

Ars Magica

Cause & Cure

by Michael Gellar
& John Kasab

Cause and Cure

C R E D I T S

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This is John Kasab's fourth major project for the **Ars Magica** line, starting with his revision of the *Wizard's Grimoire* for ArM4. Yet again, a product finds him in transition; this time, he has started a new job in Detroit, Michigan.

Dedication: To my wife Lisa.

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Michael Geller was born on the 14 July 1966 in Stockholm, Sweden. He reports, "I took up permanent residence in fairyland after being initiated in the art of reading by my parents. Started a successful living among the Fay with short descents into the mundane. Even now when I am slowly growing up I am desperate clinging on with all of my soul to a fantasy of better life. **Ars Magica** is the third game I have published for; the other two were the Swedish board game *Ghostbusters* (that I co-designed) and the Swedish RPG *Drakar och Demoner* on which I wrote essays in the Swedish gaming magazine *Sinkadus*."

Dedication: For my lifemate and lover Carina Agebratt; and my parents who gave me the keys to fairyland and then despaired of what they had done.

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Cause and Cure

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Chapter 1

Introduction

The Misty Palace, the main setting for *Cause and Cure*, is a place of danger and self-reflection, where the characters' actions determine whether they live or die. They must face themselves on a footing where there is less difference between magus and mundane, deacon and ditch-digger, grog and grape-grower than in Mythic Europe. The characters must learn more about themselves in order to survive.

The goal of this adventure is to promote an in-depth role-playing experience. While there are points at which dice rolling is suggested, our intent is to have rolls be few and far between during the course of the adven-

ture. *Cause and Cure* is as much about setting a mood for the players as about being an adventure for the characters.

Storyguide's Overview

In this adventure, the characters are lured into a trap by a powerful magic being,

The Lady Aldona

Characteristics: Int +3, Per +3, Pre +4, Com +2, Str +2, Sta +5, Dex +1, Qik +2

Magic Might: 50 (75 in her stronghold)

Size: 0

Virtues and Flaws: Delusion -1 (thinks her experiment will answer her question)

Personality Traits: Morbid +6, Clinically Detached +4

Reputations: Expert on metaphysics of death +2, with philosophers

Weapon/Attack	Init	Atk	Dfn	Dam	Fat
Brawling (fist)	+4	+2	+3	+3	+0

Soak: +5

Fatigue levels: OK, 0, -1, -3, -5, Unconscious

Body levels: OK, 0, -1, -3, -5, Incapacitated

Abilities: Artes Liberales 5 (logic), Brawling 1, Church Lore 5 (theologians), Disputatio 4 (philosophy),

Europe Lore 3 (monasteries), Guile 4 (false background), Medicine 7 (anatomy), Order of Hermes Lore 4 (philosophers), Philosophiae 8 (metaphysics), Scribe Arabic 5, Scribe Greek 5, Scribe Latin 5, Speak Arabic 5, Speak Greek 5, Speak Latin 5

Powers:

Being of Magic, 0 points: Aldona may fast-cast any effect up to level 25 (40 in her stronghold). She may further cast any effect up to level 50 (75 in her stronghold) as if it were a Formulaic spell.

Expel from Stronghold, 0 points: Aldona may cast out anyone from her stronghold into the Realm of Magic in the blink of an eye.

the Lady Aldona, who wishes to use them as subjects in an elaborate experiment. The Lady, as described below, is obsessively interested in the matters of death and the afterlife—matters which are completely foreign to her immortal nature—and needs mortals to help her learn more. Her trap—the Misty Palace—is her laboratory, and the setting for the main part of the adventure.

The characters can escape the Misty Palace and return to the mundane world, albeit by way of the Realm of Magic. Success should be challenging, but possible. Should the characters make different choices, however, it is possible for them to die a very real and very permanent death.

The rewards for the characters are primarily those that come with better self-knowledge, but the Lady may also grant them some small tokens of her appreciation, depending on how they do. Naturally, such an experience also provides opportunities for the characters to experience an epiphany, and change aspects of themselves.

We recommend that you read through the adventure thoroughly at least once so that you are familiar with the options available to the characters, especially since we have tried to design the adventure so that it is non-linear. We also encourage you to modify elements of the adventure in order to better fit your troupe, and in fact you will need to customize a few areas to reflect the characters' traits. A challenge of writing adventures, especially for **Ars Magica**, is predicting the capabilities of the group playing the adventure, and you should adapt the challenges to the strengths and weaknesses of the group.

The Lady Aldona

Immortal beings are often oblivious to aspects of the human experience. Two of the most mysterious are the related human concepts of death and the afterlife. Death itself is, perhaps, less mysterious. Now a man is alive,

now he is dead, and there is no return to the former state. What lies beyond, though, remains a mystery.

The Lady has long been fascinated by man's response to death and his belief in life after death. She has studied religious beliefs and the occurrence of death in humans, and now seeks to find out how this is reflected in her place of power within the Realm of Magic. The Lady's study of beliefs surrounding death and the afterlife has included discussions and disputations, reading books, and observing the ceremonies associated with death in human culture. She has also learned what she can of human anatomy and medical practice, since the study of healing is tied in with her burning question. She typically disguises herself as a learned man so that she can interact with and observe humans, and has taken up correspondence with other learned men to explore further. In the course of her quest, she has also accumulated a large library on philosophical matters as well as collections of correspondence.

The Lady has also chosen to observe the phenomena she is interested in directly, and thus often attends the deaths of humans, especially when a death is likely to be slow and lingering. She believes that a slow death provides a longer window of opportunity in which to observe the transition from life to death and even gives a glimpse beyond the threshold of death into what lies beyond. In certain cases, she has arranged these deaths to suit her purposes. Unfortunately, her supernatural nature has always kept her from seeing further than the threshold of death, and moreover the nature of the afterlife is such that she will never be able to observe what she wishes to. Nevertheless, she has refined her methods, and now she seeks to use a part of the Realm of Magic to provide a more controlled environment so that she can attempt to make better observations of something that will always be obscured from her view.

She has brought a few subjects into the latest version of her laboratory, but to date only one has survived any length of time. A former magus, Sine Nomine, has used his





magic to extend his life beyond the typical period of survival, in part because of his stubborn refusal to submit to the inevitable. The Lady, surprised by this resourcefulness, is now curious to see if other magi are as interesting to study.

Adventure Overview

The adventure starts when the characters are introduced to a mysterious scholar who has an obsessive interest in the nature of life and death. Ideally this introduction takes place some time before the characters enter the Misty Palace, but other alternatives are available, as described below. This scholar is actually a powerful magical being, the Lady Aldona, who wishes to find suitable candidates for an experiment she is conducting. After some period of interaction, the scholar invites the characters to exchange knowledge. En route to this mysterious scholar, the characters find themselves spirited away to a strange castle—the Misty Palace.

The characters awaken in their own bedchambers in the castle, and begin to explore their new situation. Eventually, they encounter the various traps and riddles of the castle, and, by solving them, escape. If the characters manage to survive and escape the castle, they receive a token of reward from the Lady Aldona. There is the risk, however, that some of the characters will die during their exploration of the castle. Once the characters have escaped the Misty Palace, they need to return to the mundane world from the Lady's place of power within the Realm of Magic.

The Nature of the Palace

The Misty Palace is a special region within the Realm of Magic that was created by the

Lady Aldona for her experiments on the transition between life and death in mortals. The castle and its contents represent the characters' physical selves and mental states, so, for example, the stones of the castle are essentially the bodies of the characters.

This region has been created so that the Lady can safely follow a participant in her experiment to the threshold of death and attempt to see what lies beyond. The characters' spirits have been intertwined with the locale in such a way that the Lady can closely follow the whole process of death. She wants the participants in her experiment to die as slowly as possible so that she can observe everything that happens as the subjects pass on and proceed to the afterlife. However, she is not malicious, and does not wish the characters to suffer.

Magic does not work outside the castle walls; however, it works within the walls, just as a caster can cast a spell with range Personal without having the spell cross his Parma Magica. The area within which magic does not work includes the gatehouse, the roofs of the towers, and also the bridge. (These areas are described in detail below.) Likewise, it is not possible to use magic to teleport out of the castle, or to travel across or through the outer walls. The prevailing Magic Aura of +10 affects magic cast inside the castle. Magi who go into an area where magic is restricted will also have their Parma Magica suppressed, which should be immediately obvious. This effect may be temporary (the Parma returns once the magus goes back inside) or permanent (the magus needs to prepare his Parma again) at your discretion.

The characters appear to have all of the equipment they were carrying when they were last in the mundane world. Since the setting is dreamlike, characters may find that they have access to the equipment they ought to have, or would usually have, even if they did not have it with them when traveling to visit the Lady Aldona. The main non-player character in this adventure is Sine Nomine, a ghost in the castle, but there are other minor characters and monsters to interact with as well.

Sine Nomine

Sine Nomine (“Lacking a name”) outwardly appears to be a man in his early fifties. The most obvious thing about him is his colorlessness, for he has a ghostly appearance. The colors of his surroundings seem to leak into him, and his boundaries—especially his sweeping clothes—are diffuse.

He has the physical features associated with the wisdom of elders, but he is still vital. He is very formally dressed in the style of a magus at tribunal, wearing a large floor-length robe with full-length sleeves, which is embroidered with mystical symbols, including symbols that resemble the symbols for the Houses in the Order of Hermes. In addition, Sine Nomine wears a hat, which resembles a bishop’s miter, and on his belt he bears something resembling a Hermetic sigil. Most of the embroidered symbols are a bit wrong, and do not help the characters determine who he is or what House he comes from.

Sine Nomine deflects questions about who he is or what House he belongs to. If the characters press, or use *Mentem* spells, all they will get is that he is “Sine Nomine”, that is, that he lacks a name, for the truth is that he no longer remembers who or what he is. He has vague memories about his previous activities as a magus in the Order, and when he uses his powers, he acts like he is casting Hermetic spells. If the characters were sent to rescue Carolus fitz Jacques of Jerbiton, they should be able to deduce that this ghostly inhabitant is the person they were looking for.

Otherwise, characters who are curious about his origins can try to pump Sine Nomine for clues to his previous identity. They may also seek out his bedchamber and try to obtain additional information about Sine Nomine there (see page 18).

Once the characters have gotten all the information they can, they may make Order of Hermes Lore rolls to identify Sine Nomine if they have not done so through role-play. Award modifiers to this roll based on the clues they have received. On a result of 9+, a

character suspects that Sine Nomine could be the vanished Jerbiton magus Carolus fitz Jacques, a known Corpus expert and filius of the maga Salvina. (This Ease Factor should be 6 if Carolus fitz Jacques was from the characters’ tribunal, and 3 if they were sent to find Carolus.) If the character presents this information to Sine Nomine, his clothes and regalia will change and henceforth clearly show that he is a follower of Jerbiton. This change only occurs if the characters guess who he was, not if they simply guess his former House.

If the characters deduce Sine Nomine’s original name, they can then try to remember what his sigil should look like. A character making an Order of Hermes Lore roll of 9+ lets the character recall exactly what the sigil ought to look like, and he can confirm that Sine Nomine’s sigil is indeed that of Carolus fitz Jacques filius Salvina of Jerbiton.





Introduction

Sine Nomine is aware of the arrival of the player characters in the Misty Palace. He will exercise caution in approaching the characters, perhaps waiting until they have gathered in the great hall (see page 25). He may also reveal himself if the characters go out into the courtyard (see page 29). Sine Nomine melts into the surroundings, especially in the mistier parts of the castle, and can only be spotted with an Awareness roll of 9+. He introduces himself by saying, "Salvete sodales, and welcome to my prison which is now also yours."

Alternately, Sine Nomine may try to investigate the characters' bedchambers before revealing himself to them. As described below, the bedchambers give information

about the past and personality of the character, and as a learned person, Sine Nomine should be able to interpret most of the images. He will use this information to guide his interactions with the characters.

What Sine Nomine Knows

Because Sine Nomine remembers only a few, fleeting details of his life before the Misty Palace, he tries to deflect questions about who he is. He will answer questions about the castle, and gives replies such as "It is the prison for our bodies." Sine Nomine will point out the crystal statues in the great hall if the characters have not already discovered them.

Sine Nomine

Sine Nomine is no longer a human being, but a spirit being. For each Might point he uses, he becomes a little paler. If he gets his name, he gains 12 extra Might points permanently. If his sigil is confirmed by the characters, he gets an extra 3 Might points permanently. His dread of death is such that he will prepare to make whole any character that has been badly injured, even if he was the one who injured them.

Characteristics: Int +1, Per +2, Pre -2, Com -4, Str 0, Sta 0, Dex +2, Qik -1

Magic Might: 33

Age: appears 50-60

Size: 0

Personality Traits: Foggy +3, Melancholy +6, Choleric +3, Sanguine -6, Phlegmatic +3

Reputations: vanished Corpus specialist 3, with Order of Hermes.

Weapon/Attack	Init	Atk	Dfn	Dam	Fat
Brawling (fist)	+5	+7	+5	+0	+0
Soak:	+0				

Body levels: OK, -1, -3, -5, Incapacitated

Abilities: Athletics 3 (run away), Brawl 5 (dodge), Castle Lore 2, Etiquette 3 (Hermetic), Magic

Theory 5 (Corpus), Medicine 6 (physician), Order of Hermes Lore 1, Penetration 3 (Corpus), Speak Latin 5, Stealth 8 (innocuous)

Powers:

Maintaining the Existence, CrCo 50, 1 permanent point: Sine Nomine uses part of his magical essence to sustain himself each month. The cost must be paid on a monthly basis.

Restoration of the Spirit Form, CrCo 35, 1 point: This power has the same effect as Incantation of the Body Made Whole (see ArM4, page 123), but with T: Per.

Incantation of the Body Made Whole, CrCo 40, 5 points: This power has the effect of the spell of the same name (see ArM4, page 123).

The Surgeon's Healing Touch, CrCo 20, 1 point: This power has the effect of the spell of the same name (see ArM4, page 123).

Corpus Mastery, any Corpus, 1 point/magnitude: As a former Corpus master, Sine Nomine can reproduce any Corpus spell by exerting his Might.

Vis: none.

If he is asked where the bridge leads, he will panic and try to flee. If he does escape, he will hide in the mists in the great hall or its galleries, and it should be an amusing game of hide-and-seek before he calms down. The characters can try to calm him down by talking to him (use Folk Ken) or by using Mentem magic. Once he has calmed down, he will whisper, “On the other side of the bridge lies the land of terror.” He will thereafter refuse to talk about the bridge or where it leads.

Characters who know Sine Nomine’s prior identity may recall that Carolus of Jerbiton was well-known for making potent longevity potions (use an Order of Hermes Lore roll). Further conversation with Sine Nomine should make clear that he has a strong fear of death.

Sine Nomine traveled to the Misty Palace with his shield grog Milo. Milo, however, died crossing the bridge. As far as Sine Nomine can recall, the characters are the next to arrive after he did. Sine Nomine knows about the four towers, and can help the characters enter them if need be. If he is asked about what is found in the towers, he answers, “Riddles must be seen to be understood.”

characters even in their initial conversation with him. He will lose his diffusiveness and contribute more to group conversations. However, it is also likely that he will repeat the same stories or general advice over and over again. He is, after all, essentially in a state of Final Twilight while he continues to exist in the Misty Palace.

Moreover, he does not know how to leave the Misty Palace safely, or even how to set about finding out how to do that. Sine Nomine is your tool to help the characters stay on track in the adventure, but he should not force the characters through the plot.

One idea is to let Sine Nomine slip away when the characters are done paying attention to him. The players must then find him again if they want more information. He will not resist being brought into the towers with the other characters. If the characters bring him to the Library of Disgrace (see page 41), he can recall that he was lured to the Misty Palace by a mysterious scholar with whom he had been corresponding.



What Does He Want?

Storyguide Information

Use Sine Nomine to help prod the characters along if they get stuck with the puzzles and challenges of the Misty Palace. He can help or mislead the characters, although he will only intentionally mislead the characters if they abuse him.

Sine Nomine is an enormously lost person, scarcely in contact with life. He has forgotten much, and what he does remember has become diffuse and smoky. He should be attracted to the vitality of the player characters, but his behavior is colored by his strong personality traits, which are reflected in the castle’s temperament. Through interacting with the characters, he will become livelier himself—this should be noticeable by the

Sine Nomine wants to leave the castle but he is afraid that he will die. He must be convinced that it is time to pass on, and that he cannot return to life. If he returns to the mundane world, he will be like a magus who has entered Final Twilight, or a ghost possessing his own body. He will never again be able to use magic normally, and it is likely that he will fade away into death or Final Twilight shortly after his return.

The best way to win his trust is to treat him like a magus of the Order of Hermes, with respect and camaraderie. If the characters have determined his name, this gives them a +3 bonus to all interactions with Sine Nomine. He will accept a logical argument. For example, if the characters can show him that he cannot continue to live, he is prepared to sacrifice himself so that the others may survive.



Chapter 2

Setting the Trap

The adventure starts when the Lady Aldona sets her trap for the characters at the covenant. Some approaches require more lead-time in game to set up, whereas others permit a more immediate launch into the story.

Several suggestions are presented below. The characters may begin a scholarly correspondence with the Lady, which leads to an invitation to her home. The Lady may also visit the covenant in disguise to set the wheels in motion that way. The characters may be sent after the missing magus, Carolus fitz Jacques of Jerbiton, and end up in the Misty Palace that way. Or, perhaps the characters stumble across the castle and are swept into the trap by accident.

The Corresponding Scholar

This approach to drawing the characters in requires a in-game lead time of months, if not years, before the adventure is to take place. For this prologue, the Lady Aldona begins a correspondence with one of the characters at the covenant. The target character should have some expertise in the philosophical or theological questions surrounding the nature of life, death, and the afterlife. Alternately, the Lady may target a character who has mastery in the magical Arts of Corpus, Perdo, or both.

The Lady will adopt the persona of a scholar who resides at a university or monastery which lies on the other side of a deep woods or similar wilderness. She may use one of several names, such as Aldo, Aldrin, Asclepius, or Constantine if disguised as a male, or Aldona, Aspasia, Julia Saturnina, or Radegunde if female. The scholar's assumed establishment should be remote and obscure enough that the covenant has basically no connection to it. As the scholar, she writes letters which try to elicit an answer to her burning questions: What happens at the moment of death, and how does a mortal soul enter the afterlife?

In return, she will liberally quote from her own library and other sources, and will hint at the size of the library at her establishment. Eventually, she will invite the correspondent to come to her residence so that they can converse in person and so that the correspondent can copy texts from the Lady's library. The Lady will also extend the invitation to any companions that the correspondent sees fit to bring with him.

The Lady has an authoritative, if slightly archaic, style in her written Latin. She asks questions directly, although she attempts to elicit thoughtful replies. Her obsession with death and the afterlife will be patently clear to any correspondent after a couple of letters have been exchanged, and she is reluctant to discuss other topics. If the Lady feels that she could get more information from her correspondent by providing information in other

fields, she will include just enough to keep the correspondent interested.

The Lady's epistles appear normal. The parchment is of typical quality and she uses a normal-looking black ink. She can create inks in exotic colors, although particularly paranoid magi who are correspondents may detect the traces of magic used to create them. However, there is nothing else about the Lady's writing that should let the characters suspect that she is anything but a mundane, if eccentric, scholar.

The Wandering Scholar

A second option is to have the Lady Aldona visit the covenant directly in order to lure the characters into the action. This allows you to get into the action without waiting for the correspondence to pique the characters' curiosity. In this scenario, the Lady disguises herself as the scholar Aldo. (She may instead use one of the other names presented above.)

The scholar claims to have traveled to the covenant to meet with a character there who has some reputation for dealing with matters of death. This could be as a philosopher or theologian, or as a magus who has a reputed interest in death. The scholar will arrange to send a letter of introduction ahead of time, announcing his arrival, which should mention a referral from another magus in the Order. (This magus could be Carolus fitz Jacques of Jerbiton or another magus of the characters' acquaintance.)

If none of the characters is a logical choice for the scholar to visit, he can claim to have been directed there by another group of scholars or magi. In this case, he may offer to share some details on a philosophical treatise he's been working on to help bolster his standing with the characters. Based on notes he is carrying with him, Aldo can dispute philosophy (that is, use *Disputatio* to teach *Philosophiae* (metaphysics), see ArM4 pages

187-188) or write out a small text on the subject. It will be clear that his interest is in the big question of life after death.

In her guise as the scholar, the Lady appears to be a wizened older man with a slightly unkempt appearance. Depending on exactly where the covenant is located, he could wear the clothes of a university scholar or of a monk. His clothing is worn and travel-stained, and he will generally have the bearing of a hermit who has been forced out into society in order to get the answers to his burning questions. The scholar will generally come across as being wise, but otherworldly. Most characters will dismiss his oddities as a result of his social isolation, and at the covenant, it may not seem unusual at all. Magi may or may not notice Aldo's slightly heterodox religious views on the afterlife, depending on the depth of their faith and the extent of their theological knowledge. He is polite enough to avoid insulting the magi and others at the covenant, but there is a certain roughness to his manners.

The Lady disguises herself using magic: a combination of *Muto Corpus* and *Muto Imáginem* spell effects. Characters with the *Virtue Second Sight* (see ArM4, page 42) may, if they suspect something amiss with the disguised Lady, make a roll to attempt to see through her disguise, but the *Ease Factor* is fifty, the Lady's *Magic Might*. Magi may use *Intéllego Imáginem*, *Perdo Vim*, or other spells to try to penetrate the disguise, but again they should have good reason for being suspicious. If a magus tries to use *Mentem* magic to surreptitiously gain information from the mundane visitor, the disguise should provide the magus with surface thoughts consistent with the scholar's disguise. The Lady's *Magic Might* should prevent all but the most powerful *Hermetic* spells from affecting her, but her magic resistance may raise suspicions among the magi. If challenged on this, she claims to have obtained a charm to protect her from magic, lest the magi prove to be less than gracious hosts.

If her disguise is undone, the Lady adopts the form of a hideous troll or similar monster,





and tries to steal something of value from the covenant as she flees. Since the scholar is likely to be working in or near the covenant library, a text is a likely target.

When the scholar is ready to leave, he will invite the characters from the covenant, especially those he has interacted with, to visit his home, where they can continue their discussions. The characters are welcome to copy texts from his library during their stay. The scholar says that he will be traveling a while longer, but that they should set out some time hence (he will set a specific time to travel). It is during this journey that the

Lady will spirit the characters away to the Misty Palace.

The Lady Aldona

If the troupe is unlikely to be drawn into the adventure by a simple scholar, another alternative is to have a visit from a knowledgeable lady prompt the rest of the adventure. Here, the Lady comes in the guise of a noblewoman, named Lady Aldona.

If the covenant does not disguise its presence or pretends to be a center of scholarly learning, the Lady will send a letter of introduction that expresses her desire to discuss educated matters with those who share a similar interest. This requires enough in-game lead time for an exchange of letters.

Alternately, the Lady Aldona can arrive on the covenant's doorstep in a bedraggled state. She and her retinue will have become lost in the region around the covenant, because of a storm, bandits pursuing her off the road, or similar hazard. At first, she seeks shelter, but if it becomes clear that the covenant is a center of learning, she works to draw the characters into conversation with her on matters of philosophy. She claims to have been en route to visit some cousins when she lost her way.

Lady Aldona is from a region just far enough away so that she can plausibly deny having much local knowledge. Naturally, she knows something about kings, princes, and other major lords. She explains that her husband is a minor knight who indulges her interest in more abstract matters.

The lady has a small retinue with her, to keep her from harm, most of whom are extraordinary animals in human guise. She has three vultures in the guise of maids assisting her (see *The Medieval Bestiary, Revised Edition*, pages 68-69). She also travels with a handful of guardsmen—roughly a half-dozen—and these are screech owls and ravens in human form. (See *The Medieval Bestiary, Revised*



Edition, page 61 and 64-65, respectively, for details on these birds that are often associated with death.) The Lady's handmaidens keep to her guest chambers for the most part and will demurely resist any advances made by the covenfolk. The guards will also mostly keep to themselves, although the ravens can be drawn into conversation. They will not pick fights with the grogs, and say little about the lands they have traveled through.

Aldona is wise, but has an otherworldly way about her. Her manners are impeccable, and she is well spoken and suitably gentle. However, her level of dedication to her morbid philosophical interests borders on obsessive and would probably be unseemly in gentle society. On the other hand, she is very knowledgeable about her favorite philosophical subject, and displays a wise insight in other affairs as well. It is likely that most magi will overlook her idiosyncrasies because of her other charms; however, many mundane companions, especially those of noble blood, may have their suspicions.

Aldona stays at the covenant for a few weeks, and then determines that it is time to return home (or to continue on to visit her cousins, depending on how she arrived). She extends an invitation to the characters at the covenant at that time, and offers to let them browse through her modest library in return. The Lady Aldona will begin to monitor the covenant, so that when the characters leave she will be ready to divert them to her experiment. If the characters have not set out within six months' time, Aldona sends a formal invitation to the covenant.

As described above, the Lady uses magic to create her disguise. If, somehow, the characters do confront the Lady about her disguise, she will take the form of a hideous hag and flee the covenant. She will attempt to steal something valuable from the covenant on her way out, such as a text she had borrowed from the covenant library to read. If this happens, the Lady's disguised retainers will turn into birds and scatter in all directions.

The Rescue Mission

Sine Nomine, the ghostly inhabitant of the Misty Palace, was once the Jerbiton magus Carolus fitz Jacques filius Salvina. The covenant may be approached by an emissary from House Jerbiton or his former covenant. (You could also have Carolus come from the troupe's covenant, but this may be harder to implement.)

Carolus fitz Jacques disappeared some time ago, and there has been no word of him since. He was well-known within his house for his mastery of Corpus, and also had a Reputation for making potent longevity potions, so it is unlikely that he has passed away peacefully. The emissary says that he would like the characters to find out if Carolus is still alive, has been killed, or has passed into Final Twilight. Of these, the emissary suspects that he may have passed into Final Twilight, but as long as there is a chance he is still alive, he has property rights at his covenant.

The emissary can offer the characters an advance on the reward to help pique their interest. Suggested items include vis, a text, or a practical magical device that could help the troupe's covenant. He also has some information available to help the characters get started on their investigation.

It seems that Carolus had been corresponding with a scholar called Aldo on matters of philosophy. The emissary has a copy of the collection of letters available for the characters to read and review. The letters demonstrate that Carolus and scholar both had a command of matters of philosophy, especially matters of metaphysics. Discerning readers may correctly infer from Carolus' choice of words that he has a fear of death. For example, he does not speak bluntly about dying but uses euphemisms.

The scholar obviously has an interest in death and the theological issues of the afterlife. He pursues these questions tenaciously but in a very sophisticated way. The scholar's letters demonstrate that he is a very learned man, for he makes reference to a wide variety





of sources and authorities. It is clear that the scholar is well-read, but it requires more work to infer that he has access to a large library. His use of Latin is somewhat archaic, but this could easily be rationalized by his reference to classical sources. The letters from the scholar appear physically quite normal, being written with typical black ink on parchment. Occasional words or phrases may be emphasized with red ink.

One of the last few letters in the collection is an invitation for Carolus fitz Jacques to come and visit with the scholar at his place of residence. This location should be relatively near the troupe's covenant, hence the emissary's request, but should also be distant enough or obscure enough that the characters have not heard of it before.

If the characters set out to find the scholar, the Lady Aldona becomes aware that there are intruders coming near her stronghold. She then tries to steer them into the Misty Palace, although there is no particular way she would know that the characters are seeking Carolus fitz Jacques. If the characters are introduced to the scenario this way, they should easily recognize Sine Nomine as the missing magus they seek.

Drawing the Characters In

In many of the establishing scenarios described above, the Lady Aldona issues an invitation to the characters to visit her and continue their discussions in person at her home. The invitation would usually be issued to the character or characters with whom the Lady interacted most productively. For example, if the Lady has been corresponding with one of the magi, she would issue the invitation to that magus. If the Lady visited in person, she would extend the invitation to those characters who engaged in philosophical discussions with her. We assume that any magi or companions who travel from the covenant will be accompanied by shield grogs. (There ought to be at least one character per player, in any event.)

The Lady Aldona directs the characters to travel to a location that requires them to travel by, if not through, an area of wilderness. This could be an area of deep woods, rough terrain, or perhaps even a poorly charted part of the seas. She then draws the char-

In Medias Res

In addition to the above introductory scenarios, an interesting variant approach could be used, although it requires some trust on the part of the players. The adventure could start with the characters waking up in the Misty Palace, not knowing who they are, where they are, or how they came there. To accomplish this, let the troupe draw for what type of character they will play—magus, companion, or grog—but do not tell the player what they draw. For example, if one player refuses to play a grog, let him draw from companions and magi. We feel this approach would work best if the troupe agrees to let players run any of the characters in the covenant, so that they really have no idea which character they have drawn.

From here, the game starts with the player guessing who the character based on the clues in the bedcham-

ber. The only instruction they get when they wake up is that they feel cheated, but that their memories are hazy.

This approach involves much more preparation work for the storyguide. The clues in the bedchambers must be good without being too obvious. As players realize who their characters are, the storyguide should drop small clues about how they happened to come to the Misty Palace. This could be done by reading it in the Library of Disgrace (see page 41), or by gleaning information from the crystal statues in the great hall.

Alternately, a player could be randomly assigned one of the characters normally available to her, typically her magus, her companion, and the covenant's grogs. Or, the storyguide could stack the deck so that players do not have one of the other players' main characters.

acters off course and lures them to the area she has prepared for her experiment. She may draw them off course by influencing the weather, or lure them off of their path. Alternatively, she may have created a regio, so that as the characters investigate they are drawn upward through the levels towards the Realm of Magic and into the Misty Palace.

If the characters are traveling by sea, the Lady will try to raise a storm about the character's ship—preferably when the magi are sleeping—so that the ship can more easily be drawn into a Magic regio. Once there, the ship should run aground offshore or be broken apart by the storm. The situation is perilous, but the characters should be able to just make it to shore before collapsing from exhaustion. You may have your characters make Swimming checks to avoid drowning (see ArM4, page 180, for details under “Deprivation”) if you like. Those characters who go under the waves will have the sensation of being guided along before blacking out, and will then awaken in the Misty Palace. Those characters who make it to shore will see a steep cliff leading up from the strand, but should be able to find some rough shelter. They also awaken in the Misty Palace.

Alternately, the Lady may cause the ship to enter a Magic regio near an island with a castle atop it. The island has steep cliffs rising up out of the sea, and is just large enough to hold the castle. There is no obvious way to get to the castle from the mainland, and there is no permanent pier. There is a small beach where the ship, or a ship's boat, could pull in, and a steep stairway carved into the cliff leads up to the gatehouse. Those characters who enter the gate black out and when they next come to are within their bedchambers in the Misty Palace.

If the characters are traveling overland, the Lady first tries to draw them or drive them into the wilderness and ultimately into a Magic regio. She may do this by causing a storm to rise up, which would cause the characters to seek shelter in the entry point to a

On the Monster's Trail

If the Lady's disguise was undone by the magi, she will have transformed into a monstrous figure, stolen an object of value, and fled the covenant. (This object could be a book or item or even an apprentice or familiar.) If members of the covenant pursue, she draws them further and further into the wilderness, and eventually upward into regions that lead to the Realm of Magic. If she far outpaces the characters, the Lady will leave a trail for the characters to follow, but otherwise will press on. If she has the time, she will also cause a storm to rise up to help exhaust the characters. Eventually, she conveys them to the Misty Palace.



regio, such as a long-abandoned pagan temple, a ruined fortress, or a cave. If your characters are curious without being too paranoid, you may find it easier to pique their curiosity by having them find a relatively intact ruined building. For example, they could find a bathhouse, a temple, or some kind of fortification. In the process of exploring it, they are drawn towards the Realm of Magic.

Other alternatives have the Lady taking a more active hand. She, or one of her minions, may steal something from the group as they are traveling, and then lead them into the wilds and ultimately, the Realm of Magic. Or, she may have a beast appear to lure or drive the characters into a Magic regio. She may appear in the form of a wizened old hermit, male or female, who offers the characters her hospitality. When the characters awake, they find themselves in the Misty Palace. The most brute force approach is simply to have the Lady spirit away the characters in the night, but she may not be powerful enough to affect the magi without starting a fight.



Chapter 3

The Misty Palace

Once the characters have been brought by the Lady to her domain in the Realm of Magic, they awaken the next morning in their bedchambers in the Misty Palace. The characters should spend some time exploring the castle so that they can better understand their new situation. The following sections describe the various areas within the castle and their puzzles.

The Misty Palace has a few ground rules which hold while the characters are in the castle or on the bridge. These underpin the framework for the story, and should be used to deepen the mystery and create atmosphere.

The castle is made of the inhabitants' fleshly bodies. This means that any injury done to the castle is felt by the inhabitants. Moreover, if the inhabitants have any bodily disfigurement, handicap, or other prominent feature, this should be mirrored in the castle in some way. For example, if one of the characters is humpbacked, this could be represented by having an added structure on a tower that makes it look a bit humpbacked, such as a balcony or similar. This effect should be subtle so that the players do not guess the situation too quickly.

The castle is in the Realm of Magic. The Realm is a place where the rules of nature differ from those in mundane Mythic Europe. The notions of distance and direction are very different, for example. All use of spells and abilities to determine these things should fail in a very mysterious way, and the result should confuse the matter further, if

possible. Time should also flow in a mysterious fashion. For example, a magus' *Parma Magica* should expire at sunrise and sunset, but the length of time between one sunrise and the next may not seem consistent.

The Misty Palace is a conductor between states. This means that the castle is not firmly anchored in any place, but moves between the Realm of Magic, life, and death. These moves should be reflected by changing the atmosphere in the castle. You may also make physical changes to the castle or to the rules of nature if you want to be more blatant. If the characters begin to solve the problems and move towards life, this progress could be reflected in there being more life in the castle. For example, there might be small plants or even flowers blooming around the castle. Another example is that injuries could heal themselves. Conversely, if the characters are moving toward, and across, the bridge, they may feel their age more and the castle may show more wear and decay. The characters are alive while in the castle, but the nature of the place is such that they have no bodily needs. They may have the psychological need to eat, sleep, or excrete based on what happens to them in the castle. The characters should have a hard time telling how much time has passed, but let the players realize this on their own.

The Misty Palace is in a state of dying. As characters stay on in the castle, they come closer and closer to death. For every month spent in the castle, each character must make

an Aging roll (see ArM4, pages 180-182), including a +2 bonus for the excellent surroundings. In addition, magi need to roll for temporary Twilight (see ArM4, pages 182-185). If a magus experiences Final Twilight, he joins Sine Nomine as a ghost in the castle with a Magic Might equal to Vim + Magic Theory + 10. Anyone dying through accelerated aging within the castle turns into a large white bird, which flies away to the mainland. Because there is an opportunity to reverse this accelerated aging, the storyguide should keep track of what Afflictions, if any, are gained so that these can be undone as well.

The Misty Palace is literally misty. Except where otherwise mentioned, all of the rooms have enough mist that one can just see the effect of it across the room. The Great Hall (see page 25), being much larger, has its far walls almost obscured by the mist. The mist also muffles sounds in the palace, which helps foster a sense of isolation and unreality within the building.

The Bedchambers

Each character wakes up in his own bedchamber. He is dressed in typical bedclothes for someone of his station. The bedchamber is decorated in a style that reflects the character's true self; the character's Personality Traits, Reputations, and applicable Virtues and Flaws. This has the potential to be awkward or embarrassing, at the least, should a character be hiding a dark secret or similar.

Shortly after the character awakens, a valet or lady-in-waiting arrives to bring the character breakfast. Again, the nature of the breakfast should reflect the station of the character. So, a magus or nobleman would have fine wheat bread, cheese, and fresh fruit, whereas a peasant might have rough bread and a lump of butter. The servant also offers to bring other foods or similar if the initial offering does not please the character.

Every time a character voluntarily sleeps or is made to reawaken in his bedchamber, it should be counted as a new day starting, for all characters. (This will affect the magi's Parma Magica and spells as well.) A character may return to his bedchambers to make requests of his servant, for example, to gather materials to overcome the challenges in the Misty Palace. The servant is only permitted to bring breakfast to the character when he awakens, so if he wants something brought, he will have to go to sleep first. If any character does sleep to get a specialized breakfast, the time actually passes even if the other characters do not also sleep. (Remember that the sense of the passage of time is very nebulous in the Misty Palace.)

The servant greets the character by name, and should have a very helpful and cheerful disposition, although the servant will also react appropriately to what the character says and does. The servant will show the character around the room, pointing out where things are stored, and will offer to help dress the character. He or she is also happy to make conversation and try to answer questions, although he or she does not really know very much and tends to state the obvious. The servants seem oblivious to the significance of the decorations in the room, and do not comment on them at all. Once breakfast has been served and the character dressed, the servant will excuse himself to tend to other duties and exit the room. The servants are not to be found anywhere in the castle during the day—they only appear in the mornings when one or more characters awaken in bed—and will, politely, refuse to accompany the characters around the castle.

The players probably want their characters to go out and meet each other. The servants are polite, but will not accompany the characters. The servants have other duties to attend to, such as straightening the bedchamber, cleaning the breakfast dishes, and so forth.

Each bedchamber has a bed, which is made of a carved wooden frame and a mattress. The mattress should be stuffed with straw ticking or down, depending on which





fits the character's personality best. The carvings on the frame will typically have human or animal figures engaged in activities that mirror what the character does in life, and the frame may also be painted. There should also be one or two chests, or perhaps a chest and a cabinet. These have carved woodwork and painted panels. The paintings on the front panels of the chest may show a noble character's coat of arms or a similar mark that indicates the character's station. The lid has a gray-tone painting on the top and a color painting underneath. These scenes show Biblical or mythological scenes that are relevant to the character's life. These furnishings also contain the character's clothing and equipment, which have been put away neatly.

The bedchamber also has a hearth with a carved mantelpiece, which is usually made of wood. The figures on the mantelpiece are colorfully painted. The room is decorated with carved woodwork, and has painted panels on the wall and ceiling. The bedchamber may, alternatively, have tapestries on the walls. The tapestries and painted panels show scenes that have allegorical significance to the character.

Each bedchamber has a window with a view over the sea, although hardly anything is visible beyond parts of the castle because of the mist. The window is accessed by way of a niche in the wall, and the castle walls appear to be rather thick, even at what appears to be the upper levels where the bedchambers are.

In addition, each chamber is located by one of the four towers described below. The closest tower should be the one that most closely matches the character's overall temperament: melancholy, choleric, sanguine, or phlegmatic. The bedchamber's door opens onto a passageway, which ultimately leads to the galleries overlooking the great hall.

The inserts (see page 19-21) should help you provide some suitable and specific details to help you customize the descriptions of the bedchambers. Part of setting the scene is to let the characters know that they are not in a normal place, for even the room seems to reveal secrets about the characters. It is possible that if a character is ignorant of some information about himself that it could be revealed here. Use your discretion in these cases, for you know best the tone of the saga and can anticipate the reactions of the players and characters.

Sine Nomine's Bedchamber

Once the characters realize that Sine Nomine is in the castle with them, they are able to find his bedchamber as well, and may investigate it. If Sine Nomine is still unaware of his true identity as Carolus fitz Jacques of



Customizing the Bedchambers

The specific decorations in each character's bedchamber should form an allegory of the inner life of the character. This is the sort of visual language that would be familiar to the characters in Mythic Europe, a language typically preserved in the stained glass windows of churches and cathedrals. There were secular images in use as well, and you are encouraged to use your imagination to develop this imagery. The images you use do not need to be perfectly authentic, either, but should at least feel authentic.

You should also get the players to help you, by asking them questions about their characters. Personality Traits are important, but a character's Virtues and Flaws may suggest ideas as may Abilities or Arts the character has focused on. Ask the players about beasts their characters identify with, which saints they find meaningful, what they feel they are best known for, and so on. Also ask why these are important.

By and large, the most common imagery used should be that which makes reference to known stories, either from the Bible or from myth. The images can make allegorical reference or allude to the known story, or just directly show a few scenes from the tale in the wall panels. These scenes are probably best worked into the wall panels or tapestries, since the images tend to involve a few human figures.

For example, medieval decoration often used images from the lives of the saints in order to remind the viewer of the moral course of action. Stories from myth or legend may be used in a similar fashion to suggest an association between the patron and the tale or, again, to allude to the moral of the story. Saints, in particular, have a specific iconography that was well developed by the **Ars Magica** period, especially for those saints and martyrs from the early days of the church. Some examples follow:

Saint Catherine (of Alexandria) is typically shown with a spiked wheel. She was a

virgin who chastised the emperor of Rome for his evil ways. As a righteous and formidable debater, she converted all whom the emperor sent to argue with her. She was to be put to death on the wheel, but it miraculously broke; however, she was martyred all the same. St. Catherine is a patron of female scholars.

Saint Barbara is usually shown with, sometimes holding, a tower with three windows. Her father was a pagan priest, and when the converted Barbara had a bathhouse redesigned to have three windows to honor the Holy Trinity, her father had her beheaded. The father was vaporized by lightning, though, on the way home from her execution. Barbara is a patron of builders and masons.

Saint Margaret, a patron saint of maternity or pregnancy, was fed to a dragon. Sometimes she is shown in the jaws of a dragon, sometimes bursting out from its body. Saint Erasmus, also called Elmo, is a patron of sailors, and is usually shown with a windlass. Erasmus was martyred by having his intestines wound onto a windlass.

Saint Augustine is usually dressed in the black robes of an Augustinian friar, and wears a belt. Sometimes he also is shown with a bishop's miter and crosier. He may also be depicted dictating a book, although this is usually in texts. Saint George is invariably shown as a knight slaying a dragon, sometimes from horseback. Saint James the Great, patron of pilgrims, is usually depicted wearing the clothes of a pilgrim, and bears a scallop shell.

Saint Eloi, also called Eligius, of Noyon was trained as a goldsmith and went on to convert many of the peoples in the Low Countries. He is usually shown as a bishop holding a small gold church in his hand. He is also known for shoeing a horse possessed by the devil by removing the leg, shoeing it, and then reattaching the leg.





The archangel Michael, angel of justice, is usually shown slaying a dragon, sometimes with a flaming sword. He may also be shown dressed as a knight and piercing the dragon with a lance. The archangel Gabriel, angel of mercy, is usually shown with a horn, for he is also known as a herald and messenger for God.

Other related images might include the soul of a saint rising into heaven, which is shown by angels bearing up a sheet on which stands the figure of the saint. They rise up towards a series of rays that beam down from Heaven. Bad people, such as the ones doing the martyring, are often shown with unruly hair or grotesque features.

Classical myth supplies other images. Hercules is shown as a very strong man wearing a lion skin and bearing a club. Jupiter is usually shown wearing a toga and bearing lightning bolts like javelins. Bacchus is invariably shown with grapes and wine, and is often accompanied by nymphs or satyrs. Diana the huntress is often shown carrying a bow and arrows, and engaged in the hunt with her hounds.

Famous stories include the judgment of Paris, where he decided which of Venus, Juno, and Minerva was the most beautiful goddess. Scenes from the Iliad or the Odyssey are also possible. Note, however, that most of the more sensual imagery based on myth comes from the Renaissance period and later, and historically images such as the ones in the bedchambers would have been used to promote Christian values.

Animals were often shown for their allegorical significance. Several examples of these are presented in *The Medieval Bestiary, Revised Edition*. These allegorical figures may represent one of several concepts associated with the animal, and sometimes these are contradictory in nature. For example, dogs are generally shown to indicate loyalty and fidelity, but pairs of dogs can also be used to indicate wanton lustfulness. For this approach, find animals that share Personality Traits with the character.

In addition, the scenes may show people engaged in various activities. These activities should have some bearing on the character's personality or livelihood. For example, a tapestry may show figures engaged in the hunt. Other ideas include people working the land, especially as part of a yearlong cycle. So, for example, the figures may start out sowing seed, then harvesting vegetables, then harvesting grain, and lastly stocking up for winter. These scenes may directly or indirectly relate to the character. For example, a character who makes a living as a poacher may have a resplendent scene of a hunt.

In general, though, you should liberally use allegorical references to paint a complete picture of the character on the walls of his bedchamber. You can be as blatant or subtle as you choose, but be fair. The main goal of this room is to set the stage for what is to follow, and it helps to have the character primed for a journey of self-reflection.

Jerbiton, his bedchamber is featureless by comparison to theirs. It is clear that his chamber had been decorated in a similar fashion to the characters', but the painted murals are obscured by a layer of whitewash. It is possible to tell that there are images under the whitewash, but no details can be determined. Likewise, the carved decorations in the room have been defaced—often literally—so that no allegorical information can be gleaned from them.

The whitewash layer cannot be mechanically removed from the paintings without damaging the images underneath. However, a magus could use magic to strip off the whitewash. The whitewash pigment is of the Terram form, and a Mentem requisite is required if the underlying paintings are going to be meaningful. The magus who casts a spontaneous spell to remove the whitewash layer should also make a Finesse roll of 6+ to avoid affecting the underlying paintings. If

Exempli Gratia: A Sample Bedchamber

John is designing a bedchamber for Thamik of Verditius. Thamik is one of the characters presented in *Nigrasaxa*, a minisaga for **Ars Magica** which is available free from the Atlas Games website (www.atlas-games.com). An abbreviated set of his statistics are presented below; for a full presentation of Thamik, please see pages 30-31 of *Nigrasaxa*.

John focuses on the following elements of Thamik's character. As a follower of Verditius, Thamik must create casting items, and therefore he has a high score in Craft—Woodworking, which is enhanced by a Knack (+2) as well as a Weakness for finely carved and worked wooden items. In addition, he has a bonus when casting spells in a forest, but he also has the Clumsy Magic Flaw, which gives him trouble when targeting spells. Thamik also has the Deep Sleeper Flaw. For a young magus, he has moderately high scores in all five Techniques, with the highest score being a 10 in Rego. Of the Forms, Thamik has clearly specialized in Herbam and Vim, with scores of 12 and 10, respectively; the remaining Forms have scores of zero.

Thamik is a young magus who was fairly recently Gauntleted, and has little history presented about him in *Nigrasaxa*. John assumes that Thamik has not experienced the events of *Nigrasaxa*, and also that Thamik discovered his Gift when playing in the woods. He is probably the son of a woodcarver or carpenter, and may have started mundane training in woodcarving before becoming a magus' apprentice.

For the motifs in the bedchamber, John decides to emphasize the link to forests and Herbam, Thamik's skill as a woodcarver, Thamik's skill with Rego and Vim, and the Deep Sleeper Flaw. He will also make reference to Thamik's facility with woodcarving.

Thus, among others, there are the following images in Thamik's bedchamber:

- An image of St. Joseph, patron saint of carpenters, is painted onto the carved clothes cabinet. (Depending on Thamik's exact history, this could depict the Flight into Egypt, where Joseph is leading Mary and the infant Jesus into exile.)
- Carved images of wild men, men wielding clubs with bare chests and wild hair, sometimes with wreaths of plants, are used to highlight the pillars in the room.
- A series of five paintings on the ceiling show various stages in preparing a work to be carved. The steps include selecting a tree, cutting down the tree with an axe or saw, shaping the piece with an adze, carving the piece with a knife or chisel, and then finishing the piece by painting it. Each painting is bounded by a circle which is painted to suggest a ring, alluding to the symbol of House Verditius, a hand with a ring on each finger.
- Panels on the wall show images related to the five Hermetic Techniques. The most prominent figure is Jupiter, but the design also includes Pluto, Hermaphrodite or Narcissus, Aegis or Minerva, and the Muses.
- A panel over the bed shows a bear sleeping through the winter in its lair in the woods. For a more humorous effect, a party of drunken hunters may be shown approaching the cave, apparently unconcerned about rousing the beast.
- The border design includes tree boughs, from a variety of trees, including oak, pine, birch, aspen, and so on. Woodcarving tools are also integrated into the design.





the casting is successful, the characters can see a jumbled series of paintings that are almost meaningful, much like the Hermetic-looking symbols on Sine Nomine's robe. A character who makes an Enigmatic Wisdom roll of 9+ may be able to determine some clues to Sine Nomine's identity, and should get a subsequent +3 bonus to the roll to determine who he really is (see page 7).

Once the characters determine that Sine Nomine is Carolus of Jerbiton, the decorations in the bedchamber change accordingly. There are still significant parts of room where the paintings have faded or otherwise been damaged; likewise, the carvings are not restored. Nevertheless, there are several major scenes that are revealed, including the following:

- Asclepius and his daughter Hygeia care for the sick.
- An ancient, eastern hero with curly hair (Gilgamesh) swims in a pool while a nearby snake prepares to eat a plant on the shore.
- There is a motif around the upper border of the room that uses the signs of the Zodiac. Three signs are missing: Gemini, Taurus, and Aries.
- Chiron the centaur debates Hippocrates before a medieval classroom. Students in the audience are taking notes.
- There is a panel with flowers wreathed about two skulls.
- Aurora petitions Jupiter for a boon. With her is Tithonos as a young man. A small grasshopper hides behind Jupiter's throne.
- The symbol for House Jerbiton (a tower with a pennant) and a design based on Carolus' sigil are worked into the border pattern in the room.

The Sea and the Island

The sea is barely visible from the bedchamber windows, and is more easily seen from the battlements, although even then the mist obscures things. Through the muffling fog one can hear the waves as they crash against the base of the island. It is not possible to see the base of the island from within the castle, and there are only a few places on the walls from which the characters can get a view of where the sea meets the base of the castle. Note that magic does not work outside of the confines of the castle, including atop the walls and towers. Magi who normally keep their Parma Magica up all the time may find this a very intense experience, as their Parma will be suppressed and fail to dull the sensory experience.

Should the characters get to a vantage point, they will see that the island has sheer, rocky cliffs that rise from the sea to the base of the castle walls. At the base of the cliffs, rocks and skerries jut up from the water and bear the brunt of the waves.

It is a long way down from the base of the walls to the water's edge, and with the additional height of the walls, any fall should easily seem fatal to the characters. Those characters who try to climb down the walls and then the cliff to get to the water face a challenging climb. In addition, powerful gusts of wind whip around the castle and will threaten to blow a character off a rope or similar, although the winds lessen somewhat as the character climbs back up. (Characters must make Climbing stress rolls of 9+ to climb down, and 6+ to climb up or merely hang on.) The prevailing direction of the wind is toward the walls, though, which means that characters cannot be accidentally blown off the battlements. If the windy conditions do not dissuade the characters, they can also be harried by flocks of the birds that circle around the castle (see below).

Those characters who manage to climb down to the water discover that there is no way to swim out into the sea without being dashed against the rocks. If a character falls into the water or tries to swim out through the rocks into the open water, he will disappear beneath the waves and become lost. The character will reawaken in his bedchamber the next day.

The characters must specifically ask, but if they bother to check it is clear that the overall current runs towards the mainland from the sea, regardless of when they check. That is, there is no ebb tide that returns to sea. The wind has no prevailing direction near the castle, although at sea level it appears to blow towards the bridge and mainland from the sea. The wind smells like salt air, but it is not as cold as one might expect given the mist.

The island itself is made of rock, and the area is unusually devoid of life. A character who searches thoroughly (or makes a Hunt roll of 6+) is certain that the characters have made the only tracks. The cliffs do not reveal signs of nests or bird droppings. At most, one can find a few lichens growing on the outer walls of the castle, but only in spots here or there. There are no other plants clinging to the castle or the island.

Barely visible in the mist near the island are white birds that cry out with piercing, atonal shrieks. They circle the island at all levels, from the waterline to above the battlements. The birds are difficult to see clearly, for they are obscured by mist. Those characters who take the time to observe the birds (or make a sight-based Awareness roll of 6+) can discern that the birds are white with black wingtips. With more observation, or an Awareness roll of 9+, the character can also tell that the birds' beaks and feet are also black. Characters making a Hunt roll or a Philosophiae (natural philosophy) roll of 6+ may also determine that the birds seem mostly like sea birds, such as gulls, cormorants, terns, and ernes (sea eagles).

The birds will ignore offers of food from the characters, and will resist other entreaties

Haunting Sea Birds

The various types of sea birds found circling around the Misty Palace may all be assumed to have approximately the same statistics for the purposes of mobbing characters. The birds are not actual birds, but instead, the manifestation of the spirits of the dead which haunt the Misty Palace. The birds do not intend to kill the characters, but instead herd them back to the castle or onto the bridge.

Note that the sea birds may get bonuses to Initiative, Attack, and Defense for holding the High Ground, and for Charging if they dive to attack. (See ArM4, pages 163 and 166, respectively). If a bird is killed, it will fall into the sea or the mists and be lost to view.

Characteristics: Cun 0, Per +3, Str -4, Sta 0, Dex +2, Qik 0

Magic Might: 5

Size: -3

Virtues and Flaws: Keen Vision +1 (see ArM4, page 42)

Personality Traits: Vigilant +2, Melancholy +1

Wpn/Attack	Init	Atk	Dfn	Dam	Fat
Beak or Talon	+4	+6	+7	-4	0

Soak: -3

Fatigue levels: OK, -3, Unconscious

Body levels: OK, -3, Incapacitated

Abilities: Athletics 4 (flying), Awareness 3 (searching), Hunt 3 (fish), Swim 2

Ferocity: 2 (climbers on the Misty Palace)



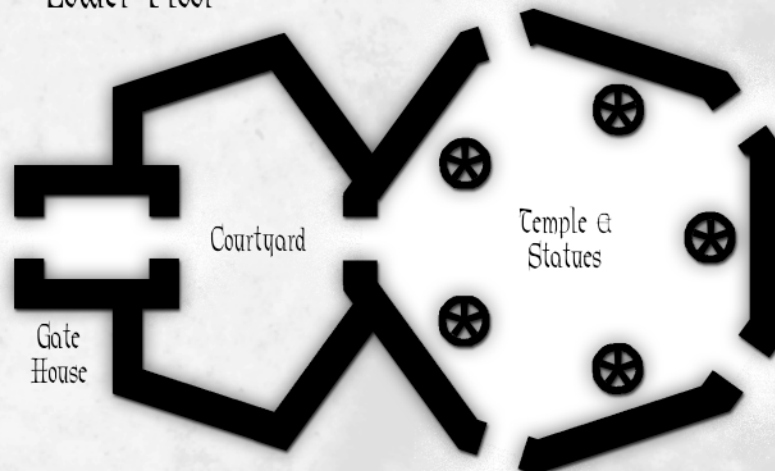
for them to come closer. The birds also fly far enough away from the characters that they are very difficult to hit using missile weapons—the Ease Factor to hit is 20. If a character makes the shot, the bird falls back and disappears into the mist.

The birds will only approach if one of the characters tries to climb over the walls, in which case they will mob that character. Use the statistics in the insert when the birds

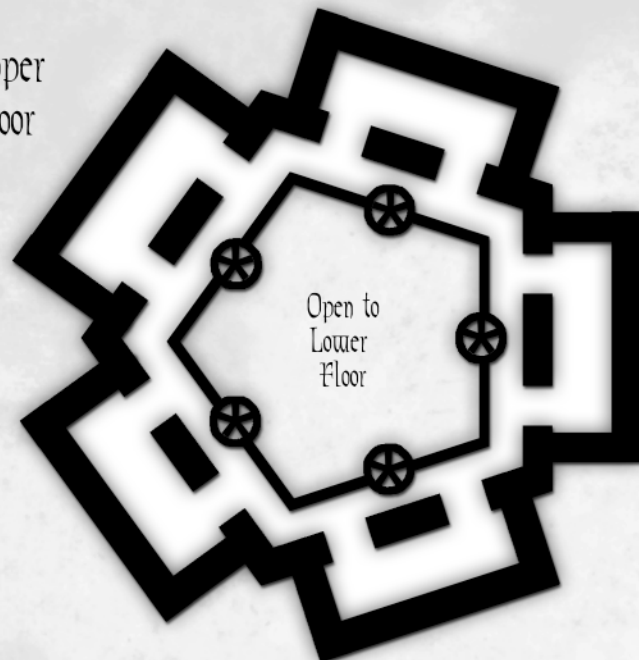


The Great Hall

Lower Floor



Upper Floor



attack the characters. Characters who are climbing down should have a penalty of at least -3 to their Defense scores given their limited mobility, and may be penalized further if they try to defend against more than one attacker at once (see ArM4, page 168). The birds are not actual birds, but the spirits of the dead, which are haunting the Misty Palace. The birds relent if the character retreats to the battlements.

The Great Hall

In the middle of the castle is a gigantic pentagonal hall, which is shrouded in mist. The mist here is thick enough that the high ceiling is obscured, and even the far walls of the hall are fuzzy. In one of the corners of the pentagon is a pair of enormous doors that lead out towards a small courtyard (see page 29). In the other four corners there are smaller doors, which lead to the towers (see page 35). Two levels of galleries extend over the great hall from the walls.

The floor in the great hall is covered in a gigantic mosaic made in the Byzantine style. For the border, acanthus and laurel leaves wreath around the heads of savage men. The main part of the floor, which surrounds the statues and temple in the center of the room, represents the medical theories of Galen of Pergamum and his life's work. Scenes in the mosaic show proper regimens for health, give recommendations for treatment, and show Roman men and women bathing for their health. There is nothing particularly erotic about the bathhouse images, although medieval characters may find them a bit shocking.

Any character who wishes to take the time may study the mosaic as if it were a Summa on Medicine with level 5 and Quality 7; however, as described above the characters age at an accelerated rate as they stay in the castle. Characters who make frequent refer-

ence to the mosaic, or who have the Medicine knowledge already, may get a copy of the medical theory handout available on page 70.

If the players are stuck on a challenge in the castle, a thorough search of the mosaic may give them a hint toward its solution. However, it requires time to search through the images in the mosaic to find the ones that are relevant to their current problem, especially if their need is vaguely formulated. That is, a specific question ("What drugs will purge excess black bile?") will require less time to answer than a general one ("How does a person maintain a balance amongst the humors?").

The Crystal Statues

In the center of the great hall, there are huge statues made of a murky crystal. The statues have a vaguely humanoid form, but are highly abstracted—the style should be very discomforting to the characters. There is one statue for each inhabitant of the castle, including Sine Nomine. The statues stand in a small group and surround a small Roman temple (see "The Temple of the Body" on page 27). Characters who spend time studying the statues get the sense that there might be something which lies deep within the crystal. Magi in the group may try to use Terram spells on the statues. If a magus uses Intéllego Terram spells to communicate with a statue, he finds out that the crystal encloses something which is foreign and not covered by the Art of Terram. If the magus uses a spontaneous Intéllego Terram (Corpus) spell of level 5, he finds out that there is a dying body within the crystal that is poisoned by arsenic. A spontaneous Intéllego Terram spell of level 10 reveals that the crystal which forms the statue is a salt crystal which is heavily laced with arsenic. Using the appropriate formulaic spells from the main rules only reveals gener-





al information, such as “It is a poisoned body” or “It is salt with arsenic”.

A magus may also try to use Perdo Terram spells on one or all of the statues. A spontaneous Perdo Terram spell of level 10 will destroy the crystal, leaving the body within intact as a new, smaller statue. The character in that statue fades away, sinking down through the floor into the cellars. If the magus did not specify which character’s statue was to be affected, choose one of the player characters at random. The character finds himself a ghost and is pulled through the baths below the great hall (see “The Baths” on page 28). This process is very disorienting, and a character may not retain all the details of this journey. (You may elect to give the player a fragmented description of what happens.) The statue immediately starts building up a new coat of arsenic-laced salt as the Lady Aldona tends to her experiment. The charac-

ter will feel violently ill and then black out. He then reawakens in his bedchamber as described before. The character’s valet will reappear in the chamber and begin dressing the character and so forth. Note that this means that a new day has started, which may affect spells cast on the other characters.

If a magus uses a Creo Corpus spell on one of the statues to reverse the effects of poison, such as a spontaneous spell of level 25 or higher, that statue’s character disappears entirely, and the castle suffers a tremendous earthquake. Again, because the Lady Aldona is tending to her experiment the character will reappear in his bedchamber and his statue will reappear in the great hall.

It is possible, through a combination of magic spells, to save a character from the Misty Palace. A combination of a Perdo Terram spell of level 10 or higher to destroy the arsenic crystal followed rapidly by a Creo



Corpus spell of level 30 (with Duration: Ring) to counter the effect of the poison will remove the character from the castle entirely. Sine Nomine could be enlisted to cast the Creo Corpus spell if the characters develop this plan, although he must be convinced to stay behind for the greater good. Once a character is saved, the castle suffers a violent earthquake and will seem somewhat diminished. The character wakes up in the home of the Lady Aldona in the Realm of Magic, and she will not be pleased to have a subject ejected from her experiment. She cannot immediately return the character to the Misty Palace because the proper moment has passed, for now. She keeps the character as her guest (read: prisoner) in her home until the experiment has run its course.

The Temple of the Body

In the center of the great hall, amidst the crystal statues, there stands a small shrine, built in the style of a classical Greek temple. The roof is supported by four columns, each painted a different color: black, white, red, and yellow. It is just large enough that one person can stand under the roof in the middle of the columns. The bas-relief carvings on the front and back of the temple roof refer, allegorically, to the four bodily humors. For example, there may be scenes representing the four seasons, symbols referring to the four elements, perhaps even a set of four beasts. (See the table on page 62 for ideas of appropriate quartets.)

When the characters first come to the great hall and examine the temple, it will primarily reflect the personality of Sine Nomine. The proportions of the columns become more harmonious as the humors of the Misty Palace are brought into balance. Nevertheless, to start with, the black column dominates the composition of the temple; the yellow and white columns are about equally proportioned with each other, but seem too

bold for the temple; and the red column is very slight. As the characters modify the circumstances in the towers, the relative weights and proportions of the columns will shift. Once the four humors are brought into a temperate balance with each other and the roof, the temple will take on a harmonious and pleasing aspect. Afterwards, the temple will vanish to reveal a staircase that descends into the baths, ideally when the characters next return to the great hall.

If the characters carefully investigate the temple and the nearby area in the great hall, they may also determine that there is an empty space underneath. It is possible to use a spontaneous Rego Terram spell of level 20 or Muto Terram spell of level 15 to gain access to the baths, but the caster basically needs to violate his own body to make this happen. The caster will gain a Decrepitude point or an affliction (see ArM4, page 181) should he survive the adventure.



The Galleries

The galleries, which extend over the great hall, lead towards rooms or clusters of rooms. In the middle of each wall of the great hall there is a spiral stone staircase that leads up to the galleries.

The lower galleries connect to passageways that lead to the sleeping quarters. These are not broader than three men can walk abreast. The railing on the side overlooking the hall is made of stone and reaches up to the chest of a fully-grown man.

The upper galleries are more like a terrace above the sleeping quarters. They contain tables loaded with books, and lecterns for reading. The books are a jumble—there are some with very plain or tattered bindings and others with highly worked leather and gilt decorations.

The contents are likewise a hodgepodge of subjects. The majority of them read like a dream diary, making them nigh-incompre-



If you feel it would make for a better story, secret knowledge may be stored on scrolls in the character's bedchamber instead of in the library. This would include the mystae learned from joining a secret society (see *The Mysteries*) and other knowledge that the character knows to keep hidden.

hensible for most medieval characters; however, it can be determined that the books cover several Knowledges and Arts, and there are even a few spell books in the mix. Any character who attempts to study from these books finds that they are Summae with Qualities of 5. If a character has Enigmatic Wisdom, he may make a stress roll against an Ease Factor equal to the number of inhabitants (including Sine Nomine). On a success, he may study that book as if it had a Quality of 15. The books represent the total knowledge of all the characters in the castle. Some knowledge, such as secrets or mysteries (see *The Mysteries*) could reduce the default Quality from 5, but even here a successful Enigmatic Wisdom roll should improve the Quality to 15.

Mixed in amongst the other books are some strange volumes filled with eerie illuminations and a very flowery script. These books are the vestiges of the magic used to create the Misty Palace, and they contain information that can help the characters leave the castle alive. To find one of these books in particular, a character must use Folk Ken, Enigmatic Wisdom, Occult Lore, or similar to make a stress roll against an Ease Factor of 6. Some examples of these books include a work on how to take a proper bath, one regarding the humors, and one on proper regimens for healthy living.

There are two ways for the characters to take the information from the books with them out of the castle. The first is for the characters to study the books and learn what they can from them; however, spending an extended time in the castle causes one's health to deteriorate. The second is for a

magus to use memory spells. Be warned that spells such as *Consumption of Logos* (MuMe Gen, see *The Mysteries*, page 95), will have unwanted side effects—the person who originally had the knowledge will lose it permanently to the caster.

The Baths

Once the Temple of the Body has been brought to a harmonious and temperate whole, it fades from view and reveals a staircase which leads down from the great hall into a passageway that leads to a grotto which is also a bathhouse.

The baths in the grotto are a series of pools in a Roman design. There are dressing rooms, and the customary frigidarium, tepidarium, and caldarium rooms. Gauzy coverings are available in the dressing room for the bathers to help protect their modesty. The dressing area also has shelves available for the characters to place their belongings on. Finally, there are small jars of fragrant oils, skin scrapers, and other traditional accouterments for a Roman bathhouse. The grotto is decorated in the style of a proper Roman baths, so the floor is decorated in intricate mosaic patterns.

There are frescos on the walls showing Roman figures bathing, which can be used to give a last hint to the players on how to do this correctly, although the mosaics in the great hall also show the correct procedure. To solve this puzzle and escape the Misty Palace, the characters must take a correct Roman bath. The characters should undress (they may wear the bathing clothes if they wish to maintain medieval sensibilities); enter the cold pool, the frigidarium; then sweat it out in the hot and moist sweat room, the caldarium; and finally enter the relaxing warm pool, the tepidarium.

In addition, if the characters appropriately apply the oils and scrape the skin after

soaking in the caldarium, they will literally wash away the extra aging they experienced while in the Misty Palace. This includes any Afflictions gained through Aging rolls, and magi should have their Longevity Potions restored if they lost the benefit through Aging. The mosaics depict these steps as well. If any of the magi suffered temporary Twilight because of the accelerated aging, these Twilight points are also removed. You may elect to let the characters keep any good or bad effects of the Twilight, or have them wash away also.

As the characters sit in the tepidarium, they eventually become sleepy and begin to dream that they are falling. They awaken in their own bodies mere moments before hitting the ground. They find themselves in the Lady's dwelling (see "The Aftermath", page 54.)

If the characters bathe improperly, you can choose to have nothing happen, in which case they must dress, then start over until they get the correct order. If you are feeling meaner, you can have the characters fall asleep and awaken in their bedchambers in the castle. The entrance to the baths is still open, and the characters can follow the passageway to the grotto without incident.

The Courtyard

The main double doors from the great hall lead to a courtyard. This courtyard is 30 paces or so across, and is roughly the same width, although it is irregularly shaped. The mist is very thick in the courtyard, so that





even the far wall of the courtyard is obscured. The mist rolls through the courtyard into the great hall. A path paved in flagstones leads from the doors across the courtyard to a gatehouse. Otherwise, the ground is barren, flat, and dusty with occasional places where the rock comes to the surface and has been worn flat.

One feels a sense of calm and peace when standing in the courtyard. All characters in the courtyard have the wind at their backs, regardless of which ways they face. Characters standing back-to-back each feel a slight breeze wafting forward; otherwise the wind should blow in gusts through the courtyard as it does elsewhere around the Misty Palace. Magic may be used here, as long as the effect stays below the walls and within the courtyard—the gatehouse is an area of restricted magic.

The Gatehouse

A large, massive gatehouse lies between the courtyard and the bridge. The only way past this obstacle is to go through the huge archway formed by the gatehouse. This vault is blocked by a grating, which can be manipulated from inside the gatehouse. The grating consists of 32 bars that lie behind one another as much as they are next to each other. Each bar is irregular in size and the gaps between them are also irregular.

Any character can, with a slight effort, wriggle his way through the gaps in the bars to get out. Each time a character goes through the grating, he changes the arrangement of the bars so that the old way out disappears and a new way through must be found. It is, however, very easy to see a path through the bars when going from the courtyard to the bridge.

Once outside, though, it is considerably more difficult to return. Those who wish to return to the courtyard will have the easiest

Scrambling In

If you want to make the process of scrambling back in involve a lot of dice-rolling, you can use the method described here. The person trying to return to the courtyard through the grating must accumulate a total of 18 points through making rolls. Each round, the person in the courtyard makes a Communication stress roll to provide guidance to the returning character. If the Communication stress roll beats an Ease Factor of 6, the returning character makes progress and adds a Dexterity stress roll to his current total. If the Communication roll fails, the Dexterity stress roll is subtracted from the total as the character loses ground. Once the returning character has accumulated 18 points, he clambers into the courtyard. It is possible that the returning character will make headway and then fall back to zero points in the pool, at which point he returns to the bridge side of the grating, to the humiliation of all involved.

time if they are directed by someone from the inside. Otherwise a character must use Enigmatic Wisdom or similar against an Ease Factor of 9 to figure out how to get through the grating to return to the courtyard.

Note that Sine Nomine will always stay on the courtyard side of the grating, so if all the player characters are stuck on the bridge side of the gatehouse, he can help guide them back in through. He does not like to enter the courtyard, but he would rather help prevent the death of others. If the characters enter the courtyard without him, he will observe them from the great hall just in case his help is needed. He has, of course, a very bad Communication score. If the characters have been interacting with Sine Nomine, he may warn them of their peril before they start traversing the gatehouse.

If the characters are really desperate, they can try to dig through the gatehouse wall,

which would be several months' work. Alternately, a character can try to climb up through the labyrinth of bars into the gatehouse, which is not easy, but possible to the determined. Inside the upper part of the gatehouse, there is a winch that can be used to crank up all of the bars to let the other characters in. There are no other exits from the upper gatehouse room, so the character must squeeze out again past the bars to exit. If the room and bars are left unwatched for any time, the bars collapse down with a bang, which can be heard throughout the castle.

Outside of the gatehouse, the bridge begins directly; its end is attached to the gatehouse. This means that magic does not work and the magi's *Parmae Magica* are suppressed. If someone tries to climb down the castle walls and cliffs to the water, use the same rules given above (see page 22) for the outer castle walls.

the very edge of the bridge. The only way to fall off the bridge is to take a running start and leap off; those characters that do suffer the same fate as those who fall off the castle walls (see page 22).

It is not obvious to the characters standing on the bridge by the gatehouse, but the bridge has three guardians, which watch the beginning, the middle, and the end of the bridge. These represent the spirit, the soul, and the flesh, respectively, and will try to block the characters' passage. A character cannot be forced past any of the guardians by another character—each must face the guardians alone, although several characters may try to cross at the same time.

The Guardian of the Spirit



The Bridge

The bridge to the mainland starts at the gatehouse, so that once the characters have come through the grating, they are standing on the near end of the bridge. The bridge crosses over the sound between the castle and the mainland, and its slender arch covers the distance in one enormous span. The mist is thick enough that it obscures the far side of the bridge from view, although the characters can just make out a looming shadow that is consistent with there being land. The bridge has no railing, and is very broad, being roughly 20 paces across. It appears to be made of one piece of white stone, as there are no seams. Those characters who peer over the edge find that the bridge is unnervingly thin, albeit sturdy.

While on the bridge, the wind blows up from the water past the bridge. The force of the wind is strong enough to prevent characters from falling off, even when standing at

As the characters walk from the outside of the gatehouse toward the main part of the bridge, they glimpse shadowy figures in the mist surrounding the area. These figures are not menacing, but are barely visible and seem to be waving a greeting—or a farewell. If a character tries to pursue after one of these apparitions, he finds that they retreat into the mist; certainly well beyond where one can walk in the area by the gatehouse.

The flocks of white birds visible from other points in the castle seem to be concentrated about the bridge. The birds appear to be sea birds as before, although when looking from the bridge or the gatehouse it can be seen that some of the birds are doves. A character who starts walking across the bridge toward the mainland meets the guardian of the spirit, but for those looking on it seems that he is beset by a flock of the white birds.

The guardian of the spirit appears to be a ghostly copy of the character, although only to the character. The spirit mocks the character and tries to interest the character in solving the mysteries of the castle instead of con-



tinuing along the bridge. If the character asks who the guardian is, it replies, "I am you."

If the character tires of the conversation and tries to proceed along the bridge, the guardian of the spirit wrestles the character down to prevent him from passing by. From a distance the character looks foolish as he swings about and attempts to grapple a flock of birds. During the match, the character has no risk of being thrown off the edge of the bridge by the guardian, nor can the guardian be thrown off the bridge. Characters may deliberately throw themselves from the bridge, though.

The first time they meet, the guardian of the spirit has exactly the same base statistics as the character, including Strength, Stamina, Dexterity, Quickness, and Brawling scores. In each following match, the guardian gets a cumulative -1 penalty to its combat totals. So, if a character has tried twice before to pass by the guardian, on the third time, the guardian has the character's $\text{Atk} - 2$ and so on. In addition, the character's Virtues and Flaws and Personality Traits can affect the strength of this guardian. The guardian gets a $+3$ to all its combat totals if the character has any of the following Virtues: Carefree, Charmed Life, Common Sense, Destiny, Empathy, Higher Purpose, Intuition, Luck, or True Love. The spirit guardian gets a -3 to all its combat totals if the character has any of the following Virtues or Flaws: Lost Love, Simple-Minded, Strong Willed. If the character has applicable Personality Traits, these may also give a $+1$ or -1 to the guardian's combat totals.

If another character tries to get by while a wrestling match is going on, a new guardian immediately appears and challenges the new character. If someone tries to help out a character who is struggling in a match, the interloper is immediately confronted by his own guardian of the spirit. Therefore one character cannot be forced past the guardian by the others. Those who try to use missile or thrown weapons against the birds have no

success in striking them, and have some risk of hitting their comrade—on a Botch result, have the wrestling character take damage equal to the sum of the Botch dice, counting zeroes as tens, against his Soak.

A character who has beaten his spirit once can pass by the first part of the bridge unhindered thereafter. Depending on the bout and the outcome, the character may gain the Personality Trait Resolute or even the Virtue Strong Willed $+1$ (see ArM4 page 42), but this is not automatic. For those watching on, if a character wins his struggle against the guardian of the spirit, the flock of birds seems to disperse. If the guardian wins, the character seems to be driven back by the harrying birds.

The Guardian of the Soul

Once a character has defeated the guardian of the spirit, he may proceed unhindered to the center of the bridge, whereupon he meets the guardian of the soul. The guardian of the soul takes the form of an angel. For those watching on, the guardian seems like a unicorn.

The guardian warns that it is a grave sin for the character to walk across the bridge voluntarily. It does not provide any information as to why the bridge endangers the character's soul, but only says that the character's state of grace is imperiled, and that the choice is the character's to make. Characters who have Virtues, Flaws, or Personality Traits that make them susceptible to religious arguments or to guilt should make rolls against the appropriate Personality Traits in order to be able to proceed. If the character ignores the pleas of the guardian, it does nothing to stop him from passing by. It merely looks on with an expression of great sorrow and disappointment.

For Non-Christian Characters

If a character holds non-Christian beliefs, the encounter with the guardian of the soul should be modified appropriately. The guardian will always take the form of an appropriate divine agent, and will issue a warning appropriate to the belief system. For example, if the character observes pagan Norse traditions, have him meet a valkyrie. She warns him that to proceed along the bridge represents an act of cowardice which will not let the character take a seat amongst the warriors in Valhalla. As another example, if the character observes pagan Greek traditions, he might encounter

Hermes, who warns him that Hades is preparing something special should the character proceed.

If a character returns to the castle because he stopped, or was stopped, from proceeding to the mainland, the guardian of the soul wonders why the character is returning. "Do you not dare to go farther? Do you believe that you could just walk back, and that everything would be as it was before?" Again, the guardian does not physically prevent anyone from going past, but when the character proceeds towards the castle, there are no sorrowful looks.



The Guardian of the Flesh

If a character makes it to the mainland end of the bridge, he meets the third and final guardian on the bridge, the guardian of the flesh. To the character, this guardian appears to be a monstrous, bestial human. If the character makes an Awareness roll of 9+, he can tell that the guardian bears a striking resemblance to himself. For those others looking on, the character appears to be confronted by a man-sized, dust-laden whirlwind.

This guardian does not converse with the character, but instead watches warily, and keeps its gaze fixed on the character. As long as the character does not attempt to proceed further, the guardian simply watches and waits. However, should the character step forward towards the mainland, the guardian will pounce on the character. The guardian will not stop in its efforts to keep the character away from the far end of the bridge.

The guardian has the same Characteristics as the character it hinders, with the following exceptions. The guardian has a Cunning score with the same value as the character's Intelligence, and therefore does not have a Communication score. The guardian's Strength is 2 points higher than

the character's, to reflect its wild abandon. The guardian's Brawling score has the value of the character's highest Weapon Skill, including Brawling. The guardian has the same number of Fatigue and Body levels as the character, but suffers no penalties to its actions before becoming Unconscious or Incapacitated, respectively.

The guardian's goal is to prevent the character from getting past, so it will shift its position to keep itself between the character and the mainland. The guardian will menace the character to try to drive him back, and if that does not work, will force the character back. If the character still persists in proceeding, the guardian will try to wrestle the character to the ground and pin him. As with the contest against the guardian of the spirit, it is not possible to fall off the sides of the bridge during the struggle with the guardian of the flesh. The guardian will not give the character the opportunity to let itself be thrown forcibly from the bridge, either.

During this fight, those looking on see the character apparently struggle with a moving cloud of dust. If another character moves forward to help the first, the interloper is blocked by his own guardian. Characters attacking the dust cloud with missile or thrown weapons will not damage the



guardian, although there is a risk of hitting the struggling character through a Botched roll, as with the guardian of the spirit.

Should the character retreat, the guardian will not pursue him beyond the point where it first appeared. The guardian will wait there on the bridge until the character is out of sight. Each time the character returns and challenges the guardian, the guardian returns fully restored—it is not weakened.

The Mainland

If a character defeats the three guardians, he may proceed to the far end of the bridge. The bridge ends and the mainland begins—the demarcation is clear, for the white bridge gives over to a gray land. There are no features visible through the mist from the end of the bridge, although there is a sense that there might be something just beyond the range of visibility.

Those characters that step off the end of the bridge onto the mainland may not return, for they have entered the land of the dead. If they try to come back onto the bridge, they find that their way is blocked by an invisible barrier which prevents their return. You may have the others standing on the bridge observe that the character who stepped off has changed into one of the white sea birds and is wheeling around the end of the bridge.



Chapter 4

The Four Towers



As described earlier, each of the five corners in the great hall has a door. One of these doors leads out into the courtyard, and the remaining four lead to towers. Each tower represents one of the four humors of the body as described by the classical physician Galen of Pergamum. There is no particular order in which the characters should investigate the towers, although you are welcome to use the order presented below. In keeping with the dreamlike nature of the Misty Palace, the towers only have a fixed order around the great hall once the characters make note of what it is.

The characters' goal with each tower is to find a way to bring the humors back into balance. The starting point presented is consistent with Sine Nomine's Personality Traits, as he has been in the Misty Palace for some time and has left the strongest mark on the personality of the palace. Each tower has one or two challenges that bring the palace into balance when resolved. This should help the characters become more aware of their true circumstances, and ultimately, to escape. As each humor is brought into balance, the Temple of the Body assumes a more harmonious appearance.

It is possible that in their eagerness to rid the towers of their excess humors that the characters purge all of the humor from a tower. In this case, the corresponding column in the temple should go from fat to thin, and the characters will need to think about how they can raise the level back to the balance

point. See "Foods and Drugs" on page 37 for suggestions.

The mist is thick enough in the great hall to obscure the details of the doors from near the center of the room. However, if the characters systematically search out the doors, they find the following: the first door they encounter is a large metal slab that is covered in condensation (see "Matthew's Tower"); the next, a dark yellow, unknown material that feels warm and dusty to the touch (see "Mark's Tower"); the next, a large blood-red door that feels warm and moist to the touch (see "John's Tower"); and the last, a jet-black piece of polished stone (see "Luke's Tower").

Matthew's Tower

This tower is made of a very pale, cool, translucent stone, which bears some resemblance to marble or alabaster. The air in the tower is cool, if not cold, and very humid. The tower is filled with mist, even more so than in the rest of the palace, and there is a dreamlike quality to the interior space, for it is difficult to discern where the tower ends and the mist begins. The tower tries to dull the senses of the characters, lulling them into



apathy and sloth. Ultimately, the tower must be brought into balance, and the characters will need to work together to reach this goal.

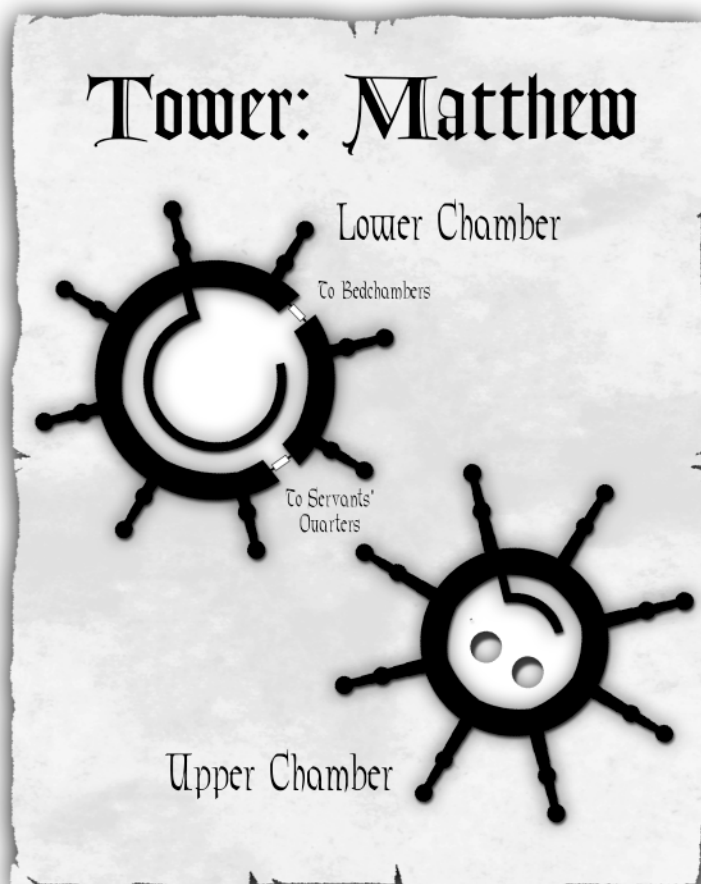
The Entrance Floor

The door to this tower is large and made of metal. It is cold to the touch, and appears to be sweating condensation. There is a figure of a man, shown with a holy nimbus, carved in the stone over the door; this figure is clearly St. Matthew the Evangelist. The door has a keyhole under a handle on the left hand side, although the door is not locked. The door opens into the tower, and swings easily on its hinges.

Looking in, the characters see that the chamber is large—they can tell that the ceil-

ing is about four paces above the level of the door, but the mist within obscures the other features. The air feels damp from the fog, and it is very cool. There is a diffuse light which permeates the mist and makes it possible to see each other within the tower without the use of torches or magical lights. The tower is made of a translucent white stone, reminiscent of alabaster or marble, which means that the walls easily disappear into the mist. There is a two pace wide landing in front of the door, which lacks a railing. If the characters turn to the right, they can see that there is a ramp that descends into the room along the curve of the wall. The ramp also lacks a railing.

The way down is moderately steep, but the footing is not treacherous. As they descend, the characters can determine that the tower is about 50 paces in diameter, and that the floor of the chamber is about 13 paces below the level of the door. (The characters may make Craft Masonry or Artes Liberales rolls against an Ease Factor of 6 to make this estimate.) The ramp ends at the floor of the chamber.



The Chamber of Delights

When the characters arrive at the ground level, the mist clears from the lower half of the room to reveal a furnished, hospitable-looking hall. At one end of the room there is a large fireplace in which a fire roars, and torches are set in sconces around the room to provide more light. At this point, the diffuse lighting fades, although characters should make Awareness stress rolls against an Ease Factor of 9 to notice. There are two doors in the wall of the lower room.

As the characters descend into the chamber, one of the two doors opens, and several servants file into the room. There is one servant for each character present, including Sine Nomine, and a chief steward. The servants are dressed in an unmarked livery in

neutral colors, such as undyed wool and walnut browns. The steward announces that he and his servants are at the characters' disposal. They are unflaggingly polite, even to characters of the meanest station, but also recognize the relative status of the characters and act accordingly. For example, those of noble birth may be offered wine, whereas the grogs are offered ale or mead to drink.

The servants know nothing of the Lady or the purpose of the Misty Palace, although the steward is happy to speculate with the characters. They know that their tower connects with the rest of the castle, although they cannot say much useful about the other towers. The servants will do what they can to keep the characters calm and content, offering drink or places to rest. If the characters threaten the servants with violence, they will retreat up the ramp and into the mist or through the servants' entrance, depending on which is closest. They will not return until the characters leave the tower and enter again in a calmer state. In this case, the lower chamber remains unchanged as long as the characters stay there, although the servants' entrance will be locked and barred.

The other door leads to a corridor which eventually takes the characters to their bedchambers. Reassure the characters that since the layout of the castle is so confusing, it is possible that they missed the corridor the first time. Now that they know how to get to Matthew's Tower, they can take this route back without any trouble. They should be able to access their bedchambers without any trouble, but as the characters spend more time in the tower, it will become more difficult to get to other areas in the castle. They will always be able to observe the floor of the great hall, though, and can continue to study the mosaics to try to understand what is going on.

The steward invites the characters to enjoy a fine meal, prepared in their honor. The characters may object, but if they ate breakfast when they awoke, the steward will point out that they have already eaten the food in the castle. What further harm can it

do to eat another meal? If they came to this tower first, they may not have realized yet that they do not become hungry, thirsty, or sleepy on a regular basis in the Misty Palace.

It is possible that the characters came almost directly to this tower, depending on how much investigation they did of the Misty Palace after breakfast. If they discuss having a meal with the steward, the characters will begin to feel hungry—perhaps it has been longer since breakfast than they thought? If the characters refuse to eat at all, the steward will apologize, and offer the characters the opportunity to relax or study, as described below.

If the characters take their places, the servants will start to serve the meal, bringing out course after course of cunningly prepared dishes. The flavors are savory enough, although the dishes are a bit on the bland side. Those characters who make a Craft Cooking roll of 9+ can tell that there are no so-called hot spices in the dishes, such as black pepper or cumin. The diners are served watered wine to drink, which is very refreshing. One of the courses is a fish stew that includes, along with several types of shellfish, red mullet as the main bonefish meat. Other courses might include a salad made with lettuce, sorrel, and cucumber dressed with orange sections and sour pomegranate seeds; wheat soup with spinach; boiled meats (of any type); a dish of squash sweetened with violet sugar; ricotta cheese and rice topped with mulberries; and a final course of fruits, which may include fresh apricots, sweet cherries, mulberries, peaches, plums, sweet melon,



Food or Drug?

Normally, foods are not potent enough on their own to significantly affect the humors of the eater. However, given that the adventure takes place in the Realm of Magic, it is reasonable to assume otherwise. The characters are welcome to prepare medicines, if they have the training for it, but it may not be necessary to do so if they can find foodstuffs that would give a similar, if lesser, effect in the mundane world.



sycamore figs, and watermelon. Only small amounts of heating or drying foods, as shown in the table “Properties of Common Foods” on page 67, are used in these dishes.

Eating the flesh of the red mullet gives the eater the Personality Trait Calm +3, or modifies existing Personality Traits, unless he resists the level 15 Rego Mentem effect. (See *The Medieval Bestiary, Revised Edition*, page 79 for details.) Describe this effect in role-playing terms, rather than game terms, so that the players do not become too suspicious. The effect should be brought in over time, so that the characters do not become suspicious right away.

The steward also offers to provide light entertainment for the characters while they dine. Unless directed otherwise, a servant sings or recites an epic tale, such as the *Iliad*, the *Odyssey*, the *Aeneid*, the *Nibelungenleid*, the *Mabinogion*, the tale of Tristan and

Isolde, or the tale of Beowulf. He proceeds as far through it as the characters care to listen. The performance is technically good, and the servant’s melodious voice is engaging.

Even once the feast is done, the servants continue to serve wine, mead, or ale until the characters have had their fill. If the characters seem tired, especially after the large meal and the drink, the servants point out that the characters can conveniently take the second door to get to their bedchambers.

The steward also mentions that he and his staff are prepared to help train the characters. The steward can have the servants bring out books and lecterns for magi and scholars to use. They have books available for almost any Knowledge, although no books on the Arts. These books are generally tractatus (see ArM4, page 190), although you may decide instead to provide libri quaestionum (see ArM4, pages 188-189). Summae are not



available. The books contain useful information; however, the style of the books is dead-ly dull. The tractatus should have Qualities of 2; libri quaestionum should have target levels of 3 and Qualities of 8. The tractatus are generally on very obscure topics within the field of study.

For other characters, the servants can provide training in any Skill or Knowledge in which the character has an interest (see “Training” on page 187 of ArM4). This can include training in Weapons Skills. The servants doing the training have Communication scores of 0. The focus of the training is on basic, but important, skills, and the training sessions involve a lot of repetitive practice. For example, weapons training sessions focus heavily on footwork, and involve a lot of practice moving around while holding the weapon steady.

The characters only benefit, in terms of earning experience points, if they dedicate a whole season to the activity, although the characters should feel like they make excellent progress initially to encourage them to stick with it. During this time, the steward will have the servants prepare fine evening meals for the characters and provide other entertainments. The characters are encouraged to sleep in their bedchambers.

As the characters spend more and more time in Matthew’s Tower, they become dulled in their senses. The cool, damp air of the tower will begin to feel normal, and the air in the rest of the castle arid and warm. At the end of the season of study, the characters should realize that the training they have received was lacking in some way, even though it seemed adequate at the time. Thus, they only get half the experience points from study or training as normal, rounded up. The characters may be made to roll for this realization; have them make a stress roll of Intelligence + the Ability studied of 6+.

The characters would normally be required to make three Aging rolls and temporary Twilight checks—one for each month during the season of study. You may make these rolls in secret during the season, or

instead roll them all at once at the end of the season (see ArM4, pages 180-185). The latter option may be best if the characters were previously unaware of the accelerated aging of the Misty Palace. Remember that the effect of the Matthew’s Tower is to dull the senses, so characters may not notice what is happening during the course of the season.

If the characters keep the gear or books they used during this training, these items will appear with the rest of their gear in Lady Aldona’s dwelling if they escape the Misty Palace through the baths.

The Missing Ingredient

The characters should eventually discover that they have been lured into a trap, although ideally not until they have spent several days studying. At this point, they should realize that they need to set things right in the tower.

Once the characters have reached this realization, the door to the servant’s chambers opens on a blank wall, as does the door that used to lead to their bedchambers in the Misty Palace. If any servants should happen to be trapped with the characters in the base of the tower, they will act as normally as possible, but cannot help the characters escape.

If the characters try to scale the ramp inside the tower, it becomes very slippery, being almost slimy from a thin film of viscous liquid. The characters need to work out how



Sine Nomine

Sine Nomine is especially vulnerable to the senses-dulling effect of Matthew’s Tower, given his Personality Traits of Foggy +3 and Phlegmatic +3. He will choose to study a text on Medicine, and will engage in little other activity. He tends to fade away during mealtimes, although he can be found in his bedchamber. Sine Nomine will continue to expend his Might to sustain his existence for however long the characters remain in the tower.



they are going to climb the ramp. The main goal of this puzzle is for the characters to show some resiliency and demonstrate teamwork in the face of a challenge.

If a character tries to fly up, he finds that the room's ceiling always remains slightly out of reach. If you wish to have the characters make rolls, a character trying to climb on his own needs to make a Climb roll of 12+ to make his way up to the tower entrance. Each additional character who provides substantial help reduces the Ease Factor by three. The players need to explain how each of the characters can contribute to the plan that gets all of the characters up the ramp. For example, one character might use rags to wipe the slimy liquid off the ramp, or they could build scaffolding from the table and benches in the lower room of the tower to help them gain purchase.

Magical methods of helping out include casting spontaneous *Perdo Aquam* (Corpus) spells of level 15 to dry the ramp, or *Rego Aquam* (Corpus) spells of level 10 to wipe the liquid clear. The liquid only freezes at extremely low temperatures, and anyway that would turn the slimy ramp into an icy one. A spontaneous *Muto Terram* (Corpus) spell of level 10 could be used to modify the ramp or the tower walls to make the climb easier.

Once the characters reach the tower entrance, the tower fills again with mist. The ramp now appears to continue on to the ceiling, although the conditions very quickly get to be wintry. The temperature drops rapidly, and the characters are pelted with sleet. The characters' strategy for climbing the first part of the ramp can, nevertheless, be applied here again, perhaps with some adaptation to the new circumstances. The last part of the ramp seems to go much further up than the characters would have thought based on their observations when they first entered the tower.

Eventually the characters should reach the upper part of the tower, where the precipitation gives out. The upper chamber is a large room made of stone which is very roughly hewn. The effect is to make the chamber seem rather like a cave. The room is

cold, moisture clings to the walls, and there are pools of a clear, viscous liquid on the floor.

The puzzle here is to purge the chamber of the excess phlegm. The characters should develop a plan to do this. They could, for example, rearrange the chamber to improve the drainage or find ways to heat the chamber to counteract the cooling properties of the excess humor. The characters could also use the Medicine skill to prepare a concoction that will draw out the excess phlegm. The ingredients for this can be obtained from the servants in the bedchambers, or from the other towers. The characters may also consult with Sine Nomine or refer to the mosaic in the great hall if they are completely stumped.

Mark's Tower

There is a figure of a lion with a holy nimbus and wielding a quill carved into the stone over the door to the tower. The door itself is made of an unknown dark yellow material that feels warm and dusty to the touch. With a Medicine or Chirurgy roll of 6+ or a spontaneous *Intéllego Corpus* spell of level 10, a character can determine that the door is actually a massive bile clot. There is no other obvious way to get into the tower. The characters could force the door out of the way using their strength, try a spontaneous *Rego* or *Muto Corpus* spell of level 15, or try a Chirurgy roll against an Ease Factor of 9+. Sine Nomine can easily cast a *Corpus* spell to remove the bile clot, although it will reform within a half-day's time.

The tower boils over with anger, especially since the characters let themselves be lured to the Misty Palace. In this tower, the characters need to balance the yellow bile by reducing its level. Until then, the tower acts violently against the characters. For example, the doors try to crush the characters, especially their feet or fingers; plaster and bits of masonry from the ceiling fall onto the char-

acters' heads; and the staircases will fold up sometimes or have a tread break so that the characters stumble and fall. The tower is quite serious in its intent to harm the characters. The injuries first lower Fatigue Levels, but can eventually remove Body Levels; do not, however, let the injuries become life-threatening.

If the characters are wary or take precautions, they can avoid the worst of the damage. You can have the characters make Awareness rolls to spot potential dangers, and can minimize the damage taken with successful Athletics or Brawling (dodge) rolls. Given what medieval entertainments are like, some of the characters may find the mishaps to be uproariously funny—if they happen to someone else. The tower snaps at people who find its actions amusing, though.

There are leather wall-coverings over the walls that have an unhealthy yellow shade and are warm to the touch. The floor and ceiling are made of the same dusty dark-yellow material as the main door and are also warm. The whole tower is lit with vigorously burning torches set in sconces in the walls.

The Entrance Floor

The characters first come into a large hall, which is shaped like an irregular quadrilateral. Across the room from the entrance, there is a large staircase which leads up. The air is thick with the smell of blood and boiled broth, and the characters hear a sound much like gurgling of a thousand bubbling kettles. The characters get a sense of a throbbing pulse carrying through the tower. There are tapestries that depict scenes of great fires, such as the burning of Rome and the volcanic burial of Pompeii. Several small rugs are scattered about the floor, but they are sparse enough that one would need to jump to go from rug to rug.

Under one of the rugs in the room, there is a trapdoor which leads down. This door is

easily uncovered if the characters search under the rugs. If a character listens at the trapdoor, he hears an angry buzzing noise.

The Library of Disgrace

The next floor up appears to be a library of some kind. The room is rectangular in shape, and there is only the one entrance to the room—the stairs continue on up to a next floor. The room is filled with reading lecterns as well as large tables that are covered by heaps of charts and books. The charts diagram the dumb mistakes the characters, including Sine Nomine, have made. The books tell the same stories, but as anecdotes. If the tower has not been calmed, the charts give paper cuts, the books pinch fingers, and things fall on the characters' toes.





Sine Nomine and the Library

If the characters bring Sine Nomine to the Library of Disgrace, he can find entries that show that he had been corresponding with a scholar. The entries may refer to the subjects of correspondence as banal, boring, trivial, juvenile, or similar, and describe Sine Nomine's style as being comparable to that of a third-rate, boozy clerk at a decrepit abbey. Sine Nomine also has an entry that berates him for letting his shield grog wander unsupervised in a dangerous, magical

area. There may be a further entry that describes his plan to sustain himself in the Misty Palace as, at best, the deluded dreams of a doddering dullard which have no more chance of success than tinder at a gathering of Flambeau magi.

The images on the wall that most clearly refer to Sine Nomine show a twisted old man cringing at the sight of an infant, and a Tragelaphus (a timid animal) faces a Tuna by a tower with a pennant.

By searching through the materials in this library, the characters can find that the most stupid thing they have done—at least, done recently—was to have been fooled in some fashion by a powerful Lady. This revelation

should not be discovered until these anecdotes and charts are nearly exhausted. This is also the stupid thing that none of the characters remembers having done. Note that the materials also document dumb mistakes



made by the characters since their arrival at the Misty Palace.

The decorations in this room show mocking images of the characters. These should be along the same lines as the ones in the bedchambers, but here the least favorable associations are made. The characters may be shown as grotesque humans, for example, or compared to lowly or unclean animals.

The Boiling Cauldrons

Continuing up from the library, the stairs lead to a narrow entrance into a large room that fills the next floor. The room is dominated by a large wooden vat in its center. Across from the entrance there is a similar narrow exit to a staircase which goes further up into the tower. Several large paddles lie on the floor, but they shift to try to trip those characters who walk over them. The room is as hot as a smithy, and the air is thick with the stench of blood and bile. Characters may need to make Fatigue checks to avoid being overwhelmed by the heat, especially if they engage in strenuous activity.

Placed around the walls of this round room are several fireplaces—one for each character plus one for Sine Nomine—each of which has a boiling cauldron filled with a dark fluid that has a very frothy top. A Medicine, Chirurgy, or Craft Cooking stress roll of 6+, or a spontaneous Intéllego Corpus spell of level 5, reveals that the fluid is boiling blood and the froth is yellow bile which has risen to the top. The cauldrons are large enough to require several people to lift them, and they do not fit through the narrow doorways of the entrance or exit.

The large wooden vat in the middle of the room is filled with a straw-colored fluid which buzzes hotly around the vat, and froths up as if someone were whipping it. The liquid swirls about so furiously that it occasionally sloshes over the edge of the vat and splashes around the room. When the liquid hits the

cauldrons, it makes them cook and bubble even more violently. A Medicine roll of 6+, a Chirurgy roll of 9+, or a spontaneous Intéllego Corpus spell of level 5 indicates that the fluid in the vat is yellow bile.

To walk around the vat safely, one must beware of the paddles on the floor and the hot, splashing liquid in the vat. If you feel like adding some dice rolls, have the characters make Awareness or Athletics rolls against an Ease Factor of 6 to avoid the hazards of the room. A Botch on these rolls means that a character takes a scalding dive into a cauldron, possibly losing a Body Level; otherwise, have the character fall to the ground.

The main challenge here is to calm the boiling cauldrons. This may be done by removing them from their fires, or by extinguishing the fires under the cauldrons. The fires burn without consuming their fuel, but they can be extinguished as normal, or by a spell. The yellow bile in the vat only causes the fires to burn hotter. A spontaneous Perdo Ignem spell of level 5 will extinguish one fire; alternately, a Creo Aquam spell of level 10 or a Creo Terram spell of level 5 to create water or dust, respectively, may also be used to do the work. The paddles may be used to help lift the cauldrons off of the fires, although it will be difficult to support a cauldron while it is still in the fireplace.

One can also use the paddles or magic to calm down the yellow bile in the wooden vat. Three Strength rolls against an Ease Factor of 6 will be enough to counter-stir the bile in the vat and calm it. Alternately, a magus could use a spontaneous Rego Aquam spell of level 15—the vat is large enough to qualify for Target: Room—or Creo Corpus spell of level 15 (see *Gentle Touch of the Purified Body* CrCo 15) to calm the yellow bile. If the characters succeed here, the tower becomes cooler and calmer. The throbbing sense abates, and the tower is less likely to attack the characters with masonry or doors. If the characters go back to check, they observe that the yellow column in the Temple of the Body is better proportioned, but still not quite right. (If they have also successfully dealt with the





lower chamber, then the column is perfectly proportioned.)

The Roof

The second staircase from the room with the cauldrons leads up to the roof. This is outside the castle, so magic does not work here. The tower is round and surrounded by high crenellations. The height is such that one can just see out if one stands on tiptoe. One must have help to climb up on the crenellations if one is not very dexterous—an unaided character must make a Climb stress roll of 9+.

The wind blows strongly in gusts on the top of the tower, and the cold moist air seems to cut through the characters' clothing. Several birds circle around the tower and hector the characters. Their cries sound like they are saying, "Dumb, dumb, dumb; you are dumb, dumb."

The Lower Chamber

This trapdoor is opened simply, but it seems to be easy to cut or pinch oneself on the handle. Under the trapdoor, there is a small, enclosed staircase leading down. The sound of angry buzzing is nearly deafening. Halfway down the passage come the first insects: mosquitoes, gnats, biting flies, and other blood-sucking insects. The passage opens out into a gallery overlooking a large room filled with angry biting and stinging insects, which swarm the characters mercilessly unless they have solved the puzzle of the boiling cauldrons. If they have not, the insects can be dealt with by using spontaneous spells of *Perdo Ignem* level 15 (to remove heat), *Rego Animál* level 15, or through some other creative solution. Note that *Creo Ignem* spells only aggravate the insects, and their swarms will double in number.

The lower room is round and at least 20 paces across. Here the light is very weak, because the walls are covered with insects. From the gallery, a staircase leads down to the main floor, but it quickly becomes difficult to see the floor. Shortly thereafter the stairs end in thin air; moreover, after the first character steps off the end of the stairs, they fold up so that those who are still standing on the staircase tumble down. Characters should be more startled than hurt, although if you have characters make Athletics rolls, they risk losing a Body Level to a bad sprain if they botch their roll. Once a character falls off the stairs, he cannot get back onto the stairs. The insects do not descend into the bottom part of the room.

Once the characters have been dumped into the base of the room and regain their footing, they notice an alcove in the wall, which is located under the gallery. The floor of the alcove lies about the height of a man above the floor of the room. Standing within is a knight dressed in golden armor who wields a huge, flaming sword. He holds the sword in front of him, point down, as he speaks, and his face is obscured by his helm. The armor shines so brightly in the light that it almost seems to glow.

The knight charges each character present in turn with having failed a test of character. This could be a failed relationship, a failure to live up to the character's personal standards, or something similar. Draw from the characters' backgrounds to find an error that will really hit home. In a pinch, you can charge the character with "Foolishness in being brought to this place, the castle." The goal here is for characters to take responsibility for their errors and work to set things right.

(It is assumed that the knight will accuse each character in front of the others, but you may find that this scene works better if the knight deals with each character away from the others. In this case, have the knight call each character forward in turn and have him speak in a voice which is clearly heard by the defendant, but is not audible to the others.)

The knight will then ask how the character pleads to the charge. If the character

The Golden Knight

Characteristics: Int 0, Per 0, Pre +6, Com +2, Str +5, Sta +5, Dex +2, Qik +2

Magic Might: 20

Size: +1

Personality Traits: Choleric +6

Wpn/Attack Init Atk Dfn Dam Fat
 Brawling (fist) +8 +7 +6 +6 +0
 Flaming great

sword +14 +12 +11 +24* +0

* This includes +10 in fire damage

Soak: +21

Body levels: OK, 0/0, -1, -3, -5, Incapacitated

Abilities: Athletics 5, Brawl 5 (dodge), Disputatio 3, Great Weapon 6, Speak Greek 5, Speak Latin 5

Powers:

Incantation of the Body Made Whole, CrCo 40, 2 points: This power has the effect of the spell of the same name (see ArM4, page 123), and the knight will use it on himself and his opponent after a trial by arms.

Vis: 2 Ignem in sword, 2 Mentem in helm.

pleads “guilty” without contesting the charge, the knight congratulates the character on being brave enough to accept the truth, although he also expresses disappointment that the character does not have more spirit. The knight will then pronounce a sentence on the character, as described below.

If the character pleads “innocent” to the charges, the knight will argue the case with the defendant. This could be a simple argument between the two about the merits of each side of the case, or could involve calling witnesses to help support the arguments. A character could even call for a trial by arms to prove his innocence.

You should judge whether the character has successfully defended himself against the charge brought. If so, and especially if the defense was an aggressive or vigorous one, give the character the benefit and have the

knight find him innocent. The character may also gain or strengthen an appropriate Personality Trait, such as “Assertive” or “Feisty”, or even gain a Virtue, such as Reckless +1, Strong Personality +1, or Strong-Willed +1 (see ArM4, page 42). Do not punish characters for having acted in character, though.

Characters who pled guilty or are found guilty are sentenced to try to set things right. This may require an act of penance or atonement depending on the nature of the wrong. The character has a year and a day to complete the task set as punishment or else he will become Cursed (see ArM4, page 46). The level of the Cursed Flaw should be set by the magnitude of the wrong. If the character atones faithfully and well, he may also be rewarded with Personality Traits, Reputations, or low-level Virtues.

Once the trials have been resolved, the knight’s sword flashes brilliantly, and then he disappears. The staircase extends down into the base of the room, and the characters may proceed back to the entrance floor of the tower. If the characters have not dealt with the boiling cauldrons, they may observe that the yellow column in the Temple of the Body is better proportioned, but still not perfect. If the characters have, then the yellow column is perfect.



John’s Tower

An eagle with a holy nimbus and grasping a quill in its talons has been carved into the stone over the door to this tower. The door itself is blood red, hot, and moist. The surface of the door is pliant and viscous to the touch. If a character applies any pressure to the door it yields and that character sinks into the door and falls through onto a large enclosed courtyard. The courtyard is bounded by a colonnade and within the colonnade there many archways into unknown rooms.



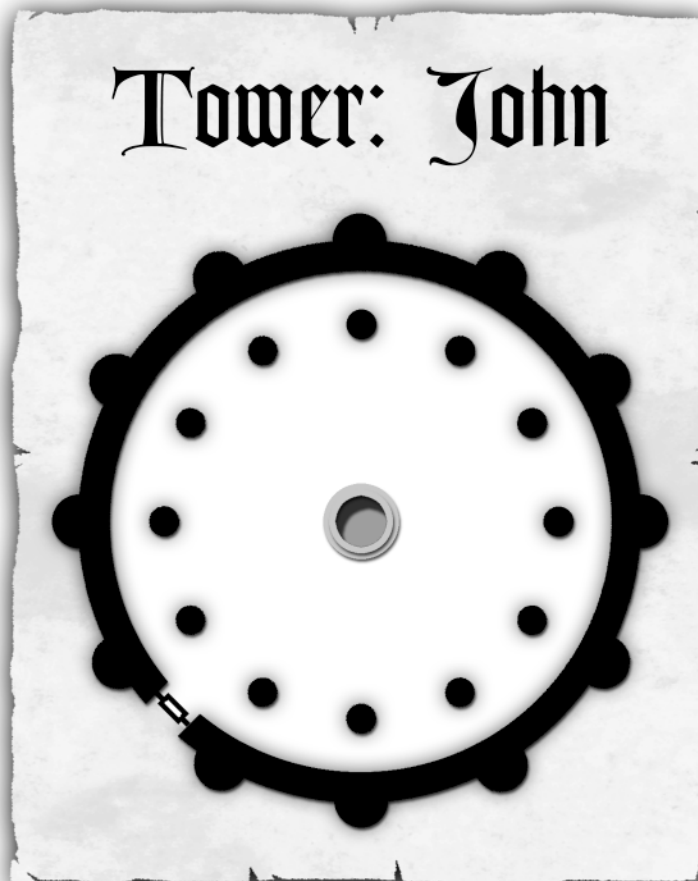
Sine Nomine's ideal partner is his former shield grog, Milo. This is partly because of Sine Nomine's guilt over letting his shield grog die crossing the bridge, and partly because he remembers so few others anymore. Milo is a thickly-built man who wears armor and a tabard. Milo's simulacrum only appears if Sine Nomine joins the other characters in the tower.

The courtyard is a drab and cold place, and it is populated by several languid and bored human figures—roughly one per inhabitant of the castle, including Sine Nomine. These simulacra may or may not be familiar to the characters, for each simulacrum is the ideal partner of one of the characters. The identity of a character's partner may give some insight to that character. The simulacra are all sitting by a dry fountain of Arabic style.

The simulacra are listless, and show only a passing interest in the characters. A character gets the strongest response from the simulacrum of his ideal partner, and may be able to elicit some brief responses to questions. If the characters ignore the simulacra, they will continue to lounge about or wander aimlessly in the courtyard.

In this area, all sounds are damped down and there are no echoes. The patio is devoid of greenery or any other decoration. The only color is the gray of the flagstones, columns, and walls. Above the patio, there is only a bleak sun making a lighter spot in the muffling haze. The walls of the patio go up and disappear into the haze, so there is no way to determine how tall this tower is or if there is really a roof on the tower.

If the characters examine the paving of the patio carefully, they will find that some of the flagstones are actually grave markers with very heavily worn relief carvings. The images on the various stones depict a happy man, a loving couple, a serenading gentleman, a passionate lady, and amorous scenes.



The Puzzle

To bring balance to this tower, the characters need to infuse some blood, passion, and life into the inhabitants. How this is done is mostly up to the troupe to decide, although the rooms around the patio contain lots of props to help make this happen. When the blood is going again in the tower and the inhabitants are filled with passion and optimism, the red column in the Temple of the Body (see page 27) will take on harmonious proportions. Completing either task will improve the appearance of the red column, but not balance it out entirely. Through this puzzle, the characters should learn that happiness, passion, and even love are not free but demand hard work to be kept up.



The Rooms

The rooms around the tower wall are all interconnected with doorways and stairs and cover several levels. Thus, it does not matter which archway from the level of the patio is taken. As with other areas in the castle, if the characters try to make a map they will quickly find that the rooms change places, or even floors, but that heading in a general direction will get the character to the desired room.

Collectively, the rooms contain the following mass of items. It is best if the items are distributed throughout the rooms in a thoroughly haphazard way. The items available include the following, although this is by no means an exclusive list:

Musical instruments of any variation and description

Tubs with loam

Pots for plants of all sizes, including ones large enough to hold a man

Seeds, seedlings, and small cuttings of plants and trees

Bolts of cloth and hangings of every color

Barrels filled with water

Barrels, kegs, and flasks filled with wine, beer, and fruit juices

Cages with songbirds, ferrets, cats, and dogs

Bottles with perfume, receptacles of incense, and sweet-smelling herbs

A library of romantic and heroic literature, for example, the Mabignogion, Beowulf, or the Song of Roland

Pots and jars with pigments and paints

It is up to the players to use these things to create a festive, passionate, and optimistic atmosphere. But nothing comes for free here—everything must be created using skill or magic, and the characters' attitudes and behavior in the tower will also set the tone. This puzzle is meant to provide for some frivolous and light-hearted role-playing, but if this is not to the taste of the troupe, you should focus on having the characters fill the fountain with water. As the characters do





more to decorate the main courtyard in the tower, the simulacra become livelier, and will interact more with the characters and each other.

The Empty Vat

At the top of the tower the rooms get smaller and in the end they are only a series of stairs winding up and up. Anyone trying to ascend these stairs is filled with unhappiness and a sense of boredom. To combat this, the characters need to tell each other happy tales of heroics and passion, with an extra bonus (+1 to +3 at the troupe discretion) for a particularly randy or ridiculous heroic tale. A character with the Virtue Free Expression (see ArM4, page 41) or Inspirational (see ArM4, pages 41-42) may also add a +3 bonus. The character telling the tale should make a Storyteller roll (or Communication roll). If the roll exceeds a 9, then the characters are able to reach the top of the stairs. Failure simply gives the characters a chance to try again. If the characters determine the nature of the puzzle of the empty vat, they need not make these rolls again, for their purpose sustains them.

At the end, the last stair leads to a landing which has a trapdoor. This trapdoor opens down (the hinges are not visible on the top side), and it is held in place by a simple latch. When they finally make it through the trap-

door, the characters find themselves on the top of a normal tower.

In the center of the tower roof there is a large wooden vat, much like the one in the cauldron room of Mark's Tower (see page 43). This vat, however, is nearly empty with only a slight oily residue at the bottom. A character with Medicine or Chirurgery should be able to identify the residue as old blood without any trouble.

The characters' goal here is to get the blood going again in the Tower. The characters need to place raw materials, such as foods and beverages, that the body normally converts into blood into the vat. These cannot be magically created, for magic does not work on the roof of the tower; nevertheless, the characters have access to the supplies they need within the lower rooms of the Tower. They may also make requests of the servants in the bedchambers for specific items. The characters could also get fire from Mark's Tower and use that to help warm the vat here.

If the characters need some hints, they can refer to the mosaic on Galen's theories in the great hall (see page 25) or make Medicine rolls. Wine is generally considered to form good blood, but beyond that any wholesome foodstuffs of good quality will work. (Refer to "Foods and Drugs" on page 37 for ideas.) Do not worry too much about the specifics, but instead the characters should have foods which are neither too hot nor too cold, as these produce bile and phlegm, respectively.

An alternate approach may be taken when the characters are trying to reach the top of the tower. Each character may be required to tell a tale to let the group proceed to the top. If you want more dice-rolling at this point, or if your players are not inspired to tell stories, you may also have each character make a Storytelling or Communication roll. Sum the total of the rolls, and if it exceeds 6 times the number of characters, the group may proceed to the top. (For example, with three characters, the total of their three rolls needs to be at least 18.) Characters may roll again, but this represents telling a new tale. You should feel free to accelerate time along in this case.

Luke's Tower

The overall atmosphere in the tower is close and oppressive; the air is cool, but has a slightly sour taste to it. Characters should feel like the rooms in the tower are closing in on them—those with claustrophobia or similar problems should be particularly affected. This sense is enhanced by the uniform and light-absorbing blackness of the tower's interior.

Even though most of the rooms are finished in polished stone, sound is strangely muffled. Characters should feel like they have to work to be heard.

The tower wishes to crush the spirit of those who enter, and tries to demonstrate the futility of the characters' struggles against the Lady's plans for them. It should always be possible for the characters to retreat from the tower, but they will need to work up the will to enter again. After all, they were not successful the first time, so why should the next attempt be any different?

The Entrance Floor

The door to this tower is fashioned of a large slab of polished black stone. The characters see ghostly reflections of themselves in the surface of the door, but nothing of the other things in the great hall. In a tympanum over the door has been carved the figure of a bull, which has a holy nimbus around its head and a quill at its feet.

The door has no obvious mechanism, such as a handle or hinges, on the side facing the great hall, but it does not open when pushed. It is not even clear at first where the lock is—a character must make an Awareness stress roll against an Ease Factor of 9 to spot the keyhole. Sine Nomine knows where the key to the door is—in his bedchamber, for he is almost certainly the character with the strongest melancholy tendency. If the characters have ignored him so far, this is an opportunity for more interaction. He will grudgingly offer to get the key for them, but he warns them that they are not going to like what they find in the tower. The key is large, heavy, and fashioned of a strange, smooth black metal. Sine Nomine will open the door and say something like, “Well, you asked for it, but you will see that I was right.”

The characters may also try to pick the lock, which only requires a Pick Locks roll of 6+. Characters with the skill who take their

time may be considered to automatically succeed. Alternatively, a magus may use spontaneous spells of *Rego Terram* (Corpus) level 10 or *Perdo Terram* (Corpus) level 5 to manipulate or destroy the lock, respectively.

When the characters open the door, it reveals a rectangular chamber on the entrance floor of the tower. The walls of the chamber are covered in black, polished stone panels that extend from the floor to the ceiling. The floor is paved in black stone, and the ceiling is covered in black tiles that are one or two thumbs across and placed in no particular pattern. The room is empty of furnishings, and has no windows and no decoration.

The light seeping into the chamber from the great hall is absorbed by the room. There are no sources of light within the room, so the characters need to generate their own light to see, either by lighting torches or through using simple *Creo Ignem* spells. The door to the great hall closes behind the characters once they are all inside the chamber unless they have taken steps to prop it open. The door swings to without a sound, but when it closes it makes a rumbling boom. Once the door is closed, the room seems to press in on the characters.



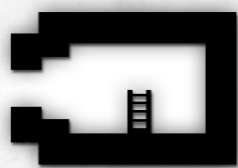
Fighting Melancholy

At various points in Luke's tower, the characters may need to make Personality Trait rolls to avoid a crippling sense of despondency. Traits such as Sanguine or Brave should provide bonuses, those such as Melancholy, penalties. (See the “Personality Trait Rolls” insert on page 62 for suggestions on how to map the characters' Personality Traits to the four humors.) Certain Virtues and Flaws may also give modifications to the roll. Characters with the Virtue Carefree (see ArM4, page 41) may take a +6 bonus to any rolls needed to avoid crippling despair or melancholy while in the tower those with True Love (see ArM4, page 44) or True Faith (see ArM4, page 45) may take a +3 bonus. Characters with the Flaws Low Self-Esteem or Lost Love have a –3 penalty to these rolls; those with Sense of Doom, a –6 penalty. You may apply other modifiers as needed. A character with the Virtue Inspirational (see ArM4, pages 41-42) may use this to bolster the morale of his comrades, which should give a small bonus to their rolls.



Tower: Luke

Ground Floor



Stairs Down

Pit of
Despair



Stairs Up

Top Floor



Because of the dim lighting and monochrome décor, it is very difficult to determine the distance to the far wall. If the characters try to measure the room, they estimate that the room is 20 to 30 paces long, and slightly less wide. However, no two estimates are exactly the same, even when done by the same person.

Other than the door leading out to the great hall, the only apparent exit is an opening in the floor, which is roughly two paces across and two paces long. Because it is a dark hole in a black floor, characters must make an Awareness roll of 6+ to notice it, or a Dexterity stress roll of 6+ to avoid tumbling in if they walk around the room. Wreaths and tendrils of smoke slither out of the opening and into the chamber. However, even near the opening the air is cool—there is no heat rising up from the opening. A stairway descends into the inky blackness of the pit.

Into the Pit of Despair

The characters should feel a sense of dread about descending the stairs, and should screw up their courage to attempt it. A character with the Virtue Inspirational (see ArM4, pages 41-42) can rally the others to try the descent. Characters with a Melancholy Personality Trait actually have an easier time than the others, for although they have the same sense of dread as the others, it is familiar to them.

The stairs have no railing and descend without a bend to the cellar level. The smoke becomes thicker as the characters proceed into the depths, and eventually becomes nearly blinding. It is difficult to see other characters clearly, and even the lights the characters carry with them are only dimly visible. The smoke is not choking, but has a sour scent to it and makes the characters light-headed. Characters with the Virtue Visions may find that the smoke triggers a vision.

This vision should involve themes of despair or of nostalgia.

Once the characters have descended to the lower chamber, a dry whispering sound starts, which is like the rustling of autumn leaves. This sound seems to come from several points around the character. Eventually, it becomes comprehensible, and a voice asks, "Why have you come to this place?" After the characters answer, the voice asks, "Why do you bother to struggle? There is no escape." The voice answers the question, "Who are you?" with "You know who I am." It will also repeat, "There is no escape for you; you know that there is no hope." The voice will converse with them for as long as the characters can stand to stay in the room; those taking part in the conversation are soon affected by the voice's persistently gloomy disposition, and will suffer a -1 penalty to rolls to resist melancholy unless they are making a determined effort to maintain an upbeat tone.

Because of the smoke it is very difficult to perceive anything in the lower chamber.

Those characters who try to explore the room are quickly disoriented by the smoke and rustling noise unless they plan out a rigorous search method. The lower chamber is approximately 30 paces across, and circular in shape. The staircase ends roughly in the middle of the room. Characters involved in searching the room must make a Concentration roll of 6+, including the bonuses or penalties mentioned on page 49, to stay focused on the task. Otherwise, they become distracted by thinking about all the ways in which they have been a failure in life, including their inability to help in the search of the room.

Characters may try to use magic to clear the air in the cellar. The spell *Chamber of Spring Breezes* (CrAu 5, see ArM4, pages 117-118) will help the characters keep their senses about them. Spontaneous Creo Auram, Muto Auram, or Perdo Auram effects may also be used to remove the smoke. If the smoke is completely removed, the characters see the beast that inhabits the room at the base of the tower, although the beast will naturally fill the



The Beast of Despair

The Beast is a long worm that has a slightly flattened cross-section—it resembles a monstrosity large tape-worm. Its hide is not covered with hard scales, but instead, leathery segments, which gleam black in the light cast by the characters' light sources. In general, it appears to move in a very sluggish manner, as if it must will itself to begin every motion. The beast prefers to use its special attack, *Bitter Taste of Defeat*, to keep the characters helpless. If it must make a physical attack, it will try to use its tail so that the characters are thrown to the floor.

Characteristics: Int -2, Per +2, Pre +3, Com 0, Str +9, Sta +5, Dex 0, Qik +1

Magic Might: 35

Size: +4

Personality Traits: Melancholy +6

Weapon/Attack

	Init	Atk	Dfn	Dam	Fat
Bite	+6	+6	+3	+16	+5
Tail	+7	+5	+2	+13*	+5

*The target must make a Strength + Size roll of 15+ to remain standing

Soak: +27

Fatigue levels: OK, 0/0/0, -1/-1, -3/-3, -5, Unconscious

Body levels: OK, 0/0/0, -1/-1, -3/-3, -5, Incapacitated

Abilities: Athletics 3, Awareness 3 (vibrations), Folk Ken 3

Powers:

Bitter Taste of Defeat, CrMe 35, 2 points: The beast breathes forth a cloud of smoke that causes feelings of despair to settle on those in the room. Characters must make Sanguine or Choleric Personality Trait rolls of 9+ in order to take any action, otherwise they are overwhelmed by their feelings and settle to the floor or flee the room.

Shroud of Despair, PeAu 15, 0 points: The beast continually exudes dark smoke from its body, which will fill a room with thick, sour-smelling smoke over the course of a Diameter duration. The smoke obscures vision, but has no mental effects on others.

Vis: 5 Mentem in the spleen. This vis will appear with the character should he escape by way of the baths (see page 28).



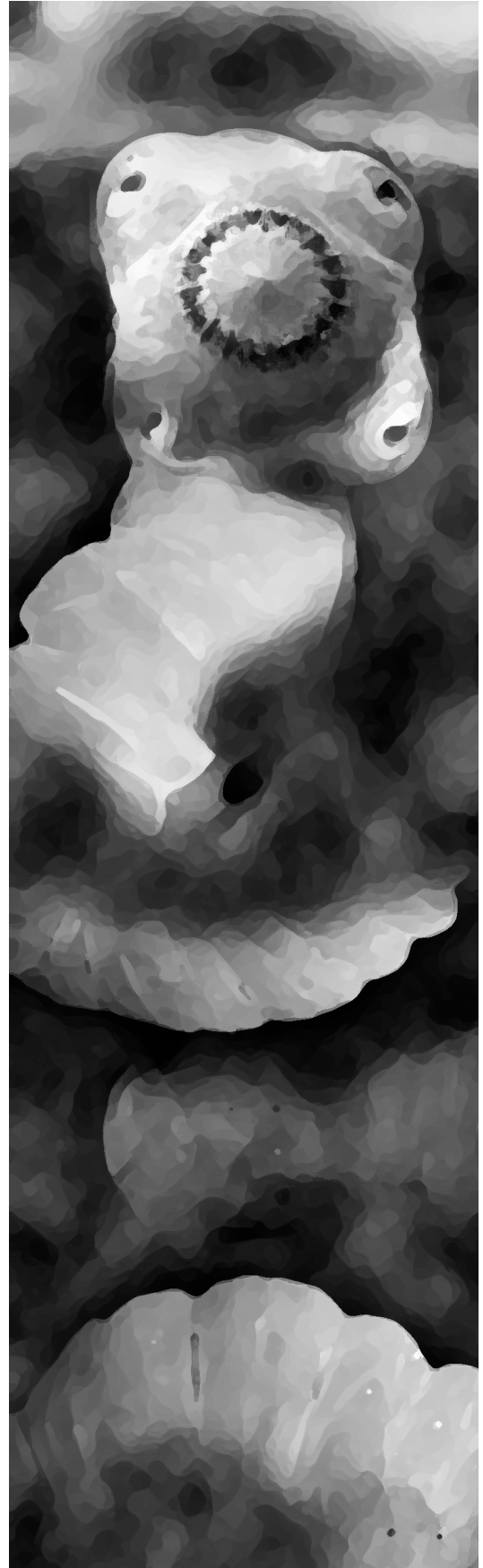
room with smoke again if given enough time. Additionally, those characters who make an Awareness stress roll of 6+ will see that there is a doorway behind the beast, which leads off into a dark corridor. (If the smoke has not been cleared, characters must roll against an Ease Factor of 12 to find the doorway.)

If the characters attempt to fight the beast, it taunts the characters with the futility of this course of action, but defends itself tenaciously. The beast's main goal in combat is to force the characters to retreat back up the stairs to the entrance room. It circles and loops around the room to keep them from leaving through the doorway. Then it will fight purely defensively, and try to break the characters' morale. Have the beast use its powers to aid it in combat.

If a character is killed in this fight, he gains a non-healing Decrepitude point and reappear in his bedchamber the next day. Such a character may pick up a Flaw for having been defeated by melancholy, such as Low Self Esteem -1 (see ArM4, page 47) or even Terrors -2 (see ArM4, page 49), or lose a Virtue such as Carefree +1 (see ArM4, page 41).

The characters may try to make for the doorway. The beast tries to prevent this, so characters must make an Athletics stress roll of 9+ to slip past. The beast is too large to fit into the doorway, but the smoke from its body will fill the small corridor, so the characters should continue along to reach safety. Should the characters escape, the beast will do what it can to stymie them, including using its powers or talking to the characters.

If the characters have already stirred the passions of John's Tower, they could apply some of the hot and moist blood to the beast, which will cause it to belch out a huge cloud of smoke and then shrink in size (consider it to lose two Body Levels, starting with the duplicate ones, and three points from its damage ratings for each point of Size lost). The characters may also bleed themselves and use the blood against the beast for similar effect. A character with the Medicine skill or one who consults the mosaics in the great hall



(see page 25) may determine that an emetic designed to draw out black bile would be effective against the beast. Any of the body servants in the bedchambers could be asked to bring a meal of foods that could be blended to form an emetic or similar therapeutic preparation.

Atop the Tower

Through the doorway from the lower chamber, there is a short corridor, which leads to a narrow spiral staircase. The stairs are dark and narrow, and the air is cold and sour-tasting. Each character should make a Sanguine Personality Trait roll of 6+ to be able to proceed up the stairs; otherwise, they are overcome by feelings of melancholy and are unable to do more than stand or sit where they are. A character who makes his roll may try to help others along to the top of the tower. Characters should feel like the stairs loom over the characters, and the staircase should feel like it goes on for a very long time.

As they approach the top, the characters reach a point where a wall of dark earth blocks the way forward—it fills the last two paces of the stairway. The earth has a sour taste, and has been compacted to form a steep surface. It can be loosened with bare hands, though. The dirt can be scooped out of the way by hand, or with a dagger or other small tools. This is a tedious approach, but will let the characters reach the top of the tower. Magic can be used to clear the top part of the stairway.

Atop the tower, the dirt forms a large pile that is about two paces tall at its highest point, and extends out to the crenellated wall at the edge of the tower, which is about 16 paces across at the top. Buried beneath the dirt is a wooden tub, which is also filled with the sour earth. Magic does not work on the top of the tower; however, a magus may use magic to create a shovel or similar tool inside the tower. These tools do not last long on top of the tower, but should last long enough to

do the job. Casting the dirt over the side of the tower, preferably into the sea, will purge the castle of the excess black bile, and the black column in the Temple of the Body will become more harmoniously proportioned.

At the top of the tower, the wind blows hard. The wall and crenellations are tall enough that one must climb up (Ease Factor 3) to peer over the edge. The fog shrouds the top of the tower, and makes the base impossible to see. While on the tower, the characters do not feel the dampness of the mist, although the air is cold.

Returning to the Castle

If the characters have not brought the tower into balance, the trip down feels like it takes even longer than the trip up did, although they still end up in the lower level, and must pass the Beast of Despair to leave.

If, however, the characters successfully cast the excess dark earth from the top of the tower, the tower approaches a better state of balance. The characters still feel a sense of melancholy, but the feeling is more of wistfulness or a sense of nostalgia and no longer cripples the characters. The trip back down the stairs seems to take considerably less time, and the characters find themselves back in the lower level. The Beast of Despair becomes much diminished in size (now Size 0—keep the other characteristics unchanged, though), and hides in a corner of the lower chamber when the characters return. It still generates smoke and the lower chamber will be filled with smoke again by the time the characters return. The smoke is disorienting to the characters if they do anything but seek out the stairs back to the entrance floor. Characters who wish to find the beast in the smoke must make Awareness or Hunt rolls of 9+. However, the tower and its guardian do nothing to prevent the characters from returning to the great hall of the Misty Palace.





Chapter 5

The Aftermath

The surviving characters awaken in a chamber within the Lady's palace. The palace is in the style of a large Roman dwelling, and the floors are covered with intricate mosaics done in an archaic style. These mosaics represent characters from myth and legend, but many may be obscure to the characters. Some of the more easily recognized scenes depicted may include ones such as Orpheus leading his wife out of Hades.

The characters themselves are lying on Roman sleeping couches, and are still fatigued from their ordeal in the Misty Palace (all characters start down two Fatigue levels). They are wearing the clothes they were in when they were traveling to meet the Lady Aldona, and their other gear is stacked by the side of the couch. If the characters extracted vis from the Beast of Despair (see page 51) or kept the training items from Matthew's Tower (see page 39) and they escaped by way of the baths, these items will be included with their gear.

On a sleeping couch by theirs is the body of Carolus fitz Jacques of Jerbiton, Sine Nomine. His belongings are also stacked by his couch. There are archways leading out from this room, but the largest one leads out to a courtyard.

The Lady is waiting for the characters in the courtyard. She appears as a very tall, elegant lady in fine clothes. She wears a diadem with a jade. Her animal servants are also in attendance, including vultures and ravens.

No Survivors

It is possible, albeit unlikely, that none of the characters survives the encounter with the Misty Palace. If so, the aftermath largely applies to the surviving characters at the covenant. Their task is to find out what happened to the others and who was responsible for it. The Lady Aldona will have considered the experiment a success, especially if several of the characters made their way across the bridge.

There are two main options. The first is that she returns the bodies of the dead to the covenant, although she may not remember to do so without being approached by representatives from the covenant. The second is that she is so pleased with how things turned out that she puts members of the covenant who come investigating into the Misty Palace as well; just to see if the results are reproducible. She is considerably more powerful when encountered in her home in the Realm of Magic, making her a challenge even for experienced magi.

She is ecstatic if at least one of the characters crossed the bridge—this gave her lots of information, and will let her adapt the experiment for a new round. Nevertheless, she appreciates the characters' determination in finding another way out of the Misty

Palace, for it demonstrates yet again how humans cling tenaciously to life. The Lady also shows her respect to those characters who were particularly clever or resourceful in solving the puzzles, for example, by an inspired use of spells or Abilities. At this point, she distributes gifts to the characters to reward their participation in her experiment.

She will also try to clinically deconstruct the characters' motives and actions in the Misty Palace. Her approach should be very alien to the characters. She will ask them questions about how some event in the Misty Palace made them feel or why they took one approach rather than another. If the characters pursue a conversation along these lines, they will fairly quickly determine that the horror of condemning innocent people to die for her enlightenment completely escapes her. She also makes no concession for free will, instead trusting in the fates to determine whether something happens or not.

Should Sine Nomine return as a ghost, the Lady may be interested in keeping him around to study him further—she thinks that he may prove a fruitful research subject. Sine Nomine may not agree with this assessment, but the Lady will point out that he is more likely to continue his existence by staying with her in her dwelling (in the Realm of Magic) than he does back in the mundane world.

If the characters seriously threaten the Lady Aldona or even begin to attack her, she will pleasantly give them one warning to consider the consequences of their actions. They are, after all, in her stronghold, and now that she is done with them they are welcome to return home. If they persist, she will clap her hands and make her dwelling disappear. This leaves the characters stranded deep in the Realm of Magic with no obvious route back home. (See “The Hard Slog Home” on page 59.) She may also hold a grudge against the





characters for their ingratitude, but only under extraordinary circumstances.

The Lady will treat the characters as honored guests in her dwelling as long as they wish to stay. Scholars can continue to discuss topics of interest, copy texts, and so forth. She will also offer them food and fine wine, although taking an intemperate amount of food or drink may have undesirable side effects.

Rewards

The Lady Aldona should hand out rewards to the characters shortly after they come into the courtyard. (If you think your characters are likely to start a fight, you may decide to have her place the items in with their gear by the sleeping couches.) She has a large library of philosophical tomes, most of which offer some insight into the philosophy of death and the Christian theology surrounding death and the afterlife. There are also several books on Medicine and other topics covered by Artes Liberales.

The Lady will be more generous with characters who were particularly clever or

resourceful in dealing with the challenges in the Misty Palace. She will also generously reward a character if he struggled to cross the bridge, but stopped short of reaching the mainland. This struggle gave her considerable information about the approach to death, although she may show some slight disappointment that the character did not bring the process to a logical conclusion. She gives a candle to each of the characters who pleased her, and instructs them to light the candle if they wish for her to come. (Each of the candles is usable once, and does not summon the Lady instantly—she travels to the location of the candle once the signal is given.)

If a character has no interest in books, she may offer them other rewards, such as a fine animal, a cask of wine, jewelry, or other goods. Some of the items she offers may be lesser enchanted items, although she does not hand out raw vis. Although she may regret this once she talks with the characters, she does not hand out false rewards to any of the characters.

In addition to the tangible rewards from the Lady and Sine Nomine, and the reward of surviving the ordeal, the characters should get some internal rewards for their actions in the Misty Palace. As the characters were adven-

Selections from the Library

The following are a sampling of books which the Lady may offer the characters. In addition to these books, she also has collections of correspondence, which are equivalent to libri quaestionum with target levels of 1-4 and Qualities of 9-13. The subjects of the correspondence are Philosophiae, Theology, and Medicine. Some may be used to study Scribe Latin or Scribe Greek instead, with roughly the same levels and Qualities. None of the books cover the magical Arts.

The Metaphysics, by Aristotle. Authority on Philosophiae (metaphysics). (This copy is written in ancient Greek.)

The Hippocratic Corpus, by Hippocrates. Authority on Medicine (physician). (This copy is in several volumes, and is written in ancient Greek.)

On the Elements According to Hippocrates, by Galen. Summa on Philosophiae, Level 4, Quality 11. (This book is written in ancient Greek.)

On the Natural Faculties, by Galen. Summa on Medicine, Level 6, Quality 11. (These three volumes are written in ancient Greek.)

In addition, Carolus fitz Jacques was carrying one or two books on Corpus with him when he was traveling to meet the Lady. The following are suggestions for these books:

Regarding the Body, by Carolus of Jerbiton. Summa on Corpus, Level 14, Quality 5.

On Revealed Flaws of Mortal Flesh, by Carolus of Jerbiton. Tractatus on Revealed Flaws of Mortal Flesh, InCo 10. Quality 2.

turing around inside themselves, the rewards should reflect the discoveries they made.

Characters could, for example, gain one or more of the following Virtues (see ArM4, pages 34–35 and 40–43): Magical Affinity with healing +2, with Mentem +3, or with Corpus +3; Special Circumstances +1, related to humoral balance; Life-Linked Spontaneous Magic +3; Immunity +X to a minor or major humoral imbalance; Knack +1–3 with Chirurgy or Medicine; Purifying Touch +1/+2; Venus' Blessing +1; Carefree +1; Cautious with Chirurgy or Medicine +1; Empathy +1; Enduring Constitution +1; Healer +1; Reckless +1; Strong Personality +1; Strong-Willed +1; Latent Magic Ability +2. The Virtue gained should reflect changes the character made or realized in himself, or special insights received by the activities taken in the Misty Palace.

They may also have any of the following Virtues removed or mitigated (see ArM4, pages 35–36 and 47–50): Magical Deficiency with Corpus (–2/–3) or with Mentem (–1/–2); Lack of Concentration –2; Lack of Control –2; Limited Magic Resistance to Corpus or Mentem –2; Disfigured –1; Fragile Constitution –1; Low Self-Esteem –1; Lost Love –1; Missing Ear –1; Missing Eye –1; Social Handicap –1 (if mental); Soft-Hearted –1; Weak-Willed –1; Curse of Venus –2; Lamé –2; Missing Hand –2; Overconfident –2; Terrors –2; Arthritis –3; Fury –3. The character may have his physical self restored if the missing body part or disfigurement was non-congenital. Use your judgment to assess whether the Flaw is a fundamental part of the character, or an accident of fate. A character might gain some of these, such as Fury –3, if he managed to generate an excess of choler while in the Misty Palace, but in general this should be a way to reward characters not punish them.

Each character who engaged in solving the puzzles should get three bonus experience points for the Medicine or Folk Ken Abilities to reflect his improved understanding of how the humors affect the physical and mental well-being of a person. This is in

addition to any other experience awarded for the adventure.

After the Adventure

The Lady Aldona will want to refine her experiment to get at the insights she seeks. This may provide an opportunity for the characters to eliminate inconvenient rivals by setting them up to be used by the Lady as test subjects. Of course, there is the possibility that the rivals will also survive and find out who set them up. Alternately, the Lady may continue to focus her attention on the characters who survived the Misty Palace, since they are worthy of attempting a greater challenge.

Whether the Lady is an ally or enemy in the long run depends primarily on the characters' response to their treatment. The magi may be rightfully angry that the Lady's actions led to the death of a fellow magus, Carolus of Jerbiton, but if they are not careful in planning their revenge, they will rouse the enmity of an intelligent and powerful adversary. It should take some effort on the characters' part to defeat her, if they wish.

Time will have passed in the mundane world during the characters' absence, but exactly how much time should be left to your discretion. It should roughly correspond to the amount of time the characters spent in the Misty Palace, but could be somewhat longer or shorter.

If the characters return the body of Carolus (Sine Nomine) to his covenant or to House Jerbiton, there may be political rewards for them. Those characters who are members of House Jerbiton may gain a positive reputation within the House for solving the mystery of his disappearance. There should also be some political benefit to the covenant.

Likewise, Carolus' covenant will be saddened to learn of the loss of their Longevity Potion master, but may offer some reward to the characters or their covenant. One possible





complication is the disposition of the goods from Carolus' sanctum. There may need to be some delicate negotiations between the characters' covenant and Carolus'. If the characters parted with Sine Nomine on good terms, he may have told them how to access his former sanctum. There is the mundane contrivance of a bar on the door, and also a paralysis trap that holds a person rigid for up to one month. He will describe the hook he uses to lift or set the bar from the outside of the door so that the characters can find it amongst his belongings. He can also give them a passphrase to use which will let them bypass the magical trap. His lab is appropriately stocked for a senior magus who is also a Corpus expert, including some magically-enhanced pieces of laboratory equipment and his laboratory notebooks. He may also have a modest supply of vis in the lab.

Rapid Return

If the Lady Aldona was pleased with how the whole group did, or if you simply want to minimize the anti-climactic part of the adventure, she can send the characters back to the mundane world almost directly. She directs the characters to enter a cave which faces to the east. The cave goes back some distance and is dark and musty. When the characters can barely see the light of the entrance behind them, they will notice a dim light ahead. If they proceed, they will emerge in a crypt or in a mausoleum in an ancient, ruined temple. The characters will be in a location not too far from the covenant. The characters may optionally emerge in a church's crypt if it is large enough to have a crypt and was built on a former pagan temple site. From here, they should be able to get home without too much incident, although they may need to explain how they got into the church in the first place.

Follow the Clues

For this scenario, the Lady Aldona provides the characters with a series of clues

which will guide the characters on their path home. Each clue is given in the form of a poem-riddle that describes a place. The characters must solve the riddle to determine what that place is, and then figure out how to get there. Each stage brings the characters three levels closer to the mundane world, so the initial Magic Aura is +10, then +7 and so on until the characters return to an area with a +1 Aura. Several suggestions are given below.

Placid calm, life's delight. /Come by me and view at night. /Fish for stars, or if you wish, /Stars for fish. (Answer: a pool)

Maw of the earth. (Answer: a cave)

We bow before the wind, we who stand before giants. We have blades, but cannot slay them. Where are we? (Answer: a grassy clearing in the woods.)

I come forth, called to the sun. From me, mountains are ground down and the oceans replenished. (Answer: a spring)

My tiny children wear caps, yet one day become giants. (Answer: A mighty oak)

A Journey Home

In this scenario, the Lady Aldona gives the characters general directions on how to get home to the mundane world, but does not expedite their travel at all. She gives them directions to a natural baths, which will let them travel down through a regio into the mundane world.

The baths are a series of pools, one of which appears to be fed by a hot springs, one which seems to be icy cold, and one which is at an in-between temperature. The largest of these is the third pool. There is a colonnade which surrounds the baths, and there are broad marble stairs leading down into each of the pools, but the pools are not enclosed by a bathhouse of any kind. What the Lady neglects to mention to the characters is that the baths have a guardian, a giant squid.

The guardian is intelligent, so the characters could bargain for passage. For example, the squid is curious, so perhaps the characters could offer the squid something new or

unusual. (This does not have to be something valuable—giving the squid a large loop of rope and teaching it how to play cat's cradle would certainly do.) New or different foods might also prove sufficient coin for passage. The characters may also calculate that they can defeat this monster and try fighting it. The guardian can be killed, but it will be replaced by a new guardian should the characters come this way again.

Either way, the characters can proceed down through the regio once they have bathed properly in the waters. If they negotiated passage with the guardian, the characters can essentially enter the lower levels of the regio without any trouble. Otherwise they have to try to step down using the rules presented in ArM4, pages 244-245. As the characters approach the mundane level, the baths become more and more like three rocky pools in the wilderness. The rocks in the area suggest the former columns and so forth.

You should decide whether this magical regio leads to the Realm of Magic all the time or only under special circumstances. It may, for example, exist as a Magic regio most all the time, but only go all the way to the Realm when the Lady or the guardian permits it.

The Hard Slog Home

In this scenario, the Lady Aldona gives the characters their rewards and then hustles them out of her dwelling, for she has important changes to make in her experiment. (She may also dump them unceremoniously in the Realm of Magic if they threaten her, as described above.) The characters are thus stranded in the Realm of Magic. You may have them start in a small dale which has a pool in the center. Near the pool, there is grass with short trees, which gives over to woods at the perimeter of the dale.

Nevertheless, it should be possible for them to return home. One option is for the characters to deduce the rules that will help them get home—a character with Free Expression may be able to create new associations in the Realm that help the group get

out faster. Otherwise, use cues from the players to define the rules that will get characters home. Ultimately you control how much time the characters spend wandering in the Realm, and you may wish to introduce a non-player character to help them along if they are foundering. The key is to identify features or actions that will get the characters started into a regio that can return them to the mundane level.

It is possible for the characters to encounter almost any beast with Magic Might. See *The Medieval Bestiary, Revised Edition* for suggestions on Beasts of Virtue for the characters to encounter. Likewise, there is a tremendous opportunity for characters to harvest vis from the creatures they encounter. If the characters eat or drink while in the Realm of Magic, they may acquire a magical nature. Virtues and Flaws such as Second Sight (+1) or Magical Air (-1) would be perfectly appropriate.



The Guardian of the Baths

This enormous squid lives in the waters of the deepest pool of the baths, but its long tentacles can reach into any of the three pools. If attacked, the squid will grasp a character in one or two of its tentacles and drag him underwater. See "Deprivation" in ArM4, page 180, for the effects of drowning. The squid may also try to grab a character and throw him away from the fight if it is being harried from all sides.

Characteristics: Int -2, Per +2, Pre +3, Com 0, Str +8, Sta +5, Dex +1, Qik +3

Magic Might: 25

Size: +3

Personality Traits: Curious +3

Weapon/Attack

	Init	Atk	Dfn	Dam	Fat
Beak	+4	+2	+1	+15	+5
Tentacles	+3	+4	+3	+11	+5

Soak: +11

Fatigue levels: OK, 0/0/0, -1/-1, -3, -5, Unconscious

Body levels: OK, 0/0/0, -1/-1, -3, -5, Incapacitated

Abilities: Athletics 3, Awareness 3 (vibrations), Folk Ken 2

Vis: 2 Intéllego vis in each eye



Appendix

Medieval Medicine

Since medieval medicine figures so prominently in the adventure, this appendix is included to help you understand the theories involved. The appendix gives an overview of medieval medical theory and practice, as well as how people learned about medicine in the middle ages. There is also a description of Galen's theory of bodily humors, and how these humors influence physical and mental health.

Aristotle and Galen of Pergamum (see insert on page 66) were the two main medical authorities in the middle ages. Many of their works, however, were still only available in Arabic translation in the early 13th century. Nevertheless, there was a good awareness of their works, especially in those parts of Europe that had more contact with Arab lands, such as Iberia and southern Italy.

The foundation of medicine, though, was the Hippocratic corpus, a series of 76 treatises that describe how to diagnose and treat various medical conditions. Another major part of the corpus describes prescriptions for healthy living, including regimens for proper eating and exercise. Galen's works expanded on the Hippocratic corpus, often at great length and with pointed attacks on his critics.

The concept of bodily humors that govern one's health and temperament was first proposed by Hippocrates, and disseminated from the school at Kos. While some credit the theory to Alkmaeon of Croton, it is popularly associated with Galen, who wrote prolifically about the theory as part of his works

on medicine. The theory is described in detail below.

Medical Theory

Medieval medical theory was reintroduced to the West by way of Arabic translation. For example, Gerard of Cremona (d. 1187) translated Avicenna's *Canon of Medicine* to Latin in Toledo, where the Arabic version of Aristotle's *Libri naturales* was also translated to Latin. Avicenna's *Canon*, which is essentially a commentary on Galen's works, was used systematically to teach medicine in Europe starting around 1227.

Hippocrates, and later Galen, proposed that the proper drug for the patient acted contrary to the nature of the disease. For example, if a disease, such as pleurisy, creates an excess of phlegm, the proper drug would be one which purges phlegm from the body, or which increases the hot and dry qualities in the patient. Thus, the patient would be restored to balance.

Medical theory starts changing in the mid-13th century, and becomes more theoretical and less based on direct experience. The benefit to this approach is that more general rules were developed to treat various diseases; however, it divorced medical training from

practice. An example of this change in thinking is that pharmaceutical recipes focus more on the details, such as amounts and proportions, than the qualities of the ingredients that make them suitable.

The Theory of the Humors

The theory of bodily humors holds that all things are made of the four elements: earth, air, fire, and water. These elements and things made of them have the four qualities of hot, cold, dry, and moist. These qualities are divided into two pairs, hot-cold and dry-moist.

In sanguineous animals such as people, the body is made up of four humors: blood, phlegm, black bile, and yellow bile (choler). The body makes these humors from the things people eat and drink, which in turn comprise the four elements. Each of the humors has two of the qualities: blood is hot and moist; yellow bile is warm and dry; black bile is cool and dry; and phlegm is cool and moist. The theory also suggests that personality and temperament are affected by the four humors and four qualities. People tend to favor one quality of each pair, which leads to the categorization of personalities by humors: sanguine, choleric, melancholy, and phlegmatic. These temperaments are described in detail below (see page 63).

Galen himself was a proponent of temperance and moderation in one's passions and actions. A person should seek to control his anger, gluttony, carnal lust, drunkenness, excess curiosity, and envy. It is therefore important to balance the heating and cooling effects as well as the drying and moistening effects of foods, beverages, and activities to stay in balance. For example, to keep the body warm and dry in winter, a cold and

moist season, a person should eat much and drink little. He should drink strong wine and eat bread, roasted meat and fish, and few vegetables. In the summer, though, he should instead drink diluted wine and eat soft barley-cake, boiled meats, and raw and boiled vegetables. During the spring and autumn, the diet should shift from the winter to summer or vice versa.

Illness in the body is caused by an imbalance in the humors, and the main goal of treatment is to restore proper balance. Nevertheless, there is some margin between perfect balance and illness. Thus, a person can have a choleric temperament without having dry fevers all the time, but it may make a person more susceptible to fever and less so to colds.

For an example of proper treatment, if the body is heated from fever, the doctor might try to cool the patient by giving cold drinks or compresses, cooling foods, or even by drawing blood. One should also consider the nature of the patient. For example, honey is converted by the body into yellow bile in young people, who are warmer by nature; however, in older people, who are colder, honey is a suitable food which is converted into blood. In addition, females are colder and moister than males in temperament, and people who live in northern climes are moister than their counterparts who live in southern climes.

Emetics and other drugs that draw out the humor present in excess are also popular treatments. For example, bile may be removed from the body using emesis, purgation, or both. Generally, a physician should use a purgative which is specific to the humor present in excess, with the exception of blood, which is removed by bleeding or venesection. A doctor may make a purgative using preserve of violets, tamarind, or manna. Cold water may be used as a purgative, especially if the patient has a choleric temperament. Common laxatives include decoction of wormseed; rhubarb; amaltas (*cassia fistula*); or a compound of aloes, anise, and bitter almonds in vinegar syrup. If the purgative is





Personality Trait Rolls

The characters are occasionally called on to make Personality Trait rolls during the course of the adventure. To maintain the theme, these are referred to by humoral temperament (Sanguine, Phlegmatic, etc.) rather than by descriptors that your players have likely used for their characters. Use the sections describing each humor and temperament to determine whether a Personality Trait should be associated more with one humor or another. Some interpretation may be required, depending on other Personality Traits. For example, the

Personality Trait Brave may be Choleric if the character is brave because of a bold temperament, but may alternately be Phlegmatic if the character is brave because he is tough-minded.

If you have access to the character sheets before the game, you may find it useful to assign Personality Traits based on the four humors based on the other information available. Do not feel obligated to give a character scores in any of the humors, either, he may just be one of the few who is truly in balance.

made too strong it may start drawing out humors other than the one targeted. For example, too vigorous an emetic can cause the patient to vomit choler, then phlegm, then black bile, and lastly, blood. If the patient vomits blood, he is sure to die.

The Four Humors

This table provides a quick comparison between the four humors and various associations they have. The following sections describe personality traits that are associated with each of the humors.

Table: The Four Humors

Item	Sanguine	Choleric	Melancholy	Phlegmatic
Humor	blood	yellow bile	black bile	phlegm
Qualities	hot and moist	hot and dry	cold and dry	cold and moist
Organ	heart or liver	gall bladder	spleen	brain or pituitary gland
Season	spring	summer	autumn	winter
Time of Life	childhood	youth	middle age	old age
Color	red	yellow	black	white
Taste	sweet	bitter	sour	salty
Archangel	Raphael	Michael	Uriel	Gabriel
Evangelist	John	Mark	Luke	Matthew
Saint	Mark	Paul	John	Peter
Beast	mammals	reptiles	fish	birds
Element	air	fire	earth	water
Planet	Jupiter	Mars	Saturn	Moon
Astrological signs	Gemini Taurus Aries	Virgo Leo Cancer	Libra Scorpio Sagittarius	Pisces Aquarius Capricorn

Sanguine

The sanguine humor is blood. A person with a sanguine temperament may have one or more of the following Personality Traits: bold, cheerful, childish, confident, courteous, foolish, generous, indiscreet, loving, mercurial, merry, modest, passionate, serene, soft-hearted, temperate, unintelligent, and unruffled. The sanguine person has a fair and beautiful complexion with smooth hair, is given to music and sciences, and rarely desires revenge. He should not take vigorous exercise and may require bleeding in the spring when the blood thickens.

Choleric

The choleric humor is yellow bile, or choler. A person with a choleric temperament may have one or more of the following Personality Traits: aggressive, angry, bold, brave, deceitful, eloquent, exuberant, furious, heartless, hot-tempered, just, light-sleeping, loud, lustful, mocking, passionate, quarrelsome, reckless, resolute, sarcastic, shameless, vigorous, and war-like. The choleric person sleeps little and drinks much, dreams of fights and fire, and has a pale color to his complexion. In the summertime, he should eat juicy fruits, including apricots, mulberries, watermelons, melons, peaches, and plums, for these fruits are cooling and moistening.

Melancholy

The melancholy humor is black bile, also called *sauda* by Avicenna. A person with a melancholy temperament may have one or more of the following Personality Traits: ambitious, brave, careful, covetous, cowardly, deep thinker, envious, fearful, gloomy, gluttonous, incontinent, insolent, intelligent, loud, meditative, mistrustful, sad, sensible, sentimental, solitary, spiteful, stubborn, tenacious, unsociable, and worrying. The melancholy person has a brown complexion and hidden veins, eats little, and dreams of dark and confused things. Excessively cold and dry people should be treated with hot oil massages and

moderately hot scents, and eat baked bread with honey.

Black bile is created by eating heavy foods, such as salted fish, dried meat, coarse fish, cucumber, and watermelon. Although black bile can excite the appetite, it is generally best avoided. The spleen absorbs excess black bile from the blood in the liver, and excretes it into the feces. Where excess black bile accumulates in the body, it causes cancer.

Phlegmatic

The phlegmatic humor is phlegm. The phlegmatic person may have one or more of the following Personality Traits: apathetic, calm, consistent, covetous, cowardly, dull-witted, foolish, forgetful, gentle, idle, kind, prudent, quiet, shy, slothful, sluggish, sober, stable, thoughtful, truthful, and tough-minded. The phlegmatic person has straight hair, likes to sleep, is seldom thirsty, and dreams of water. A person who is excessively cold should eat heating foods, and receive hot oil massages. Salt water baths are also useful in treating excess phlegm.



Medical Practice

Doctors were expected to know something about bedside manner as well as medical theory. One book from the period advises the doctor to question the messenger about the patient's symptoms so that by the time the doctor arrives he can make a diagnosis after only a short examination. Another recommendation is for doctors to measure the pulse for a suitably long time so as to maintain a serious demeanor which will instill confidence in the patient and his family.

Examinations were generally made by measuring the patient's pulse and examining the patient's urine. Sometimes a small blood sample would also be examined. These indicators, along with the other symptoms dis-



played by the patient, would usually be enough to make a diagnosis. The educated doctor would also prepare the medicine used for the cure, although he would generally need to purchase supplies from merchants in town. Baths, especially thermal springs, were also considered good for normal health.

The Benedictine rule requires monasteries to have infirmaries for the sick, thus many medieval hospitals are located at these sites. Moreover, the sick are allowed to bathe as frequently as they feel necessary for their health. Wealthy patrons would also help establish hospitals for the poor that would be run by abbeys or convents.

Medical Schools

Medicine was typically learned at university, rather than through apprenticeship. Practical medicine, covered under the Chirurgy skill in **Ars Magica**, would rarely be a part of the curriculum. In the 1140's Roger, king of the Two Sicilies, decreed that a medical doctor must first obtain a degree at university and then continue on to a four-year program in medicine in order to become a practicing doctor. Roger's edict counted because at the time, he ruled Salerno, the home of the premier medical school in Europe, which lies southeast of Naples in southern Italy. In addition, there is evidence from c. 1306 that women were permitted to learn medicine, especially obstetrics and gynecology, and several women from earlier times were prominent physicians.

The medical school in Salerno was founded in the early 10th century, and by the 11th century had developed into the major center for teaching medicine in Europe. Salerno was largely responsible for disseminating the works of Aristotle and Galen to Europe from their Arabic translations. Constantine Africanus was responsible for translating several of these works from Arabic to Latin during his tenure at Salerno.

Salerno's preeminence declined once Emperor Frederic II (1194-1250) established the University of Naples in 1225, but it remained a degree-granting university until the early 19th century. Medicine was taught at the University of Naples from its founding. Other prominent medieval medical schools were founded at Bologna, Paris, and Montpellier, which is in southern France.

The other major centers of medical instruction were in Arab-controlled lands, especially Seville where the Avenzoar family of physicians resided. Other centers of learning were in Egypt and Persia, where libraries of classical works in Arabic translation were available.

Prominent Doctors

There are several prominent medical practitioners who are contemporaries of the **Ars Magica** period. Some are not active until after the official 1220 A.D. start date, but may figure in your troupe's adventures.

Albertus Magnus (1193-1280) was a German Dominican priest. He is best known for his treatise, *The Book of Secrets*, which describes the useful properties of plants, animals, and stones, and also includes recipes for several medicines. In an **Ars Magica** game he is likely to be a Natural Magician (see *Hedge Magic* for details).

Arnaldus de Villanova "the Catalan" (c. 1240-1311) was a Catalan who grew up in Valencia. He was tonsured between 1250-1255, and eventually studied medicine at Montpellier, before taking a series of assignments as a court physician. He also had a strong interest in pharmacy and alchemy, and could well be a natural magician in the **Ars Magica** setting.

Avenzoar (c.1090-1161), properly called Abou Marwan Abd al-Malik ibn Abil-Ala ibn Zuhr, was an Arabic medical writer from near Seville in Iberia who was part of a fami-

ly of physicians. He instructed Averroes, and took a very practical approach to medicine.

Averroes (1126-10 December 1198), properly called Abul-Walid Muhammad ibn Rushd, was born in Cordova and trained as a judge. He was a protégé of the Avenzoar family of physicians. A philosopher in the Aristotelian tradition, he prepared many important commentaries, including ones based on Galen's works. His major work on medicine, *al-Kulliyat*, was not translated to Latin until 1255, and the title was transliterated to the *Colliget*.

Avicenna (980-June 1037), properly called Abu Ali al-Husain ibn Abdallah ibn Sina, was an Arabic medical writer who lived in Persia. His most famous work is his *Canon of Medicine*, which was heavily based on the works of Galen, but also has some interpretation and additions based on his own experiences. He wrote hundreds of books in his lifetime, most of which were still only available in Arabic in the 13th century.

Constantine Africanus (1010-1087) translated about 40 Greek classics from Arabic to Latin, including many important works on health and hygiene. He trained in Baghdad and Egypt, and arrived at Salerno's medical school around 1070, where he became one of the most famous instructors there. He also wrote the *Liber graduum*.

Gilbertus Anglicus (1180-1250) studied and taught medicine at Montpellier, where he died in 1250. Around 1240, he wrote the famous *Compendium medicinae*, also known as the *Laurea anglicana*, a work in seven volumes that describes contemporary medical theory and practice. (The common title is a pun, based on the flower *Laurea angelica*.)

Hildegard von Bingen (1098-1179) was a Benedictine abbess who lived in the Germanic part of the Empire. In 1151-1159 she wrote the *Liber simplicis medicinae*, also called the *Physica*, and the *Liber compositae medicinae*, also known as the *Causae et curae*. These works describe plants with pharmaceutical uses as well as several diseases and suggested cures.

Moses Maimonides (1135-1204) was a pupil of Averroes in Moorish Iberia, and was a philosopher and Jewish theologian. In addition to commentaries on the Arabic-language versions of Galen's work, he wrote several treatises regarding health and medicine. *On the Regimen of Health* was originally written in Arabic in the late 12th century, and was translated to Hebrew in 1244 and eventually into Latin in 1290. *On the Causes of Symptoms* was written in Arabic c. 1200, and was also translated to Latin in the 13th century. *Laws of Human Temperaments* was probably originally written in Hebrew, for it refers to ethics as well as medicine. Please see *Kaballah* for more information on Maimonides and Jewish culture.

Petrus Hispanus (1213-1277) was a doctor from Lisbon who taught medicine at Sienna. He wrote a compiled guide to good health based on Hippocrates, Galen, and Aristotle. (There is some evidence of another Petrus Hispanus (d. c. 1254), author of the *Tractatus*, a famous work on logic, who was a Dominican.)

Rhazes (c. 865-c.925), properly called Abu Bakr Muhammad ibn Zakariya' ar-Razi, was a Persian medical writer who lived in Baghdad. He is known for his *Liber almansoris*, which was translated to Latin c. 1175 by Gerard of Cremona; a work which describes a healthy eating regimen. He wrote over 200 treatises total on many subjects, based on Galen. Most of his work was probably not translated from Arabic to Latin until the 15th century.

Robert Grosseteste (c. 1175-9 Oct 1253) is described in detail in *Heirs to Merlin*. In addition to his medical training, he was a priest, and became Bishop of Lincoln in 1235. He was a cunning politician, and even opposed the Pope on matters of policy.

Trotula (d. c. 1097) was an obstetrician and gynecologist who held a chair in medicine at Salerno's medical school in the 11th century. She was a contemporary of Constantine Africanus, and wrote several medical treatises, with a focus on women's health, that were compiled into two major





works, called the *Trotula major* and the *Trotula minor*.

Foods and Drugs

Many pharmaceutical preparations were manufactured from foods and other plants, although they often needed to be concentrated to be useful medicines. Most foods do alter the balance of humors to a degree, but ingesting prepared food is not enough to significantly affect the humors to restore health. In addition, some foods are only useful as nourishment, not as medicines.

Pharmaceutical recipes use several units of measure, including the pound (li.), the handful (m.), the Troy ounce, the drachma (or dram), the scruple, and the grain. There are 12 Troy ounces to the pound; eight drachmas to the ounce; three scruples to the drachma; and 20 grains to the scruple. Thus, there are 5760 grains to one pound. It is also common to have volumetric measurements based on the size of a pea or walnut.

A simple medicine is prepared using only one active ingredient, often blended with a syrup. A compound medicine includes several simple medicines in order to get a better overall effect. Medieval doctors wondered, however, whether compounding a medicine provides an additive effect, or whether the compounding makes the medicine stronger or weaker than the sum of the parts.

Following Galen's theory, drugs are supposed to be contrary to the symptoms in order to restore the patient to health. In his writing, Galen proposed being flexible with the exact prescription, since no two cases are exactly alike in their circumstances.

Food is cooked into blood in the stomach during digestion. It is also possible for the body to cook phlegm into blood; however, excessive cooking causes blood to be converted into yellow bile, then black bile. Thus, excess phlegm will eventually be converted to blood, but yellow and black bile require

Who was Galen of Pergamum?

Galen, known as the "Prince of Physicians" to medieval scholars, was born circa 130 A.D. He grew up and received his initial medical training in the Hellenic city of Pergamum, on the western coast of Asia Minor. Pergamum was home to a major library—perhaps second only to Alexandria—as well as being the seat of an Asclepius cult and home to one of the original seven Christian churches. His father was a wealthy architect and philosopher, and was going to have his son follow in his footsteps when he received a dream from Asclepius that his son should study medicine. Galen was a Sophist who trained in the Hippocratic medical tradition, and went on to be one of the most famous exponents of the school.

At age 19, Galen went to study medicine in Smyrna for three years, then in Alexandria for five years. Now age 27, Galen returned to Pergamum, where he served as the surgeon to the gladiators and others in the stadium for four years. In 162 A.D. he went to work for the Emperor Marcus Aurelius in Rome, and only returned to Pergamum for a year following the plague of 165 A.D. Galen continued to serve Emperors Commodus (180-192 A.D.) and Septimius Severus until his death in circa 200 A.D. Galen was a prolific writer, and while many of his works were lost in a library fire, much has remained. Many of his works were translated to Arabic and maintained by Arab scholars such as Averroes.

organs to clear them from the body. Food and drugs may adjust the qualities in the body by making the body hotter or cooler, drier or moister, depending on how the body digests them. For example, honey is a heating and moistening food because it is converted to

Properties of Common Foods

Many common foodstuffs are presented on the table below. The numerical ratings indicate the degree of heating or cooling, drying or moistening that the food provides when eaten, where 1 is the least influencing and 4 the most.

Foodstuff	Heating		Drying	
	Cooling		Moistening	
Acorn	—	2	3	—
Almond oil	2	—	—	1
Almond, sweet	2	—	2	—
Apple, sweet	2	—	—	2
Apple, sour	—	2	2	—
Apricot	—	2	—	2
Asparagus	1	—	—	1
Barley water	—	2	2	—
Bean, red	1	—	—	1
Beet	1	—	1	—
Bread, black	2	—	1	—
Bread, fine white	2	—	1	—
Bread, unleavened	—	2	—	—
Butter	2	—	—	2
Cabbage	1	—	2	—
Camel meat	2	—	2	—
Capers	3	—	2	—
Celery	1	—	1	—
Cheese, fresh	2	—	—	2
Cheese, old	2	—	2	—
Cheese, ricotta	—	1	—	1
Cherry, morello	—	1	—	1
Cherry, sweet	—	1	—	1
Cherry, sour	—	3	2	—
Chestnut	1	—	2	—
Chicken	2	—	—	2
Chickpea soup	2	—	—	2
Cow meat	2	—	2	—
Crab	2	—	2	—
Crane	2	—	2	—
Crayfish	2	—	2	—
Cucumber	—	2	—	2
Date	—	1	2	—
Dill 2	—	3	—	—
Duck	2	—	2	—

Foodstuff	Heating		Drying	
	Cooling		Moistening	
Egg, chicken, white	—	2	—	2
Egg, chicken, yolk	2	—	—	2
Egg, ostrich	1	—	—	—
Fig	2	—	—	2
Fish, fresh	—	3	—	3
Fish in white broth	—	2	—	1
Fish, salt	2	—	2	—
Fennel	2	—	2	—
Garlic	4	—	3	—
Gazelle meat	2	—	2	—
Goat meat	2	—	—	—
Goose	2	—	2	—
Grapes	1	—	—	2
Grape juice	—	3	2	—
Hare meat	2	—	2	—
Henbane	—	2	—	—
Honey	2	—	2	—
Ice 2	—	2	—	—
Kid meat	2	—	—	—
Kidney	—	2	2	—
Lamb	2	—	—	—
Leek	3	—	2	—
Lettuce	—	3	—	3
Liver	2	—	—	2
Mandragora fruit	—	3	2	—
Marjoram, sweet	3	—	3	—
Meat, roast	2	—	2	—
Medlar [apple-shaped fruit]	—	1	2	—
Melon, Indus	—	2	—	2
Melon, Palestinian	—	2	—	2
Melon, sweet	—	2	—	3
Milk	—	2	—	2
Millet	—	1	2	—
Mulberry	—	2	—	2
Must [grape pressings]	—	3	2	—
Nasturtium, garden	1	—	—	1
Olive oil	1	—	—	1





Foodstuff	Heating		Drying	
	Cooling		Moistening	
Onion	4	—	—	3
Opium	—	2	—	—
Orange, pulp	—	3	—	3
Orange, skin	2	—	2	—
Organ meats	—	2	2	—
Partridge	1	—	—	—
Pasta	2	—	—	2
Peach	—	1	—	1
Peacock	2	—	2	—
Pear	—	1	2	—
Pepper	2	—	1	—
Pheasant	2	—	2	—
Pine cones	2	—	1	—
Plum	—	1	—	—
Pomegranate, sour	—	2	—	1
Pomegranate, sweet	1	—	—	2
Pork	1	—	—	1
Pork, hard salt	—	—	3	—
Quail	2	—	—	2
Quince	—	2	2	—
Ram meat	1	—	—	1
Rice	2	—	2	—
Rooster	3	—	3	—
Rose sugar	—	2	3	—
Rose syrup	—	2	3	—
Rue 3	—	3	—	—
Rye	—	2	2	—
Sage	1	—	2	—
Savich, barley soup	—	2	2	—
Savich, wheat soup	2	—	2	—
Snake-cucumber	—	2	—	2
Snow	—	2	—	2
Sorghum	—	2	2	—
Sorrel	—	2	—	—
Spelt [a grain]	2	—	—	—
Spinach	—	1	—	1
Squash	—	2	—	2
Sugar	1	—	—	2
Sycamore fig	—	2	—	2
Treacle	2	—	2	—
Tripe	—	2	2	—
Truffle	—	2	—	2
Turnip	2	—	—	1
Veal	2	—	—	1
Vinegar	—	1	2	—
Violet	—	1	—	2
Water, rain	—	4	—	4
Water, salt	2	—	2	—
Water, spring	—	4	—	4
Water, warm	—	2	—	2
Watercress	1	—	—	1
Watermelon	—	2	—	2
Wheat	2	—	—	2
Wheat, boiled	—	2	—	2
Wheat soup	—	2	—	2
Wine	2	—	2	—
Wine, old fragrant	2	—	3	—
Wine, yellow- colored	2	—	2	—

bile in the body, not because honey contains bile—otherwise honey would be bitter like bile. This digestive process in turn affects the humors, which are associated with pairs of qualities.

For example, the ill effects of hot foods can be cured with a vinegar syrup with honey or with sugar and seeds, whereas the ill effects of cold foods can be cured with honey water, honey wine, or cumin. Lassitude may be treated by ingesting pepper, capers, ginger, capers vinegar, garlic vinegar, spurge vinegar, dried dates, and sweetmeats made from, for example, quince, apples, or prunes.

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Medieval Medicine in Brief

- Aristotle and Galen of Pergamum are the two main medical authorities in the middle ages. Most of Western Europe has obtained their works by way of Arabic translations, and only since the 11th century in most cases. However, most medical theory ultimately derives from the works of Hippocrates in the classical Greek period.
- The concept of bodily humors that govern a person's health and temperament is credited to Galen. In people, the body is made up of four humors: blood, phlegm, black bile, and yellow bile. Each of these humors has a hot or cold quality and a dry or moist quality: blood is hot and moist; yellow bile is warm and dry; black bile is cool and dry; and phlegm is cool and moist. The body makes the humors by digesting food and drink. When a person is in good health, these humors are present in roughly equal amounts in the body.
- The theory also suggests that personality and temperament are affected by the four humors. A person has a base temperament depending on their natural tendency to have a slight excess of one of the humors—this is not enough to cause illness, but it does affect a regimen for healthy living.
- Illness in the body is caused by an imbalance in the humors, and the main goal of treatment is to restore proper balance. Hippocrates and Galen proposed that the proper drug for a patient acts contrary to the nature of the disease. For example, to treat a disease caused by an excess of phlegm, the physician would use a drug that would increase the contrary qualities (heating and drying the patient), or use a purgative to remove the excess phlegm. Emetics and purgatives are popular treatments for disease; excess blood is treated by bleeding. A physician will use a purgative which will specifically draw out the humor present in excess. Most drugs and purgatives are prepared from edible and other plants, and are usually concentrated before administering them. Foods are also capable of altering the balance of humors in the body, although generally not to a degree capable of medicinal effect.

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