Feral Musician

Hybacus is a satyr (having a human body with goat legs and horns) whose greatest joy is to play his panpipes while

he and his brothers go on their occasional raids into human villages. When such opportunities do not present themselves, he enjoys playing at drunken parties. Hybacus is not as skilled a warrior as his fellows, but they appreciate the music he provides. His piping inspires wild emotions in those who hear them.

Adventure Seed: The characters find Hybacus and his rowdy fellows having a party in the woods and are asked to join in. If the characters refuse or are otherwise rude (to satyr sensibilities), they risk being attacked. If they participate in the drinking, wrestling, bragging, and singing, the characters can make some good, if unpredictable, friends.

Characteristics: Int 0, Per +2, Pre +2, Com +1, Str +4, Stm +4, Dex +1, Qik +3

Faerie Might: 20

Size: +1

Personality Traits: Wild +7

Weapon/Attack	Init	Atk	Dfn	Dam
Spear	+7	+6	+4	+14

Soak: +10 (Iron does +1 damage)

Fatigue: +8

Fatigue levels: OK, 0/0, –1, –3, –5, Unconscious

Body levels: OK, 0/0, –1, –3, –5, Incapacitated

Powers:

Enrage, MuMe 20, 2 points: Hybacus can play wild, violent music. Those hearing it get +2 to Attack, Damage, and any rolls that deal with bravery if involved in battle. This works for both sides in a fight.

Revelry, MuMe 20, 2 points: This music makes those at a party feel more riotous and merry (+4 to appropriate rolls on Personality Traits).

Amour, MuMe 20, 2 points: This music lets those who listen see the beauty in each other and in what is around them, and it raises the desire to possess and please.

Vis: 10 pawns Animál in horns.

Gizzle, a Goblin of the Mine

Gizzle and his fellow goblins haunt a mine near the characters' covenant. He looks like a four-foot-tall, misshapen man with mottled gray skin. He wears crudely woven clothes (but no shoes), and carries a miner's pick with a bronze head. His boisterous laughter can be heard throughout miles of tunnels. Sometimes he amuses himself by causing cave-ins or stealing miners' equipment that he finds lying about, and when in a vile mood he might attack a miner directly.

Adventure Seed: Gizzle and several other goblins have taken over a valuable section of the mine, killing several miners in the process. The characters must act decisively to win the trust of the remaining miners and to keep the mine operating at full potential.

Characteristics: Int –2, Per –1, Pre –2, Com 0, Str +3, Stm +5, Dex +4, Qik +3

Faerie Might: 10

Size: –2

Personality Traits: Mischievous +4

Weapon/Attack	Init	Atk	Dfn	Dam
Pick	+6	+4	+5	+11

Soak: +5

Body levels: OK, –1, –5, Incapacitated

Abilities: Stealth (tunnels) 8, Awareness (sounds) 6, Athletics (leaping) 4

Powers:

Extinguish Flames, PeIg 10, 2 points: Gizzle can extinguish any flame he sees, up to the size of a torch. Up to three flames may be put out at once, but he must pay 2 points for each.

Vis: Gizzle may have mined and hidden a small amount of Terram vis.

Divine Creatures

Divine creatures are very rare, but often have beneficial powers that make them highly sought after, either for help or for blessing. Their unearthly beauty is matched by tremendous ferocity when confronted by enemies of the divine.

Alsatia, a Divine Unicorn

Immortal, graceful, and extremely beautiful, Alsatia is one of only a small number of divine unicorns, magical creatures that have received God's grace. They vigorously defend any woman, maiden or no, and relentlessly hunt down rapists and molesters. Alsatia travels Mythic Europe in search of evil, finding and destroying it wherever she can. To anyone with infernal ties she appears dreadful—a shimmering white flame curls off her horn and her eyes glow intensely red.

Adventure Seed: A rapist fleeing the wrath of Alsatia insinuates himself into the covenant. A grog patrol is con-

fronted by the enraged unicorn, who can smell the hunted man's scent on them. If the grogs negotiate tactfully with Alsatia and bring her to the covenant, the hunted man takes one of the female covenfolk hostage in order to buy safe passage out. The characters must decide whether to save the woman and allow the criminal to leave, in hopes of catching him later, or to work with the unicorn and secure the woman's release. Alsatia administers swift justice if she gets the chance, and spares none who stand in her way.

Characteristics: Int +3, Per +3, Pre +4, Com +1, Str +2, Stm +3, Dex +3, Qik +4

Divine Might: 65

Size: +1

Personality Traits: Honor (among Unicorns) +7, Vengeance (those who harm women) +8

Weapon/Attack	Init	Atk	Dfn	Dam
Horn	+12	+16	+12	+10

Soak: 10

Fatigue: +7

Fatigue levels: OK, 0/0, –1, –3, –5, Unconscious

Body levels: OK, 0/0, –1, –3, –5, Incapacitated

Abilities: Tracking (evil) 3, Sense Holiness/Unholiness (intruders in her forest) 5, Sense Magic (magical auras) 3, Chirurgy (maidens) 5

Powers:

The Graceful Speech, CrMe 20, 1 point/hour: Enables Alsatia to speak with all beings, whether she knows their language or not.

Flame of God's Wrath, PeIg 20, 2 points: Causes +25 damage to any creature of Infernal origin or alliance that her horn touches. Curiously, this flame does not affect faeries.

Touch of the Divine Horn, CrCo/CrAn/CrAq 45, 10 points: A single touch of Alsatia's horn purifies spoiled or poisoned people, animals, food, or drink. Additionally, the same touch instantly heals one Body level, permanently.

The Crusader's Gallop, ReCo 45, 30 points: Enables Alsatia to gallop through the veil of reality so that she travels at tremendous speed and arrives at her destination unerringly, no matter how distant, in the twinkling of an eye.

Mundane Creatures

Unlike the beasts of the supernatural realms, mundane creatures are ordinary and everyday. However, what is ordinary and everyday to the medieval mind is quite different from modern perceptions; wild beasts are deadly and strange to Mythic Europe's people.

Examples of mundane creatures follow. You can use these as guidelines when it is necessary to describe an ordinary wild or domestic animal. Note that the statistics given are for average animals of a given type. Different breeds of dogs, for example, might vary widely from the statistics given.

Cat

Characteristics: Cun +1, Per +3, Pre n/a, Com n/a, Str –3, Stm 0, Dex +3, Qik +3

Size: –3

Personality Traits: Curious +4

Weapon/Attack	Init	Atk	Dfn	Dam
Bite and Claws	+5	+5	+7	–3

Soak: –2

Fatigue: 0

Fatigue levels: OK, –3, Unconscious

Body levels: OK, –3, Incapacitated

Abilities: Stealth (hunting) 6

Dog

Characteristics: Cun 0, Per +4, Pre n/a, Com n/a, Str 0, Stm +1, Dex 0, Qik 0

Size: –2

Personality Traits: Loyal +6

Weapon/Attack	Init	Atk	Dfn	Dam
Bite and Claws	+3	+4	+3	+3

Soak: –1

Fatigue: +1

Fatigue levels: OK, –1, –5, Unconscious

Body levels: OK, –1, –5, Incapacitated

Mule

Characteristics: Cun –4, Per –1, Pre n/a, Com n/a, Str +4, Stm +5, Dex –4, Qik –4

Size: +2

Personality Traits: Stubborn +6

Weapon/Attack	Init	Atk	Dfn	Dam
Kick	+6	+5	0	+8

Soak: +12

Fatigue: +9

Fatigue levels: OK, 0/0, –1/–1, –3, –5, Unconscious

Body levels: OK, 0/0, –1/–1, –3, –5, Incapacitated

Horse

Characteristics: Cun –2, Per 0, Pre n/a, Com n/a, Str +3, Stm +4, Dex 0, Qik 0

Size: +2

Personality Traits: Spirited +3

Weapon/Attack	Init	Atk	Dfn	Dam
Hooves	+4	+4	+0	+7

Soak: +7

Fatigue: +4

Fatigue levels: OK, 0/0, –1/–1, –3, –5, Unconscious

Body levels: OK, 0/0, –1/–1, –3, –5, Incapacitated

Bird of Prey

Characteristics: Cun –2, Per +5, Pre n/a, Com n/a, Str –2, Stm 0, Dex +2, Qik +3

Size: –3

Personality Traits: Fierce +5

Weapon/Attack	Init	Atk	Dfn	Dam
Talons	+7	+6	–1	+4

Soak: 0

Fatigue: 0

Fatigue levels: OK, –3, Unconscious

Body levels: OK, –3, Incapacitated

Wolf

Characteristics: Cun +2, Per +4, Pre n/a, Com n/a, Str +1, Stm +4, Dex +1, Qik 0

Size: –1

Personality Traits: Cunning +3

Weapon/Attack	Init	Atk	Dfn	Dam
Bite and Claw	+3	+5	+5	+6

Soak: +5

Fatigue: +4

Fatigue levels: OK, –1, –3, –5, Unconscious

Body levels: OK, –1, –3, –5, Incapacitated

Boar

Characteristics: Cun –2, Per –1, Pre n/a, Com n/a, Str +4, Stm +5, Dex 0, Qik 0

Size: –1

Personality Traits: Gluttonous +2, Stubborn +3

Weapon/Attack	Init	Atk	Dfn	Dam
Gore	+4	+8	0	+18

Soak: +15

Fatigue: +2

Fatigue levels: OK, 0/0, –1, –3, –5, Unconscious

Body levels: OK, 0/0, –1, –3, –5, Incapacitated

Brown Bear

Characteristics: Cun +1, Per +3, Pre n/a, Com n/a, Str +4, Stm +5, Dex 0, Qik 0

Size: +2

Personality Traits: Ferocious +3

Weapon/Attack	Init	Atk	Dfn	Dam
Maul	+6	+12	+3	+16
Tackle	+6	+6	0	+14*

* The target of a damaging attack is also knocked down.

Soak: +25

Fatigue: +7

Fatigue levels: OK, 0/0, –1/–1, –3, –5, Unconscious

Body levels: OK, 0/0, –1/–1, –3, –5, Incapacitated

Great White Stag

Characteristics: Cun –2, Per +2, Pre n/a, Com n/a, Str +3, Stm +5, Dex +3, Qik +5

Size: +3

Personality Traits: Brave +5

Weapon/Attack	Init	Atk	Dfn	Dam
Antlers (charging)	+8	+7	0	+24
Hooves	+8	+5	+3	+12

Soak: +16

Fatigue: +7

Fatigue levels: OK, –1, –3, –5, Unconscious

Body levels: OK, –1, –3, –5, Incapacitated

Appendix I: Latin Glossary

Latin terminology is used throughout **Ars Magica** to add historical flavor to the world of Mythic Europe. This glossary lists some of the most commonly encountered Latin terms and their meanings, along with a pronunciation guide. Note that in Classical Latin pronunciation, "c" is always pronounced as "k" and "g" is never pronounced "j".

Amicus [ah-MEE-koos]/**Amica** [ah-MEE-kah]: "Friend." Used by magi to denote a particularly close colleague. Plural *amici* [ah-MEE-kee] if the group is mixed.

Animál [ah-nee-MAHL]: "Animal." One of the 10 Forms of Hermetic magic.

Aquam [AH-kwum]: "Water." One of the 10 Forms of Hermetic magic.

Ars Magica [ahrs MAH-gee-kah]: "The art of magic." The term *ars* is often applied to a branch of scientific or technical learning, such as Hermetic magic. Plural *artes magicae* [AHR-tays MAH-gee-keye].

Auram [OWR-um]: "Air." One of the 10 Forms of Hermetic magic.

Certámen [kare-TAH-men]: "Duel." The name of the formal wizards' duel, developed to settle challenges without serious injury or death. Plural *certámina* [kare-TAH-mee-nah].

Codex [KOH-deks]: "Book." This is specifically a bound book of the form we are familiar with, rather than a scroll. Plural *codices* [KOH-dee-kays].

Consors [KAHN-sors]: "Cohort." The name magi give to trusted companions who accompany them on journeys. Plural *consortes* [kahn-SOR-tays].

Corpus [KOR-poos]: "Body." One of the five Forms of Hermetic magic.

Creo [KRAY-oh]: "I create." One of the five Techniques of Hermetic magic.

Custos [KOOS-tohs]: "Guardian." The name reserved for an especially valued grog at a covenant. Plural *custodes* [koos-TODE-ays].

Filius [FEE-lee-oos]/**Filia** [FEE-lee-uh]: "Son/daughter." The former apprentice of a magus. See **Parens**. Plural *filii* [FEE-lee-ee], *filiae* [FEE-lee-eye].

Herbam [HARE-bahm]: "Plant." One of the 10 Forms of Hermetic magic.

Ignem [EEG-num]: "Fire." One of the 10 Forms of Hermetic magic.

Imaginem [ee-MAH-gih-num]: "Image." One of the 10 Forms of Hermetic magic.

Intellego [in-TELL-eh-goh]: "I perceive." One of the five Techniques of Hermetic magic.

Magus [MAH-goos]/**Maga** [MAH-gah]: "Wise one." This term was originally applied to an Eastern mystic, but later came to mean a wizard, especially of the Order of Hermes. Plural *magi* [MAH-gee] if the group is mixed.

Mater [MAH-tare]/**Pater** [PAH-tare]: "Mother/father." The term for a magus's former master. See **Parens**.

Mentem [MEN-tum]: "Mind." One of the 10 Forms of Hermetic magic.

Muto [MOO-toh]: "I transform." One of the five Techniques of Hermetic magic.

Parens [PAH-rens]: "Parent." The former master of a magus, either male or female. See **Mater**, **Pater**. Plural *parentes* [pah-REN-tays].

Perdo [PARE-doh]: "I destroy." One of the five Techniques of Hermetic magic.

Praeco [PRY-koh]: "Herald." A position of honor within the covenant, earned by elder magi. Plural *praecones* [pry-KOHN-ays].

Primus [PREE-moos]/**Prima** [PREE-mah]: "The first (magus, maga)." The head of the covenant. Plural *primi* [PREE-mee], *primae* [PREE-meye].

Quaesitor [KWY-see-tore]: "Investigator." The name given to a judge of the Order of Hermes. Plural *quaesitores* [kwy-see-TORE-iss].

Regio [RAY-gee-oh]: "Realm." The term for an area of supernatural influence: divine, faerie, magic, or infernal. Plural *regiones* [ray-gee-OH-nays].

Rego [RAY-goh]: "I control." One of the five Techniques of Hermetic magic.

Salve sodalis [SAHL-way soh-DAH-lees]: "Greetings, fellow member." The traditional greeting of magi. See **Sodalis**. Plural *salvete sodales* [SAHL-way-tay soh-DAHL-ays].

Sodalis [soh-DAH-lees]: "Comrade." A fellow member of the Order of Hermes. Plural *sodales* [soh-DAH-lays].

Terram [TARE-um]: "Earth." One of the ten Forms of Hermetic magic.

Vim [WEEM]: "Power." The force of magic itself, one of the ten Forms of Hermetic magic. See **Vis**.

Vis [WEES]: "Power." Magical energy in contexts other than the Hermetic Form.

Appendix II: Conversion Notes

This is the fourth edition of **Ars Magica,** and we at Atlas Games are the fourth company to hold the rights to produce the game. First at Lion Rampant, then through White Wolf and Wizards of the Coast, **Ars Magica** has undergone many revisions. We are pleased to be able to present this fourth edition to you.

It is our hope that this edition will bring many new players to what is already a wildly successful fantasy roleplaying game. However, many of you have been with us in previous editions, and we certainly don't want to forget our loyal fans. To that end, this section provides some notes on converting statistics from the third edition to this edition.

Ability Conversion Table

Third Edition Ability	Fourth Edition Ability
Acting	Craft (Acting)
Alertness	Awareness
Charisma	Charm
Church Knowledge	Theology
Church Lore	Organization Lore (The Church)
Combat Skills	(see below)
Debate	Disputatio
Diplomacy	Intrigue
Dodge	Brawling
Drinking	Carouse
Evaluate (Specific Items)	Craft (Type)
Fantastic Beast Lore	Legend Lore
Hermes History	Organization Lore (The Order)
Hermes Lore	Organization Lore (The Order)
Humanities	Artes Liberales
Intimidation	Leadership
Meditation	Concentration
Pretend	Guile
Scan	Awareness
Search	Awareness
Subterfuge	Guile
Track	Hunt

Characteristics

Under the fourth edition, Characteristics are more limited in scope (generally to +/–3 without the purchase of a Virtue or Flaw) than under previous editions (where +/– 5 was common). We don't recommend that you force older characters to conform to the new limits. Simply allow them to continue with the old scores. Note that this will generate some imbalances if characters generated under second or third edition are played alongside characters generated under fourth edition.

Virtues and Flaws

Many Virtues and Flaws have changed scores or descriptions from the previons edition. If a Virtue or Flaw is no longer present in the fourth edition, continue using the same Virtue or Flaw and translate the rules into the fourth edition as best you can. If a Virtue or Flaw is in fourth edition but has a different value, use the new description, but don't worry about re-balancing the scores.

Abilities

The Ability list in the fourth edition has been shortened, consolidating Abilities in many places. Where several old Abilities have been subsumed under a new one, convert the scores in second or third edition Abilities to experience points, then use those points to increase the corresponding fourth edition Ability. For example, a third edition character with Alertness 2, Scan 2, and Search 2 would spend the 9 experience points that have been invested in the three into Awareness. This would purchase him a score of 3, with 3 extra experience points applied to the next level.

The table on the left lists Abilities from third edition that have been removed, and what fourth edition Abilities their experience points should apply to.

Reputations

Reputations have only changed slightly. Simply add the target of the Reputation, keeping the score and actual Reputation constant.

Combat

The most substantive change in the game is almost without a doubt the revision of the combat system. The most problematic translation to this system is in the translation of combat Abilities. To keep things fair, we recommend that you total the number of experience points that a given character has spent on those Abilities, and then apply that number of experience points toward purchasing scores in the new Abilities that approximate those from third edition. For example, scores in skills like Longsword Attack and Mace Parry would apply to either Single Weapon or Shield and Weapon (or could be split among the two).

Once Ability score are worked out, it should be a simple matter to calculate the new fourth edition combat scores as usual.

Spells

With the new system of ranges, durations, and targets, and because of the new way that guidelines are used to determine the levels of spells, some of the standard spells have had their levels adjusted. We recommend that you record the statistics and levels of the fourth edition spells, and use those in the place of the old ones.

Books

Assume that all third edition books are Summae. Keep the levels constant, and give each work a Quality equal to half the level.

Covenants

The system for covenant creation has changed a great deal from third edition. We recommend that you re-create your covenant from scratch using the new rules. You may wish to ignore the season guidelines, and instead go through the covenant traits and simply work out their scores based on what you already know of your covenant from past experience.

Effects of Aging

Characters who have aged under third edition should keep their characteristics at the reduced levels, and begin to develop afflictions as they are played under fourth edition. Decrepitude converts directly to fourth edition.

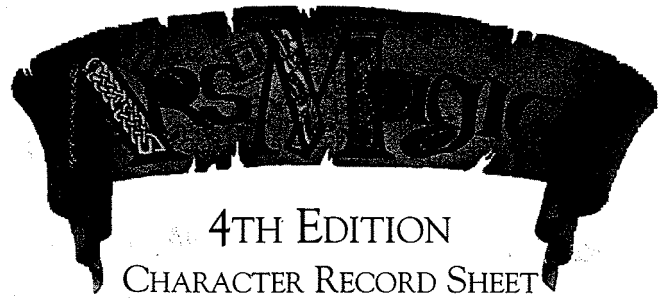
NAME _____

PLAYER _____

COVENANT _____

SAGA _____

MAGUS O COMPANION O GROG O



4TH EDITION

CHARACTER RECORD SHEET

Gender _____ Age _____ Year Born _____ Current Year _____

CHARACTERISTICS

	Specialty	Score
Intelligence		
Perception		
Strength		
Stamina		
Presence		
Communication		
Dexterity		
Quickness		

VIRTUES AND FLAWS

Score	Virtue or Flaw and Description

Confidence _____ Current Score _____

Size _____ Decrepitude _____

ABILITIES

Ability	Specialty	Score	Exp.

PERSONALITY TRAITS

Trait	Score	Trait	Score

Weapon	Init	Atk	Dfn	Dam	Rng	Spc	Str
Brawling							

Initiative: Qik + Weapon Skill + Weapon Initiative Bonus + Enc
Attack: (Dex or Per) + Weapon Skill + Weapon Attack Bonus + Enc
Defense: Qik + Weapon Skill + Weapon Defense Bonus – Size + Enc
Damage: (Str + Size) or (Nothing) + Weapon Damage Bonus
Range: Effective range of weapon
Space: Open paces around you required to properly wield weapon.
Strength: Minimum Str to use.

Body Levels

Soak Total ____
Protection + Stm + Size

Unhurt	✔	NA
Hurt	O	NA
Light Wounds	O	-1
Medium Wounds	O	-3
Heavy Wounds	O	-5
Incapacitated	O	NA

Fatigue Levels

Fatigue Total ____
Stm - Enc

Fresh	✔	NA
Winded	O	NA
Weary	O	-1
Tired	O	-3
Dazed	O	-5
Unconscious	O	NA

Armor

Type _____
Protection ____ Load ____

Reputations

Score	Type/Target
____	_____
____	_____
____	_____
____	_____

Equipment

Load	Item and Notes	Load	Item and Notes
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____
____	_____	____	_____

Total Load ____ Encumbrance ____
Enc = Str + Total Load. Note that Load values are negative. Enc cannot be greater than 0.

Notes

Special items and abilities, hinderances, contacts, friends, enemies, places of interest, clues, rumors, troupe members, ailments from aging, etc.

Hermetic Traits

Magic Arts

Technique	Score	Exp	Form	Score	Exp
Creo	____	____	Animál	____	____
Intéllego	____	____	Aquam	____	____
Muto	____	____	Auram	____	____
Perdo	____	____	Corpus	____	____
Rego	____	____	Herbam	____	____
			Ignem	____	____
			Imáginem	____	____
			Mentem	____	____
			Terram	____	____
			Vim	____	____

Wizard's Sigil

_____

_____

Wizard's Twilight

Points	Effects of Twilight
____	_____
____	_____
____	_____
____	_____
____	_____
____	_____

Total Twilight Points ____

Important Totals

Casting Spontaneous Spells ____
Int + Technique + Form + Enc
Divide by 2 if spending Fatigue level
Divide by 5 if not

Casting Formulaic Spells
Stm + Technique + Form + Enc

Casting Ritual Spells
Formulaic Total + Concentration

Magic Resistance ____
Parma Magic x 5 (+ Form and bonuses)

Targeting Roll ____
Per + Finesse

Concentration Roll ____
Int + Concentration

Fast-Cast Speed ____
Qik + Finesse + Enc

Certámen
Int + Certámen + Technique + Form

Basic Lab Total ____
Int + Magic Theory + Technique + Form

Maximum Vis Per Season ____
Magic Theory + Vim

Familiar

Characteristics

Int ___ Str ___ Com ___ Dex ___
Per ___ Stm ___ Pre ___ Qik ___

Abilities and Powers

_____

_____

_____

_____

_____

Cord Scores

Gold Cord ____
Silver Cord ____
Copper Cord ____

Other Scores

Size ____
Magic Might ____

Bond Qualities

Score	Quality
____	_____
____	_____
____	_____
____	_____
____	_____
____	_____
____	_____

MAGUS GRIMOIRE FOR _____ PAGE ___

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

Spell _____
Form/Tech/Level _____ Casting Total____
R ____/____ D ____/____ T ____
❑ Targeted (Bonus ____) ArM Page ____
Notes _____
_____

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