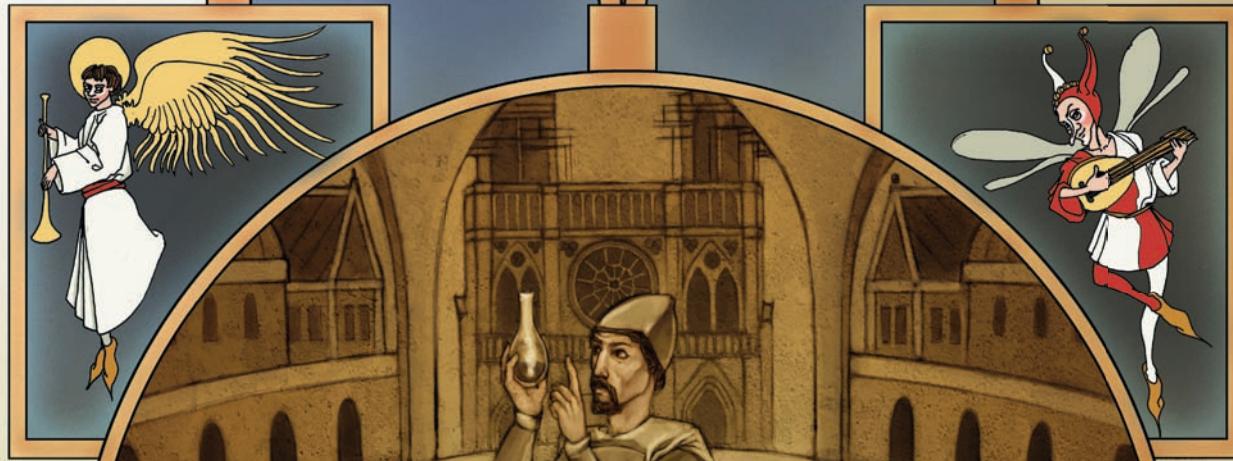


Ars Magica

Art & Academe



by Matt Ryan
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Contents

I. Introduction	6
INTELLECTUAL BACKGROUND	7
Neoplatonism	7
Charlemagne's Educational Reforms	8
The Age of Translation	8
Wandering Scholars	9
The Scholastic Method	9
The New Aristotle	9
The Hermetic Intellectual Landscape	11
Hermetic Magic and Philosophical Breakthroughs	11
II. Artes Liberales	12
GRAMMAR	12
RHETORIC	13
Preaching	13
LOGIC	14
ARITHMETIC	14
MUSIC	15
GEOOMETRY	16
ASTRONOMY	16
WRITING SYSTEMS	19
III. Philosophiae	20
METAPHYSICS	22
Forms, Matter, and Substance	22
Cosmology	23
Causality and Change	24
Change in Substance	
Generation and Destruction	24
Consequences of Generation and Destruction	24
Change in Quality: Alteration	24
Consequences of Alteration	25
Change in Quantity	
Growth and Diminution	25
Consequences of Growth and Diminution	25
Change in Place: Motion	25
Consequences of Motion	26
NATURAL PHILOSOPHY	27
Geography	27
Meteorology	28
Living Things	29

Plants	29
Living Creatures of the Waters	30
Living Creatures of the Air	30
Living Creatures of the Earth	30
Worms	30
The Human Mind	31
Cognition	32
Estimation	32
Memory	32
The Hermetic Art of Mentem	32
Ceo Mentem Spells	32
Intellego Mentem Spells	33
Muto Mentem Spells	33
Perdo Mentem Spells	33
Rego Mentem Spells	34
MORAL PHILOSOPHY	34
Ethics	34
Conscience	35
IV. Medicine	36
THE NATURAL FACULTY	36
The Four Humors	37
Blood	38
Choler	38
Melancholy	38
Pblegm	38
The Organs and the Concoctions	39
THE VITAL FACULTY	39
THE SENSITIVE FACULTY	39
COMPLEXION	40
Complexion and Personality	40
STATES OF ILL-HEALTH	41
The Non-Naturals	41
Air and Climate	41
Diet	41
Exercise and Rest	41
Sleep and Wakefulness	42
Retention and Evacuation of Waste	42
Emotional States	43
Sensory Species	43
The Contra-Naturals	43
Injury	43
Crushing Damage	43
Piercing Damage	44
Slashing Damage	44
Burns and Scalds	44
Malformations	44
Disease	45
Describing a Disease	45
Contracting a Disease	46
Disease Progression and Recovery	46
Crises	47
Calculating the Severity of a Disease	47
Some Common Diseases	47
Other Diseases	51
THE PHYSICIANS	51
The Medicus	52
The Chirurgeon	53
Physicians in Holy Orders	53
The Apothecary	54
The Empiricus	54
The Herbwife	55
New Virtues	55
Herbalism	55
Physician of Salerno	55
Magister in Medicina	56
New Flaw	56
Surgical Empiricus	56
THE PRACTICE OF MEDICINE	56
Treatment of Disease	57
Diagnosis and Prognosis	57
Therapy	58
Prevention of Disease	58
THE PRACTICE OF CHIRURGY	59
Phlebotomy and Cautery	60
Surgery	61
Treatment of Wounds	61
First Aid	61
Palliative Care	62
Surgical Intervention	62
Midwifery	62
THE PRACTICE OF THE APOTHECARY	63
Medicinals	64
Poisons	64
The Apothecary's Store	65
V. Experimental Philosophy	67
Natural Principles	68
Prime Qualities	68
Contagion	68

Diagrams & Maps

THE PLATONIC SOLIDS.....	16
THE CELESTIAL SPHERES.....	18
THE HUMAN MIND.....	31
THE HUMAN BODY.....	37
THE CONCOCTIONS.....	38
MYTHIC EUROPE SCHOOLS & UNIVERSITIES MAP	80

Affinity.....	68
Similarity.....	68
Hidden Virtues.....	68
Astrology.....	68
LIGATURES	68
FORMULAE	69
Researching Formulae	70
Concocting a Formula	70
<i>The Lab Total</i>	70
<i>Laboratory Texts</i>	71
Astrological Inceptions	72
<i>Example Inceptions</i>	73
Alchemical Reagents	74
<i>Example Reagents</i>	75
Pharmaceutical Theriacs	77
<i>Example Theriacs</i>	77

VI. Institutional Education 79

PARISH SCHOOLS	79
CATHEDRAL SCHOOLS.....	81
MONASTIC SCHOOLS	84
THE RULES OF SILENCE AND READING ...	86
URBAN SCHOOLS	86
PRIVATE INSTRUCTORS.....	87
MUSLIM SCHOOLS.....	87
JEWISH SCHOOLS	88
ACQUIRING A TEACHING POSITION	89

VII. Universities 90

New Virtues and Flaws	90
<i>New Virtues</i>	90
<i>New Flaws</i>	92
THE UNIVERSITY.....	92
Student-Run University.....	92
University of Masters.....	93
University Structure	93
<i>Faculties</i>	93
<i>Nations</i>	94
<i>Hospices</i>	94
Outside Relationships	95
<i>The Church</i>	95
<i>The King</i>	95
<i>The Order of Hermes</i>	95
STUDENT LIFE	96
Town vs. Gown	98
Examinations	98
<i>Passing Examinations</i>	100
Careers	100
THE LIFE OF A MASTER.....	101
Heresy	101
Lecture Commentaries	102
ACADEMIC REPUTATIONS	103
DISPUTATIO.....	103
Basic Disputatio.....	104
Advanced Disputatio.....	104
SPECIFIC UNIVERSITIES	105
Paris	105
<i>A Parisian Saga</i>	107
Bologna.....	108
<i>A Bolognese Saga</i>	108
Montpellier.....	109
<i>A Montpellier Saga</i>	109
Oxford.....	111
<i>An Oxford Saga</i>	111
Cambridge.....	111
Salerno	112
Arezzo, Reggio, and Vicenza	112
Palencia and Salamanca.....	112
Upcoming Universities	113

VIII. Artists 114

PRODUCTION ARTISTS.....	114
Cathedrals	114
Metal Works	116
Painting	117
Vernacular Literature	117
PERFORMANCE ARTISTS.....	118
Jugglers and Acrobats	119
Animal Trainers	119
Miracle Plays	121
Musicians	121
Minstrels	123
CREATING ART.....	123
The Piece of Artwork	123
Time Spent Creating	124
Producers vs. Performers	125
Pieces of Art as Advancement Sources	126
ARTIST REPUTATION.....	126
Benefits of Reputation	126
Legendary Artists	129
SPONSORS: PATRONS AND BENEFACTORS.....	130
ART AND MAGIC	132
<i>Hermetic Spells</i>	132
The Maestro: A Mythic Companion	133
<i>New Virtues</i>	133
Instilling Magic Effects in Artwork	134

Appendix A: Who's Who in Philosophy 136

Appendix B: Glossary 140

Appendix C: Bibliography 141

Sidebars

I. Introduction

STORY SEED: THE SPOILS OF GERBERT	8
HERMETIC SOCIETAS: THE LYCEUM	10
STORY SEED: THE ACADEMIC'S DEMAND	10
HERMETIC SOCIETAS: THE COLLEGIUM	10
STORY SEED: A LIVING LIBRARY	10

II. Artes Liberales

NEW VIRTUES	12
STORY SEED: THE SONS OF THE PETERS	13
STORY SEED: AN AUTHORITATIVE VOICE	14
STORY SEED: THE GOLDEN SECTION	14
LEONARDO FIBONACCI OF PISA	15
MUSICA MUNDANA	16
STORY SEED: FLYING TO THE MOON	17

III. Philosophiae

FACT VS. THEORY	20
THE LYCEUM ON SUBSTANCE AND CATEGORIES	22
THE COLLEGIUM AND PLATONIC METAPHYSICS	23
STORY SEED: FIRE FROM HEAVEN	23
CAUSALITY AND SPELL DESIGN	24
STORY SEED: A SIZABLE MATTER	25
STORY SEED: UP AND AWAY	26
ENCYCLOPEDIAS	26
JOURNEYS INTO THE UNKNOWN	27
THE COLLEGIUM ON METEOROLOGY	28
THE COLLEGIUM ON LIVING THINGS	28
STORY SEED: A CURE BY PROXY	29
STORY SEED: THE UNREMARKABLE TREE	29
GENERATING WORMS (WITH NEW REGO ANIMAL GUIDELINE)	30
CREO MENTEM GUIDELINES	32
INTELLECO MENTEM GUIDELINES	33
MUTO MENTEM GUIDELINES	33
PERDO MENTEM GUIDELINES	33
REGO MENTEM GUIDELINES	34
MAGIC AFFECTING CONSCIENCE (WITH CREO MENTEM GUIDELINES)	35

IV. Medicine

BABIES OF HERMES	36
THE REALITY OF THE HUMORS	36
STORY SEED: THE TRUE HOMUNCULUS	37
STORY SEED: A BITTER HARVEST	37
CORRESPONDENCES OF THE HUMORS	38
THE VITAL FACULTY AND HERMETIC LIMITS	39
STORY SEED: BREATH OF LIFE	39
COMPLEXIONAL MAGIC	40
PHYSICAL QUALITIES OF THE FOUR COMPLEXIONS	40

PERSONALITY TRAITS FOR THE FOUR COMPLEXIONS	40
QUALITIES OF COMMON FOODS	41
FORMS OF EXERCISE	41
EFFECTS OF THE NON-NATURALS	42
OPTIONAL RULE: LASTING CONSEQUENCES OF SERIOUS DAMAGE	43
FLAWS REPRESENTING MALFORMATIONS	44
SYMPOTMS	44
DEMONS OF DISEASE	45
DISEASE TABLE	46
MAKE YOUR OWN PLAGUE	46
STORY SEED: A BITTER DISEASE	47
STORY SEED: MAGICAL CONTAGION	47
STORY SEED: HERMETIC LEPROSY	49
SETTING UP BUSINESS	50
GILLES DE CORBEIL	51
FEMALE AND NON-CHRISTIAN PHYSICIANS	52
FORMALLY TRAINED PHYSICIAN CHARACTERS	52
PURIFYING TOUCH AND IMMUNITY	53
SPECIALTIES FOR MEDICINE	54
PROFESSION APOTHECARY	54
RECOVERY MODIFIERS	54
EMPIRICUS CHARACTERS	55
SEASONAL ACTIVITIES	56
EPIDEMIOLOGY AND THE PROGNOSIS TOTAL	56
MAGICAL ASSISTANCE TO DISEASE RECOVERY ROLLS	56
MEDICAL MAGIC (WITH SPELL GUIDELINES)	57
REGIMENS AND COVENANTS	58
SPECIALTIES FOR CHIRURGY	59
CHIRURGICAL MAGIC (WITH SPELL GUIDELINES)	60
NURSES	62
COMMONLY USED INGREDIENTS	63
PHARMACY	64
PHARMACY MAGIC	66

V. Experimental Philosophy

THE LYCEUM AND EXPERIMENTATION	67
EXPERIMENTAL PHILOSOPHY OR NATURAL MAGIC?	67
LIGATURE BONUS TABLE	69
EXAMPLE LIGATURES	69
REPLICATING FORMULAE WITH HERMETIC MAGIC	70
CONVERTING CHARACTERS	71
THE LABORATORIES OF PHILOSOPHERS	71
EXTENDED EXAMPLE OF A PHILOSOPHER AT WORK	71
WHEN'S MY BIRTHDAY?	72
INCEPTION GUIDELINES	72
GUIDANCE ON USING ASTROLOGICAL INCEPTIONS	74

REAGENT GUIDELINES	75
ALCHEMICAL PURIFICATION'S SHAPE & MATERIAL BONUSES	76
VOLUME CONVERSION GUIDE	76
TERIAC GUIDELINES	77

VI. Institutional Education

THE LIMITS OF EDUCATION	79
FEMALE SCHOLARS	81
HOLY ORDERS	81
STORY SEED: THE UNBEARABLE PROFESSOR	84
ST DOMINIC AND ST FRANCIS	84
BROTHER JULIAN	85
STORY SEED: AN UNLIKELY CONNECTION	86
STORY SEED: A PLAGUE OF DOGS	86
TRANSLATIONS	87
WARRING FAITHS	88

VII. Universities

FACULTY TITLES	93
STORY SEED: THE UNDELIVERED DEAL	95
FALSE SCHOLARS	96
ACADEMIC LEARNING AND EXPERIENCE POINTS	96
STORY SEED: ON THE NATURE OF MAGIC	97
GILPATRICK	98
STORY SEED: THE END OF THE ORAL OATH?	100
SCHOOLMEN'S DISPUTATIONS AND HOUSE TYTALUS' DEBATES	104
THE NATURE OF STUDENTS	108

VIII. Artists

STORY SEED: A NOBLE RIVALRY	116
STORY SEED: THE DEAD EMPEROR'S GHOST	116
STORY SEED: THREE NAILS OR FOUR	116
STORY SEED: SEEKING THE ARCHPOET	118
STORY SEED: BEWARE THE GLEEMEN	119
STYLES OF MUSIC	121
STORY SEED: A TERRIBLE DIN	121
MUSICAL INSTRUMENTS	122
BROGO THE DWARF	122
ARTIST EXPERIMENTATION RESULTS	124
ART AS AN ARCANE CONNECTION	125
EXAMPLE STORY SEED: THE SOUL OF FLAVIUS	127
MUSES	129
STORY SEED: AN INTERESTED INVESTOR	130
EXAMPLE CREATION OF MAGICAL ARTWORK	134

Chapter One

Introduction

Welcome to *Art & Academe*, a supplement for the *Ars Magica Fifth Edition* role-playing game. *Art & Academe* details the intellectual and artistic environment of early thirteenth century Mythic Europe. With this book, players will be able to include academic and artistic characters in their saga, and reap the benefits of those characters' intellectual and creative activities. Here you will find detailed descriptions of the educational system of the academic class and the subjects covered. Additional rules will allow the characters of your saga access to the current philosophical and academic learning of the time.

Art & Academe offers a wide range of suggestions for companion characters: schoolmen, professional healers, artists, and performers. These characters are similar to magi characters, in that there are things for them to do in any individual session (adventure), and meaningful ways to develop them over time (long-term advancement). But *Art & Academe* is not aimed exclusively at companions; many of the systems of philosophy, medicine, and art can be applicable to the magus himself, providing a player with additional interests and pursuits for her magus character.

This book begins with an intellectual history, covering the basic tenets of medieval philosophy and providing a "Who's Who" of medieval philosophers. Rather than detail every important medieval thinker, it aims at explaining the concepts relevant to the academic philosophers of 1220.

Next is a detailed view of Artes Liberales, the seven liberal arts that form the established basis of medieval education. Artes Liberales is the foundation for further scholarly endeavors, including philosophy and medicine. The medieval philosophy chapter describes reality as perceived and explained by the most learned men of the time. The chapter on medicine describes the human body, its health and illnesses. Diseases are explained, as are their cures, and different types of bodily damage are assessed. *Art & Academe* then details a system of experimental philosophy, a type

of "natural" magic that produces wondrous effects produced solely through the intrinsic power of the individual subject, and not by any arcane or magical force.

All of these academic sciences are learned at school, and medieval educational institutions are detailed in Chapters Six and Seven. Most educated characters will come from these institutions, including the ubiquitous parish school, the secluded monastic school, and the renowned cathedral schools. Muslim and Jewish schools are presented for non-Christian scholar characters. The acme of learning institutions in the thirteen century is the university, and *Art & Academe* explains the culture and life of medieval schoolmen. All of the existing universities in Mythic Europe are detailed, with specifics to allow characters to fully interact with the university. Suggestions are provided for creating a saga centered on the largest universities. Rules are given for the formal debates of scholars, which will allow your characters to participate in this verbal sparring.

Last but not least is a description of medieval artists — masters of the plastic and performance arts — and rules to determine the aesthetic qualities of their artwork. Rules are included to track their rise to fame, wealth, and power. The life of an artist character can be a glorious adventure, as he gallivants around Mythic Europe looking for clients and places to display his artwork. He is interested in his fellows, and will seek out their artwork to improve his own. And as he rises in prominence he attracts the attention of the mystical entities of Mythic Europe, otherworldly creatures that appreciate the artist's handiwork as much as the throngs of mundane spectators do. Here you will find the "maestro," a Mythic Companion who can include doses of magical power in his artistic creations.

The appendices feature a "Who's Who" listing of the philosophers who are most important to the thirteenth century, with their most influential works and a brief summary of their philosophic arguments. Also includ-

ed is a glossary of terms, intended to serve as a foothold in understanding the circuitous paths of medieval intellectuals and their educational institutions.

The authors have taken pains to ensure that this book is based on accurate historical facts that are not anachronistic for the time period. However, these facts are merely a springboard for the authors' imaginations, in hopes of delivering a supplement that is flavorful and full of ideas for your saga. Many complicated academic subjects have been pared down to their essential idea and simply glossed over, so that emphasis can be placed on the mythic aspects of the subjects. History as a whole has been skimmed at best, to provide a foundation for your game rather than a historical treatment of any one academic subject.

Intellectual Background

Thirteenth-century scholastic thought is based in antiquity. Considered as a whole, medieval philosophy — which in its widest definition includes all academic knowledge and branches of learning — begins with the Greek philosopher Plato. Unlike his contemporaries, Plato persistently followed a set philosophical framework to form his theories, reaching conclusions through logical arguments based on premises gained from experience, thought, and observation. Most Greek philosophers discussed aspects of life and self-awareness. They discussed virtue, for example, as a desirable goal and determined ways for a man to become virtuous. Plato stated that Virtue in itself is a thing; a non-corporeal, external entity that exists outside our reality. According to Plato, for a thing to be true, it must exist, or "be." Its

existence must be eternal, without beginning or end, universal, always the same and not changing, and known through the mind, existing outside the physical senses. Thus, before determining if a man is virtuous, one must know what true Virtue really is.

Plato called these external truths forms or *ideas*, and the entire collection of these forms are referred to as his *universals*. Of all the universals, the highest form is the form of Good. Plato described the form of Good as the guiding principle for all the forms, setting up a three-tiered theory of reality. The form of Good creates and defines all the other universals, known collectively as the *Intellect*, because they are perceived through reason, and all the universals together create reality, which Plato calls the *Soul*, since reality is perceived through the senses. This tripartite theory of Good \ the *Intellect* \ the *Soul* will be generally accepted by later thinkers. Universals are a cornerstone of medieval thought, philosophy, and even theology.

Plato expresses all these ideas in the *Ti-maeus*, his only work available in the Middle Ages. In explaining the nature of the universe, Plato reversed the common Greek argument for the existence of its creator. Rather than say that, since the world is beautiful and good it must have a creator, he argued first for a beautiful and good creator, one that justly necessitates the formation of our reality through universal truths. Be-

ing a pagan, Plato did not name this creator, who he claims existed prior to the beginning of the world. Named simply, "The Divine Craftsman," this creator made the world almost like a single, living entity, complete with intelligence and a soul. This combined physical, mental, and spiritual creation is named the "World-Soul." This conforms to his three-fold theory, becoming the Divine Craftsman — the *Intellect* — the World-Soul. He argued that man's soul is immortal, and can return to the Divine Craftsman by ascending from the World-Soul, through the *Intellect*, back to the Divine Craftsman. Christian writers will find many similar themes between Christian cosmology and Plato's. They will also find differences, which they will either ignore or synthesize into Christian theology. For example, Plato argues that the soul, once returned to the Divine Craftsman, returns again to reality, the World-Soul. Mass reincarnation is not part of the Christian paradigm.

Aristotle, Plato's greatest student, disagreed with his master. Where Plato looked ever upward, combining mysticism with rationalism, Aristotle looked at the world around him. He taught a system based on direct observation and logical analysis. Instead of believing in external universals, he proposed internal properties of reality, creating *categories*, ten characteristics of the things of reality. These ten categories are: quantity,

quality, relation, time, place, posture, possession, action, passion, and a more complicated category called "substance." Logically, he created the system of syllogisms, which is thinking of the form that, if all A are B, and all B are C, then all A must be C. Aristotle's logic and categories are especially important to medieval intellectual thought.

Neoplatonism

In the third century, the writer Plotinus refashioned Plato's mystical ideas into a single, systematic, and spiritual philosophy. Plato's Divine Craftsman was limited in nature, forced to work with the elements that existed in the Chaos before creation, but Plotinus's "the One" was a true creator, fashioning reality out of nothingness. In his *Enneads*, Plotinus explained Plato's three-fold cosmology as the One — Intelligence — Soul. The One emanates or flows downward, to the Soul, which may transcend through transmigration back to the One. Universals are thoughts in the One's mind. Plotinus still drew a hard line between external and internal reality, claiming that the One existed outside of reality, like Plato's universals and his Divine Crafter.

Plotinus's Neoplatonism provided the intellectual foundation for the development of



early Christian theology. Early Christianity was not uniform; different sects developed different theologies. Since Christianity had become the legal religion of the Roman Empire, these different ideas were tied to different political factions. Where emperors desired to unite the empire, theologians desired to unite the faith. Not every early Christian wrote to unite the faith, but many did, especially the most influential.

A trained rhetorician writing in the early fifth century, St. Augustine used Neoplatonism in his intellectual arguments with other Christian sects to logically prove his interpretation of Christianity. His work, as well as that of other western Church Fathers, is the foundation of thirteenth-century Christian theology. God exists beyond our senses, externally, but is not removed from His flock, an important difference from Plato or Plotinus. Neither the Divine Craftsman nor the One could cross the line between external reality and internal (our) reality. God can, and does, and his miracles are many in the world of Mythic Europe. St. Augustine's influence can not be understated. Besides Plato and to a lesser degree Aristotle, Augustine relied on the Scriptures, weaving them into his logical arguments as truth revealed by God. His reliance on the Bible and his logical arguments based on the greatest thinkers of the past set the benchmark for intellectual development.

Boethius continued this treatment of combining Christianity with Neoplatonism. A prolific writer and translator of Greek texts, he commentated extensively on all seven of the liberal arts. His greatest work, written while he was in prison for treason, is *The Consolation of Philosophy*, in which philoso-

phy, personified in the female figure Philosophy, visits him, telling him not to fret his fall from fortune or his upcoming execution. She extols the virtues of knowledge and lauds the seeker of intelligence with copious praise. *The Consolation* is strikingly nonreligious, making later medievals wonder at Boethius' Christianity. Rather than denying his faith, which he had firmly embraced, Boethius wrote *The Consolation* as a poetic masterpiece, in the vein of Virgil and Ovid.

Charlemagne's Educational Reforms

Scholars continued the philosophical trends set by St. Augustine and Boethius. The sixth through eighth centuries are marked by philosophy always serving theological ideas and premises, and a continued emphasis on logic to prove religious and metaphysical theories. Students learned from individual masters, much like the ancient Greek model of a teacher instructing several students, or even the Hermetic scheme of a parens instructing his filius. This was not universal, and a few other models of education continued in select areas (see Chapter Six: Institutional Education), but it was the overall rule. Philosophers would never refer to themselves by such a title; they were churchmen, debating theological issues like predestination vs. free will and whether the Eucharist actually or symbolically changed into the blood and body of Christ.

In the late eighth century, Charlemagne met an English scholar, Alcuin of York, and asked him to join his royal entourage. Accept-



ing, Alcuin was charged with creating Charlemagne's Palace School at Aachen. Formerly, noble children were taught courtly etiquette and military tactics. With Alcuin's guidance, these children were also taught to read, write, and think academically. Alcuin became Charlemagne's counselor on education, and helped him create schools throughout Charlemagne's large empire. Although never able to write himself, Charlemagne placed great emphasis on learning. His empire ran on the "missi" system, with messages and royal edicts delivered to the far reaches of his empire. Eventually, the messengers themselves were called missi. Charlemagne's model of messengers collapsed with his empire, but his educational model of learning spread throughout northern Mythic Europe, being copied in the Frankish and Germanic lands first before spreading to Spain and England.

Story Seed: The Spoils of Gerbert

Gerbert of Aurillac was such a prolific scholar that his genius frightened the superstitious locals, who assumed he must be in league with the devil to achieve such monumental learning. Legends say he was also a wizard, although the investigations of various Hermetic seekers have failed to verify this claim. However, they are interested in the treasures Gerbert supposedly left behind. According to legend, Gerbert stole a book of magic from a Saracen wizard, from which he developed several of his ideas. He is said to have made a golden head, also, which would answer "yes" or "no" to

any question asked of it. The book, if it exists, is certainly not Hermetic, having been stolen long before the Order of Hermes came to any peace with Arabic wizards. Some claim the head exists, and is used by Verditius magi in their complicated and obscure Mystery Cult initiations, although these are rumors at best. Mundane scholars are intrigued by these artifacts as well, postulating that the golden head works by hidden natural sciences. Both mundane and magi characters would certainly perk up their ears at rumors telling where the stolen book or golden head reside.

The Age of Translation

Medieval learning received its next great change in the late tenth century, with the efforts of Gerbert of Aurillac, who later became Pope Sylvester II. A French-born scholar studying in Barcelona, Cordova, and Seville, Gerbert was introduced to several scientific and academic Arabic treatises, which he translated into Latin. Influenced by this "foreign" knowledge, he wrote groundbreaking works on logic and mathematics. He introduced the abacus to the west, making complicated arithmetic easier, although he still used Roman numerals and did not use 0 in his calculations. Teaching at Rheims, his efforts invigorated a new interest into the

The Scholastic Method

The method and manner in which medieval intellectuals think, teach, and argue is called "scholasticism," a contemporary term used to differentiate their own type of intellectualism from the Greeks of antiquity. Coined from the Latin "scholasticus" (plural: "scholastici"), meaning the head teacher of a school, the scholastic method stems from the intense stress placed on dialectic in the early Middle Ages. Scholasticism is shaped by two factors: rational, logical arguments based on reason; and a clear distinction between philosophy and theology.

Stemming from St. Augustine and the other Church Fathers, who synthesized pagan writing into Christian thought by claiming that God granted Plato and Aristotle their ideas, scholasticism is a continuing attempt to express reality in reasonable, Christian terms. Reason itself is laudable, and God's truths can be understood rationally to augment a thinker's faith. Philosophical subjects are always subservient to theological subjects, and it is difficult to find a purely philosophical discussion that is not somehow wrapped in Christian theology. Scholastics regard earlier writers highly — Plato, Aristotle, and the Church Fathers especially — and form their own arguments based on theirs. They believe God has one truth, and by continuing to think, argue, and understand theology logically, they can gain this understanding.

Scholasticism was hotly condemned in the twelfth century by mystical writers, ecclesiastics who preferred to write about the spiritual contemplation of God. They claimed that scholastics elevated philosophy over theology, and that they placed reason above revelation. Certain Hermetic critics claim that scholastics place their adherence to authority over their individual reasoning, and that they have completely confused pure philosophy with theology. These criticisms have a grain of truth in them, certainly, but overall they are too harsh. Using logic and dialectic, scholastics strive to provide a reasonable philosophical proof that explains reality within the framework of Christian theology, without refuting any of the truths already expressed by the authorities.

The New Aristotle

Before the twelfth century, the only surviving copies of Aristotle in Latin were his *Categories* and *On Interpretations*, both works of logic, translated and commented on by Boethius. While these were sufficient to convey Aristotle's logic and syllogisms, only the most able minds were able to effectively utilize them. Starting around 1150, a handful of scholars translated Aristotle's remaining works, filtered through the able minds and commentaries of Arabic and Jewish scholars, which were quickly

Wandering Scholars

With more teachers and more schools, the idea of learning from a single master passed out of vogue. Why stay at Chartres when a famous intellectual was teaching at Laon? Students wandered from master to master, satisfying their curiosity and passionate drive for learning. Perhaps the most famous wandering scholar is Peter Abelard, whose cutting intellect and often bilious temperament drove him from one master to another. Abelard never refused the chance to argue with his masters, and became famous for showing their errors in his persuasive and mentally dazzling treatises. His academic work is sometimes forgotten though, his good name besmirched by heresy and his scandalous love affair with his young student, Heloise.

As a result of their heightened interest in the trivium, medieval schoolmen who closely read ancient and patristic texts discovered several contradictions. Their speculative thought combined with personal observation lead to innovative solutions to questions of man, God, and nature. Recent ingenuity, based on classical wisdom, led Bernard of Chartres to write, "We are dwarfs perched on the shoulders of giants." The analogy is that thirteenth-century scholars can see further, for though they might not be the ancient's intellectual equals, basing recent knowledge on past wisdom leads to greater understanding.



disseminated throughout western Mythic Europe. These works, including *Prior Analytics*, *Posterior Analytics*, *Topics*, *On Sophistical Refutations*, *Physics*, *Metaphysics*, and *De anima* (*On the Soul*), grouped together are referred to as the "New Aristotle." The New Aristotle made syllogisms and his logical method much clearer. Aristotle claimed that a scholar knows something only if he knows the beginnings of that thing and the reason for its existence. Secondly, Aristotle offered a new approach to verifying the knowledge of a thing. A thinker has to discover accurate truths about a specific thing that then apply to the general group, and then make sure those truths are accurate when applied from the group back to the specific.

Although emphasized by Aristotle, dubbed "the Philosopher," personal observation does not alone guarantee truth. Observation must be supported with reasonable arguments, based on antiquity and extrapolated by contemporaries. All agree that the senses are too susceptible to misinformation and illusion to be absolutely reliable. Philosophers do not reject the senses, though. Far from it, they merely demand that they be supported by rationally defined arguments that incorporate the ideas of celebrated pagan and Christian philosophical writings.

This new body of knowledge has had a profound effect on the seven liberal arts and the men that study them. The most profound change is the attempt of the *logica nova* (new logic) to replace the *logica veta* (old logic) in

Hermetic Societas: The Lyceum

The Lyceum consists of about eight members, still lead by Venatus Trianomae, who is now eighty years from his Gauntlet. They hardly ever meet due to their wide geographical spread across, principally, the southern Tribunals of the Order, but they correspond with one another avidly, and compose their correspondences into volumes that are copied for new members to their group (see *Covenants*, page 90 for rules on Correspondences). Several Lyceum members regularly attend — and Venatus still teaches at — a university.

Despite Aristotle's insistence on theoretical, practical, and productive philosophy, the Lyceum concentrates only on the former, and actively promulgates rationalism through the New Aristotle and the seven liberal arts. They believe that Bonisagus, like Aristotle, was divinely inspired, and that Hermetic breakthroughs that push the bounds of Magic Theory are unnecessary — Bonisagus provided for all facets of the world when he devised Magic Theory, although the more arcane applications of his theory still need to be revealed.

Story Seed: The Academic's Demand

When the characters stumble across a rare book (perhaps one of Aristotle's lost dialogues), they receive a visit from Antimedes of Tytulus, a member of the Lyceum. He wants to copy the tome, but refuses to offer payment, since he believes it is for the good of everyone that it re-enters academic circles. What is suspicious, however, is how he found out that they had the book

in the first place. The manner in which they deal with Antimedes' request will determine whether they secure an ally or an enemy. The Lyceum could prove to be useful to a young covenant due to its access to both mundane and arcane knowledge, but it is well connected enough to cause them serious problems as well.

medieval schools, but each of the liberal arts is affected to some degree. Some schoolmen are conservative, and reluctant to make major changes to a school's curriculum. And the New Aristotle is not accepted by all scholars.

In 1220, the University of Paris has banned teaching any of the New Aristotle, although copies of his translated works exist. Specific changes of the New Aristotle to the various liberal arts are discussed in the next chapter.

Hermetic Societas: The Collegium

The Collegium is a Hermetic societas — a group of magi from different houses who share a common interest in the Academic Sciences, particularly Philosophiae. They are dedicated to testing the nature of the world as revealed through the application of magic, and are keen to promote a greater understanding of philosophy and technology throughout the Order. They seek to expand the limits of Hermetic Theory through experimentation — in the words of Xenophon, they are dedicated to "exploring the awesome complexity of the emanated world," and are often keen empirici (see Chapter Five: Experimental Philosophy). It is likely that the Order of the Green Cockerel (see *The Mysteries, Revised Edition*) boasts at least one member of the Collegium.

There are about a dozen active members, and an undetermined number of inactive members who surface from time to time with new results. They have no formal leader, but a secretary is elected to serve a ten-year term to organize the symposia, the official meetings of the Collegium. The purpose of the symposia is to exchange the results of the members' research, and they are attended by half to two-thirds of the societas' active members. These symposia usually take place in a town in the Normandy, Provencal, or Rhine Tribunals, which are those regions where most of the Collegium reside. Often, the secretary rents a hall from a university or cathedral school, and select students or masters are invited to attend at least a portion of the event.

Story Seed: A Living Library

Borbygus of Verditius has been corresponding with a scholar (an ally of the covenant) for years with encouragement for his research, though the scholar is unaware that Borbygus is a magus. Borbygus — a member of the Collegium — invites the scholar to a colloquium to meet with other prominent academics. Unfortunately for the scholars, they've just become part of the magus' new collection of *realia* (see *Covenants*, page 102), a collection of "objects" that take the place of a library (in this case, on *Intellego*). Borbygus intends to keep the scholars in magical confinement until he has a sufficiently large collection to complete his studies, and he is sure he'll be the envy of his peers.

10

The Hermetic Intellectual Landscape

When developing Hermetic magic, Bonisagus did not attempt to synthesize the nature of magic or its causes with academic rational philosophies that explain reality. Nevertheless, Hermetic magic is very much rooted in academic tradition, with its systematic treatment of theory, and the focus on study, research, experimentation, and the recording of knowledge. This is in stark contrast to pre-Hermetic days, when magic was most often a religious or mystical experience based in personal revelation, and knowledge was often transmitted orally rather than recorded for posterity. Bonisagus was deeply interested in language, analyzing and deconstructing the dialectical formulas of the Cult of Mercury's Latin rituals and synthesizing them with those of other pagan magical cults. Reading his original treatise, it is evident that Bonisagus had read the *Timaeus* and was capable of understanding Aristotle's system of logic. He did not emphasize one over the other, and merely pulled bits and pieces from both authors to explain his theory of magic.

Bonisagus wrote circuitously, using Gnostic and other allegorical examples to elucidate the finer points of Hermetic magic. Select passages suggest that he believed Plato had perfectly explained creation, and that better understanding Platonic creation would lead to a better understanding of magic. Other passages imply the opposite viewpoint, that Aristotle's categories are a better way of understanding magic, and an enhanced comprehension of magic can only be gained by mastering Aristotle's method. The tenth-century scholastic debates between universals and categories migrated to the Order of Hermes, where a handful of academic-minded magi argued the same distinction concerning Bonisagus' magic theory.

The Platonic position was championed by a Hermetic *societas* called the Collegium, founded by Xenophon of Bonisagus. Xenophon felt that The Founder had performed an injustice to the Order by stripping Hermetic Theory to its bare essentials. He felt (and others agreed) that Hermetic magic was focused too heavily on practice, making no attempt to investigate or explain either the nature of magic or its origin. The

Collegium sought among the teachings of Plotinus and Boethius for insight into such weighty questions, and conducted their own experiments to investigate magic's nature and source.

Venatus was a Collegium magus of Trianoma's lineage and had discovered the New Aristotle while at the university of Bologna, before his Gentle Gift was made manifest. However, he soon found the *societas* unwilling to consider pure thought



as a route to understanding, and was openly ridiculed for his Aristotelian position that experience was no substitute for reason. The Collegium was simply unwilling to discard their philosophical paradigm in favor of rationalism. With many bitter recriminations, Venatus (and a few like-minded young magi) split from the Collegium to form the Lyceum, a new *societas* named after Aristotle's famous school.

The debates between the rationalist Lyceum and the empirical Collegium were intriguing, at first, and enjoyed by many Hermetic magi. Fundamentalists in both camps, however, took the philosophical debate much more personally, becoming invested in being right and proving the others wrong. This passion made the debates unsavory for Order members in general, and many ignored the abusive exchanges between the two camps. In 1220 both factions still exist, each attempting to augment Hermetic magic through specific academic breakthroughs, while at the same time disparaging the opposing camp.

Hermetic Magic and Philosophical Breakthroughs

Whether Bonisagus used Plato or Aristotle as a logical model for magic theory is entirely dependent upon your saga. Although he wrote before the scholastic period, Bonisagus' education did include Aristotle and Plato, as well as other classical authors. As a troupe, you could decide that Bonisagus followed Aristotle, and that synthesizing the New Aristotle with Magic Theory would be a minor breakthrough, as per the original research rules suggested in *Houses of Hermes: True Lineages*, page 26. Or, if Bonisagus modeled Magic Theory on Platonic universals, such a breakthrough would require synthesizing newly found works of Plato with Magic Theory. This would be harder, since the majority of Plato's works will not be rediscovered for two hundred years (historically, in the fifteenth century). You could decide that Magic Theory and academic theories, Platonic and Aristotelian, won't affect Hermetic magic in the slightest. Paradoxically, you could decide that both could affect Hermetic magic — that both Aristotelian Magic Theory and Platonic Magic Theory are possible breakthroughs. Such an event would further the debates between the Collegium and the Lyceum, adding fuel to the fire in proving which philosopher was more influential to the founder.

Trying to create Aristotelian Magic Theory as a breakthrough would require the magus to experiment with any combination of Hermetic Forms and *Intellego* magic, since Aristotle is so keen on knowing a subject. Platonic Magic Theory would require a magus to experiment with any Technique and the four elemental Forms (Auram, Aquam, Ignem, Terram), since Plato is definitive about the building blocks of reality. Once properly incorporated, either version of the breakthrough — Aristotelian Magic Theory or Platonic Magic Theory — would allow a magus character to add his score in Artes Liberales to his Lab Totals and his formulaic spell casting totals.

Once such a breakthrough occurs, the researcher can disseminate his discovery through a written tractatus, describing the improved Magic Theory. Such a tractatus will allow any reader to incorporate the minor breakthrough into their own laboratory work.

Chapter Two

Artes Liberales

The medieval tradition of splitting up formal education into seven liberal arts is carried over from the classical Roman method. By continuing this traditional division, both Boethius and Martianus Capella cemented it into the minds and curricula of medieval scholars. The **trivium** (grammar, rhetoric, and logic) and the **quadrivium** (arithmetic, geometry, music, and astrology) are the two main divisions, the trivium dealing essentially with words and the quadrivium with mathematics. Students are taught the subjects of the trivium before advancing to the quadrivium's topics. The twelfth century saw an enhanced emphasis on grammar and rhetoric, providing a strong literary foundation for the scholars of the thirteenth century.

This section augments the information about Artes Liberales found in ArM5 (page 62), expounding and explaining that section with minimal repetition.

a new type of instruction, a metrical grammar based on Latin poems. Written near the end of the twelfth century, these new grammars offer easier instruction for the new student than the older classics. Other grammarians are following this trend, and this new wave of grammatical teaching is just entering educational institutions in 1220. Historically, by mid-century these new grammars will replace the classical authors in many northern educational institutions.

Grammarians are always looking for new sources of suitable reading material for their students. Fables, local folklore, and biblical proverbs are collected as "readers" — simple texts that younger students can use to practice reading. Teachers have found that their students are more interested in local tales than those germane to all of Mythic Europe, and are willing to do their own research to

find such stories. This often involves scouring the countryside, visiting local villages and roadside inns, ever hopeful that they will hear a new story for their growing collection. Rumors of a collection of scholars living in a remote tower could well prompt a curious grammarian to visit.

Besides the basic texts and the readers, grammarians write **vocabularies** (Latin: *vocabularii*) and **dictionaries** (Latin: *dictiorarii*) to aid their students. Both terms refer to the same type of text, one that explains complicated Latin terms in easier words and phrases. Some dictionaries even translate Latin terms into the vernacular, resembling a modern-day language dictionary. In game terms, dictionaries are equivalent to *tractatus*, the relevant Ability being Latin.

The New Aristotle has led to a new type of

Grammar

Grammar is the first subject taught in formal education, usually to students of a young age. Besides the basic skills of reading and writing, grammar is also the study and appreciation of classical literature. This is the foundation of academic instruction, and western teachers include examples of proper Christian living within their curriculum. Both of the authoritative authors used to teach grammar, Donatus and Priscian, use the Latin classics as examples of excellent grammatical construction. This taste for classical authors is ebbing in the thirteenth century, however, with anthologies replacing original authors. An anthology uses sections of the original author's verse, but paraphrases and glosses large sections of the text.

Moving even further away from the classics, Eberhard of Béthune and Alexander of Ville-Dei independently wrote grammars using

New Virtues

This chapter contains two new Virtues, both of which are primarily useful only for academic characters.

ARISTOTELIAN TRAINING

General, Minor

The character is trained in the New Aristotle, having received his instruction from a teacher using recently translated texts of Aristotle in preference to the normal curriculum. The character gains a +1 bonus on Artes Liberales rolls for grammar, logic, and rhetoric, as well as a +1 bonus when calculating Disputatio Totals. A magus with this Virtue may add +1 to his Lab Totals if attempting to synthesize the New Aristotle with Magic Theory (see Chapter One: Hermetic Magic and Philosophical Breakthroughs). This Virtue is compatible with Puissant Artes Liberales.

ACADEMIC CONCENTRATION (SUBJECT)

General, Minor

The character has concentrated in one of the seven subjects of Artes Liberales, in preference to the other six. He may add +3 to his Artes Liberales score for that subject. However, he must subtract 1 from Artes Liberales rolls and totals for the subjects he did not concentrate in. Include the bonus and penalty modifier in every total that Artes Liberales is used for, including writing books. This Virtue is incompatible with the Virtue: Puissant Artes Liberales. Puissant Artes Liberales means a character is particularly adept with all seven liberal arts, while Academic Concentration means the character focused on one liberal art in preference to the others.

With troupe approval, this Virtue could be extended to Philosophiae. It is not allowed for any other Ability besides Artes Liberales and Philosophiae.

grammar, called speculative grammar, which is heavily influenced by logic and dialectic ideas. According to practitioners, grammar is a mirror of universal structures that, if properly studied, bring understanding of the nature of thinking and ultimately that of being. Speculative grammar claims to mimic the divine structure placed by the Creator in all His works.

Rhetoric

Rhetoric is the intelligent arrangement of sentences and facts to form a persuasive argument. Praised in the Greek philosophical schools and the Roman senate, rhetoric holds a prestigious place in the seven liberal arts. The tool of orators and lawyers, rhetoric made a man wealthy and famous in years past. In the Middle Ages, rhetoric has lost the political function it had in the Roman Empire. It is now used to write formal documents and as the foundation for the verbal debates of medieval scholars.

Cicero is the authority, with his *De inventione* and *Ad Herennium*. *De inventione* focuses on politics, and how rhetoric is properly practiced in the political arena. *Ad Herennium* focuses on styles of argument and their elocution. (*Ad Herennium* is by Cicero in Mythic Europe, as everyone in 1220 accepted his authorship. In the real world, it is known to be by another, anonymous, writer.)

The large demand for written documents, epistles, wills, land grants, papal decrees, correspondences, and records of inheritances has led to the creation of the art of

letter-writing, called *ars dictaminis*, and the art of writing documents, *ars dictandi*. Both these arts use formalized styles of composition for the proper construction of a document, including stylized introductions, bodies, and closings. With the increase in secular litigation, the exact wording of a document is especially important. Increasingly elaborate rules of cultural etiquette demand that letters and correspondences adhere to formal patterns as well. It sometimes happens that a rhetorician who composed a letter is asked to deliver it as well. Entrusted to write the letter for a superior, it is natural that the same man is trustworthy enough to deliver it. Academics and ecclesiastics can often travel more easily than others, their status as clerics offering them a measure of protection.



Preaching

Rhetoric had a profound effect on the early Christian Fathers, especially St. Augustine, who used argumentative styles as a way to preach. In the thirteenth century, several texts

exist that expound upon these ideas, showing a preacher how he can more effectively influence his audience. Books about preaching are popular with the new mendicant order, the Dominicans, who have been charged with teaching the Christian faith to the laity.

Preaching is a Profession (Type) Ability that characters can use to emotionally influence an audience. It can also serve as an educational tool, teaching a listener about various aspects of their religious faith. In 1220, preaching is almost exclusively the domain of Dominican friars. This sort of preaching does not happen at church, where parish priests lead Mass and give sermons in Latin. To be effective, the audience must have a Living Language score of at least 4 to understand the preacher's sermon.

Preachers may influence the emotions of an audience to induce a specific behavior or course of action in the group. To do this, a character delivers a sermon, after which the player makes a Communication + Preaching + stress die roll against an Ease Factor of 12. If successful when preaching to a group, the group will follow the preacher's instructions for a limited time. Failure means that the group listens but takes no action, and botching the roll means that the group reacts negatively to the preacher, perhaps even removing him from the premises. The behavior has to be one that the group might practice under its own volition: following religious doctrines, not eating meat on Good Friday, or traveling to a distant land to fight God's heathen enemies. The storyguide should make the Ease Factor higher for behaviors or actions that seem counter to the tenets of the preacher's religion. The group can be no larger than the character's Leadership score times ten.

Story Seed: The Sons of the Peters, filii petrorum

The Sons of the Peters are a group of northern speculative grammarians who claim superiority over other academic instructors, insisting that their grammatical method is nearer and dearer to God, and should be taught exclusively. They base their studies on the various manners, or *modes*, of language. They are a small group, who have based their theory on two late-twelfth-century scholars (Peter Helias and Peter of Spain). They are tight-knit and argumentative, and steadfast in their opinions. They are also expert disputers, so far winning every disputatio that has made claims against their notions.

Hermetic thinkers wonder if the Sons of the Peters' claims are true, that their speculative considerations of language reflect a more comprehensive understanding of reality. The Sons have been influenced by the New Aristotle. Reading a summa or tractatus written by one of them will grant Breakthrough Points to a magus trying to synthesize the New Aristotle with Magic Theory, 1 point per summa or tractatus read. Gaining access to such books is difficult, due to the restrictive mindset of the group.

On the whole, however, the Sons of the Peters are wrong. Their theory is reflec-

tive only of the grammatical properties of Latin, and any individual theorem does not necessarily correlate to another language, or to reality itself. Their boastfulness has led to pride, and Satan has "rewarded" the group, secretly, with the ability to win many of their disputationes. A specially commanded group of demonic tempters (see *Realms of Power: The Infernal*, page 43) has been sent to clandestinely accompany the most renowned members, each demon having the power to grant a recipient an Infernally tainted Puissant Artes Liberales Virtue, which is usually enough to allow the recipient to win his dispute.

GIVING A SERMON:
Communication + Preaching
+ stress die vs. 12

A preaching character can also instruct his listeners, teaching them Theology. Listeners must attend weekly sermons preached during an entire season to receive instruction in this way. Those who attend receive 1 experience point in Theology, in addition to whatever other experience points they may be eligible for according to their seasonal activities, although this may not raise their score above that of the preacher.

Logic

Also called "dialectic," logic is a method of reasoning, of building truthful statements based on previously disclosed truths, and of discerning true from false reasoning. There are two types of logic. Much like the various parts of speech, medieval teachers deconstruct logic in various parts of arguments and thinking. Besides the syllogism and causality, instruction in logic teaches students about definitions, divisions, homonyms, moods, figures of speech, and probable reasoning. **Formal logic** is the practical application of syllogisms and other logical reasoning, and **theoretical logic** is the use of reasonable deliberations on physics and metaphysics. Artes Liberales only teaches formal logic, making a clear distinction between the two types, and leaves the second to philosophers and theologians.

The authorities used prior to the rediscovery of Aristotle — Boethius and Porphyry — teach only formal logic. With the infusion of translated works in the mid-twelfth century, Aristotle replaced the former authorities as the preeminent logician. While not making the same distinction as Boethius and Porphyry, Aristotle still views logic as merely a tool useful for metaphysical speculation. Despite this, Aristotle's works on logic far surpass those of others. The *logica nova*, the new logic, offers a more complete understanding of both causality and syllogisms. The incomplete teaching of the *logica veta*, the old logic, led to misinterpretations. While Aristotle's logical metaphysics are unorthodox and disputed by the Church, his treatment of formal logic is readily accepted in medieval educational institutions. This does not mean that every instructor in 1220 uses the New Aristotle, but that most academics agree that the Philosopher is the authority on logic.

Arithmetic

According to scholastics, arithmetic is superior to the remaining three fields of the quadrivium because the other three depend upon arithmetic for their foundation. Academic arithmetic is only marginally concerned with computational mathematics, leaving that to accountants and merchants. Instead, scholastic arithmetic focuses on number theory — the division of numbers into even and odd, perfect and prime, plane and solid. Highly theoretical, it does not step completely into number mysticism, which is practiced by Jewish Cabalists and certain Mystery Cults within the Order of Hermes, although this distinction is sometimes difficult to find.

Arithmetic is based on Boethius' *De Arithmetica* and draws heavily on the twelfth-century *Heptateuchon*, a compilation by Thierry of Chartres of Ptolemy, Aristotle, Euclid, and the famous encyclopedias of Isidore of Seville and Cassiodorus. Numbers are ordered, definable, and concrete, and serve as an example for the other liberal arts, whose suppositions and theories should be just as regular. Many numbers have superior attributes. 6 is a perfect number because it can be divided by 1, 2, and 3, the sum of which also add up to 6. Other perfect numbers are 28, 496, and 8,128. Even and odd numbers can be further categorized as even even numbers, and even odd numbers. An even even number is one whose factors are all even numbers (16), while an even odd number contains even and odd factors (14).

Although arithmetic has remained unaffected by the New Aristotle, the translations of the twelfth century did introduce Hindu-

Story Seed: The Golden Section

Besides nature, Leonardo's golden section also shows up in magic, buried but present in Bonisagus' Hermetic theory and in plants growing in magic realms. It is a simple process to apply Leonardo's observations to Herbam magic. Any character who reads *Liber abbaci* or receives instruction from Leonardo himself, and then spends a season studying Herbam, may add +1 to future Lab Total that includes the Art of Herbam. Based on countless observations, Leonardo's work can be used by a magus wishing to create the Aristotelian Magic Theory breakthrough (see Chapter One: Introduction). Researchers would need to read the *Liber abbaci* first before experimenting with Herbam effects to achieve Breakthrough Points.

Since Leonardo is relatively unknown in Mythic Europe as a whole, discovering his text or residence is difficult.

Arabic numerals to the west. Roman numerals are cumbersome for mathematical calculations, even with the aid of Gerbert of Aurillac's abacus. Hindu-Arabic numerals, including 0, allow swift calculations of even the largest numbers. Hindu-Arabic numerals are more popular with merchants than scholars, but they are slowly being included in the scholastic curriculum. One of the most influential proponents of the new numerals is Leonardo of Pisa (see inset).

Story Seed: An Authoritative Voice

A local parish priest is becoming concerned with the active preaching of a new Dominican friar, worried that the preacher is delivering sermons that sound odd. Rather than extolling Christian virtues, the friar preaches about loyalty and the audiences' commitment to tell him of any heretical thinkers in the vicinity. Knowing that a group of odd scholars live in a nearby tower, the priest is afraid that the Dominican will get the wrong idea about them.

The scholars are magi, who have a pleasant relationship with the priest and the village. The new friar could upset that. If he hears about them, he will demand to visit them, read through any books they might

have, and conduct extensive interviews with their servants. The priest worries that this will upset the friendship between them and his flock. The friar's vehement sermons could even push the villagers to aggression. The friar seems to have a supernatural command over the villagers when he is speaking.

Indeed, the friar may have been possessed by a demon to use his authoritative preaching for ill ends. Can the player characters discover the infernal controller and save the friar along with themselves, or will they fall prey to the demon's devious plan? Even more difficult, the friar may be pious, sincere, and a little over-zealous, but completely free of infernal influence.

Music

In academia, music is studied theoretically, mathematically analyzing ratios and intervals of sound through harmony and rhythm. Using Boethius' *De institutione musica* as the authority, music is classified into three main categories. *Musica mundana* is the harmony of the world, the sounds emitted by the heavenly spheres as they make their orbits, and unheard by human ears because of man's imperfect nature. *Musica humana* is the harmony of the body, the relationship between the body and the soul, and taking into account the humors and other medical

theories. *Musica instrumentalis* is the harmony of instruments, including singing.

The main instrument used for studying music is the monochord, a single string stretched across a hollow, wooden chamber with a bridge that moves back and forth along its length. Sliding the bridge lengthens or shortens the string and produces different notes. These notes are studied as ratios to each other; an octave has a ratio of 2:1, a fifth note 3:2, and a fourth note 4:3. Ratios between scales are also studied. This complex analysis of ratios is thought to mirror reality and influence human emotion.

Musicians are categorized into classes. Servants play instruments, but are separat-

ed from the intellectualized study of music because they lack reason. Inventors create songs through speculation rather than rational thought. Judges intellectually understand the value of mood, rhythm, and melody, knowledge that can only be gained through academia. These elitist demarcations are hazy, owing to the interwoven nature of education and religion. Ecclesiastics who understand music theory also create hymns and antiphons for religious services, including mass, feast days, and the daily offices. Such pieces will be performed, crossing the classical distinction between performed music and formal theory. Various styles of musical notation are popular, which allow religious

Leonardo Fibonacci of Pisa

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

Size: 0

Age: 50 (50)

Decrepitude: 1 (0)

Warping Score: 0 (0)

Confidence Score: 1 (3)

Virtues and Flaws: Gentleman; Academic Concentration (arithmetic), Educated, Free Expression, Good Teacher, Great Communication (x2), Great Intelligence, Privileged Upbringing, Well-Traveled; Curse of Venus, Driven, Ability Block (Arcane), Poor Hearing, Poor Strength, Reclusive

Personality Traits: Driven in Mathematics +3, Reclusive +2, Humble +2

Combat:

Dodge: Init -1, Attack n/a, Defense -1, Damage n/a

Soak: -1

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

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Arabic 5 (mathematical terms), Artes Liberales 7 (arithmetic), Awareness 2 (hostels), Bargain 3 (foreign merchants), Bugia Lore 3 (merchant quarter), Carouse 2 (staying sober), Greek 5 (mathematical terms), Etiquette 3 (merchant guild dinners), Folk Ken 5 (Arab merchants), Italian 5 (accounting terminology), Latin 6 (Roman numeral terms), Merchant Guild Lore 3 (usury laws), Pisa Lore 4 (merchant quarter), Profession: Accountant 5 (abacus calculations), Profession: Scribe 5 (binding), Teaching 1 (single student)

Equipment: Black scholar robes and a

leather satchel containing quills, pen knives, ink pots, and parchment. At home, a large study with a sizable library collection.

Encumbrance: 0 (0)

Appearance: Leonardo is a thin to average-build man, with dark eyes, heavy eyebrows, and a prominent nose. He wears the black robes of a scholar and often wears a white or light-colored cloth cap. His fingernails are permanently stained black from writing, and his hands and face are dotted with small smudges of ink.

Leonardo of Pisa was born in Pisa in 1170. His father served as a customs official in the Algerian port of Bugia for the merchant's guild of Pisa. Leonardo was privately educated in North Africa and started helping his father at an early age. He took swiftly to numbers and accounting, developing a life-long fondness for numbers and their practical application.

In Bugia, he was introduced to "Hindu numbers," whose use over Roman numerals made his calculations much faster. At the age of twenty he traveled around the Mediterranean basin, studying with Arab mathematicians and synthesizing their ideas into his own. A mathematical genius, Leonardo seeks to turn the theoretical study of numbers to practical applications.

Leonardo returned to Pisa in 1200, living off a family stipend and continuing his studies. In 1202 he wrote a book, *Liber abbaci*, which focused on calculating interest, the square roots of numbers whose square roots are not whole numbers, and the ac-

curate percentages of silver and copper used to form the alloys of different nations' coins. While working on this book, he discovered a sequence of numbers he called, "the golden section," a revolutionary theory of sequential numbers.

Leonardo wondered, if a farmer had a closed pen of one male and one female new-born rabbits (1 pair), which can produce offspring after one month, then how many rabbits would the farmer have in a year. The answer, 466 (233 pairs), was found after he determined the pattern of numbers associated with this problem: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233. This sequence of numbers continues infinitely. Leonardo also discovered that this pattern of numbers appears throughout nature, in plant leaves, seed heads, pinecones, and a plethora of growing plants.

Continuing this and other mathematical experiments, Leonardo lives in Pisa, a self-declared recluse who would rather calculate and write than interact with almost anyone. He is a shy man, more comfortable at home than with his neighbors.

As a historical note, Leonardo, better known as Fibonacci, was a real man, living from 1170 to 1250. Around the time a canonical *Ars Magica* saga begins, his work will be noticed by Frederick II of Sicily and his court astrologer, Michael Scot. Frederick will invite Fibonacci to his court and offer him a post at the University of Naples, which Fibonacci will decline. Historically, Fibonacci and his work were largely ignored until the sixteenth century.

Leonardo's book, *Liber abbaci*, is a tractatus on Artes Liberales (arithmetic), Quality 14.

Musica Mundana

Academically-minded magi have invented a spell that allows a listener to hear the normally "unheard" sounds of the orbiting planets. Having heard these sounds, a person can then compose divinely inspired church music, or gain a better understanding of the heavenly bodies. This spell is problematic; Hermetic magic easily augments human hearing, but is stunted by the Limit of the Lunar Sphere. Emanating from the heavens, the sounds' volume may not be affected, but a listener can be made more receptive to them.

HEARING THE SILENT CHORUS

Intellego Imaginem 15

R: Per, D: Conc, T: Hearing

This spell allows the recipient to barely hear the unheard sounds of the planetary orbits. Interpreting the sounds depends upon the listener, whose player makes an Intelligence + Artes Liberales + stress die roll against an Ease Factor of 12. If successful, the player gains a +3 to the next astrology roll her character makes, or +3 to the next song the character composes. If the roll botches, the listener gains a Warping Point per zero on the botch dice. This spell only affects the specified astrology activity or song composition once; repeated castings for that activity are not effective.

(Base 3, +1 Conc, +3 Hearing,)

songs to be recorded in song books. To retain homogeneity in religious services, these song books are sent throughout western Christendom. More about medieval music can be found in chapter eight.

Geometry

Geometry is the study of immovable magnitude — lines, angles, figures, volume, and area. Study is broken into three sub-categories: Theoretical geometry concerns geometric proofs and measures distances through speculative reasoning; Practical geometry surveys surfaces, calculates areas, and measures volume; Constructive geometry covers the type of geometry used by artisans and craftsmen, and is ignored by academic instructors. Because Boethius' authoritative commentary on Euclid's *Elements* doesn't contain geometrical proofs, he inadvertently placed practical geometry above theoretical. This situation is still maintained in most universities, bolstered by several books written on practical geometry, most titled *Practica geometriae*. Academics do not write books about constructive geometry, although various craftsmen do (*City & Guild*, page 73). While containing geometric calculations, a craft manual can not be read to increase a character's Artes Liberales score.

Theoretical geometry measures the earth and the stars, circumferences, distances, and orbits. Since no one can touch the stars to actually measure them, this remains a speculative art, based on classical authors and geometric theorems. Practical geometry, on the other hand, has realistic uses. Using a short measuring stick and an astrolabe, an academic can determine the distance, height, depth, area, and/or volume of a surface or figure. For example, he can calculate the height of a castle wall by comparing the length of the wall's shadow to the length of the shadow cast by his stick, which is of a known height. Calculating the ratio will tell him how high the wall is.

By 1220, Euclid's *Elements* has been completely translated, as have the Greek mathematician Archimedes' works. In circulation for 50 years, they have not yet made any real impact on university instructors. The

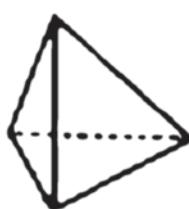
few men who have incorporated these more elaborate theories into geometry, Jordanus Nemorarius and Leonardo of Pisa for example, have so far gone unnoticed.

Astronomy

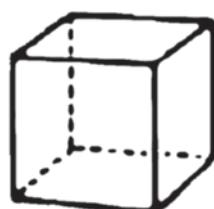
Astronomy is the study of movable magnitude, the orbits of the planets and the fixed stars. The authorities are Ptolemy's *Almagest*, as translated by Gerard of Cremona in the last century, and Plato's *Timaeus*, especially Macrobius' treatment of it in his *Commentary on the Dream of Scipio*. Both texts accurately describe the physical heavens, but disagree on the order of Mercury and Venus in the heavenly hierarchy.

The heavens are a sphere, as is evident from observation. The outermost sphere is the celestial sphere, home of the fixed stars, girdled by the Milky Way — more philosophically correctly called the Milky Circle — a stream of stellar heat. The celestial sphere is further banded by ten circles that are incorporeal and can only be comprehended by the mind. The first of these bands, the zodiac, is the only one that can be considered to have breadth, with the other bands consisting of length only. The zodiac has breadth so that the errant planets can move through and linger in it. Five of the circles are called parallels, which bisect the zodiac obliquely. The middle parallel is the equinoctial. Two bands closer to the north and south poles are called the septentrional and the austral, and between them and the equinoctial are two more, called the tropics. Two other bands, called the colors, cross the upper half of the celestial sphere at the north pole, running in perpendicular directions to divide the five greater parallels into four equal quadrants. The remaining three bands are not fixed in location in the celestial sphere: These are the meridian, the point at which the sun

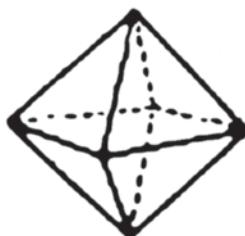
THE PLATONIC SOLIDS



Tetrahedron



Cube



Octahedron



Dodecahedron



Icosahedron

is directly over the head of an individual; the visible horizon, which is personal to each specific viewer; and the celestial horizon.

The celestial sphere is unchangeable and moves from east to west. The five errant planets and the two brilliant planets move in the opposite direction, from west to east, at amazing speed. Below the celestial sphere is Saturn, which makes one complete revolution in thirty years. Second is Jupiter, with an orbit of twelve years. The ruddy sphere of Mars is next; its orbit is two years. Below Mars is Mercury then Venus, according to Plato, or Venus then Mercury, according to Ptolemy. In Mythic Europe, Ptolemy is right and Plato is wrong, a fact that disturbs many Neoplatonists, who refuse to accept Ptolemy's version. Both Venus and Mercury have an orbit of about a year.

Below Mercury is the sun, the heart of the errant planets according to poets. The sun is twice the diameter of the earth in size, and 523,230 miles from the earth. It has light, obviously, as do the planets above it, each generating their own light but to a lesser degree than the sun. The sun is the demarcation between the lunar sphere, below it, and the celestial sphere, above it. Above, everything is fixed, immutable, and unchangeable. Below the sun, everything is mutable, changeable, and impermanent. The lowest planet, the moon, orbits the earth every 28 days, making thirteen orbits in a year. It does not have its own light but shares the sun's.

The cosmos is also divided into the ethereal region and the elemental region, with the moon making this demarcation. Beneath the moon are the elemental spheres of fire, air, water, and earth, according to Plato's theory of the simplest, atomic elements of the visible cosmos. They are ordered by weight and clarity. Fire, being the lightest, resides just under the moon's sphere, followed by the less-dense air, the more-dense water, and the densest, earth. The earth itself does not move, being the very "bottom" or center of the spheres of reality, and its diameter is 8,720 miles. Being the bottom or heaviest, physical things are naturally attracted to the earth, which is the reason why earthly things fall. Heavy things fall toward the center and lighter things "fall" to the edge of the cosmos (the celestial sphere). Flames rise because fire, being lighter than earth, water, and air, "falls" to the sphere of fire, its natural home.

Astronomy touches ecclesiastical circles, because only by the stars can the exact date of Easter be determined. Disagreements over the exact dates have led to protracted arguments between church leaders, even schisms

Story Seed: Flying to the Moon

The ancients amazingly calculated the diameter and circumference of the earth and moon, as well as the distance from the earth to various celestial bodies, by using geometric measurements of shadows. They expressed these distances in "stades," a measurement ambiguous to thirteenth-century scholars, who prefer to express distances in miles walked in a day. Historically, Roger Bacon will calculate in the 1250s that, walking 20 miles a day, it would take a man 14 years, 7 months, and 29 days to theoretically walk to the moon. This conforms to the ancients' measurements, and places the moon 105,600 miles away from earth. The sun is 523,230 miles from earth, and the fixed stars are 6,506,125 miles removed.

Some Hermetic thinkers have already determined this distance, and think it is possible to fly to the moon. Their reasoning is as follows: *Wings of the Soaring Winds* allows a maga to move at 40 miles per hour, meaning she could travel 320 miles in an eight-hour day. Flying from sunup to sundown, she could cover 480 miles in a 12-hour day. Using this second calculation, it would take her 7 months and 10 days to fly to the moon. Flying constantly, it would only take her 3 months and 20 days. Most magi find this idea lunacy.

Such an expedition would be a serious challenge, as a magus must fly through the sub-lunar spheres of water, air, and fire. Hermetic thinkers differ on their understanding of the Limit of the Lunar Sphere, with some saying magic will extend to the moon and others claiming it stops just outside the sphere of fire. Even if arriving is possible,

nothing would keep a man standing on the moon. Since the natural place of the human body is the earth, a magus would fall right off the moon's surface. See *Astronomy* (below) for more information on the cosmos.

Some Hermetic thinkers postulate that a magus would only have to make this trip once, taking a piece of the moon to use as an arcane connection and then inventing a spell similar to *The Leap of Homecoming* to instantly transport him to the moon. Others say this wouldn't work: since Hermetic magic cannot affect the lunar sphere, a piece of the moon cannot serve as an arcane connection. Does magic work on the moon? While it cannot affect the moon, can it affect a man who stands on the moon? Is the moon inhabited? Aristotle speculated that, since there were animals on earth that lived on earth, air, and water, there must be animals on the moon that lived on fire. These are unanswered questions, and no magus has attempted such a trip.

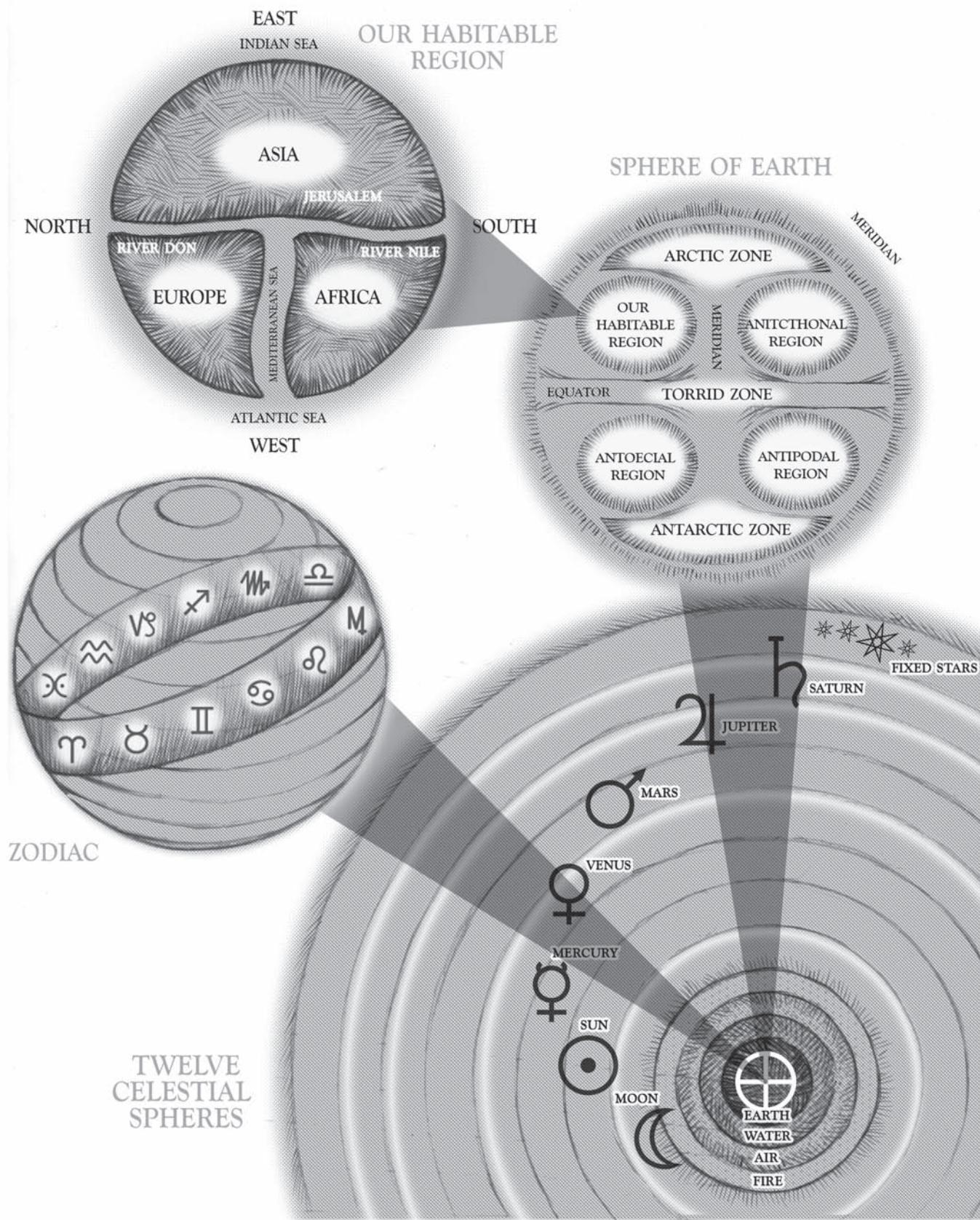
Such a saga should have many difficulties, to ensure that reaching the moon is a climactic event. Meteorites and other "fallen stars" should not originate from the moon, refusing the magi a quick and easy arcane connection. The Limit of the Lunar Sphere is a real limit of Hermetic magic, so that magi cannot affect the moon or its environs. Whatever the moon is made of, it is different than earth, having been constructed out of a lighter element. Working magic on the moon would require a Hermetic breakthrough. The Lunar sphere is the division between the ethereal region and the elemental region (see below), and making magic work in the ethereal region is beyond mortal powers, at least so far.

between countries. In the years to come, Roger Bacon will write the pope and ask him to reform the current Julian calendar, in hopes of resolving such arguments. In 1220, clerical authors write *computi* (singular *computus*) — astronomical calculations that accurately determine Easter's date. Named after the mathematical computations they contain, *computi* are useful to scholars as well as the ecclesiastical audience for whom they are meant.

The *Almagest* is advanced and difficult to understand, but it contains the most correct theories and predictable patterns for astronomic calculations. The New Aristotle makes understanding astronomy easier, but presents a problem because it conflicts with

Ptolemy's theories. Aristotelian explanations prefer rational philosophy over observable data, and any intelligent scholar can witness that the stars do not move exactly as Ptolemy proposes. Scholastics invent a variety of solutions to correct the difference between the two authorities. This is less of a problem in the north, where teaching the New Aristotle is restricted.

The best source of current astronomical information is by the Arab scholar Māshāl al-lāl, and several of his tractatus exist in 1220. They have yet to be translated, but can be found in libraries in Spain and the Levant. Along with Arabic texts, the astrolabe has been reintroduced to western Mythic Eu-



rope. This device is used to determine celestial altitudes and tell time, as well as being useful for surveying by determining the depth of wells and the height of objects. Alongside the astrolabe, the quadrant and the portable sundial have likewise been introduced to the west.

Writing Systems

Besides indicating the particular subjects of the liberal arts known to a character, the Artes Liberales Ability also covers his ability to read and write. Each point of a character's Artes Liberales score allows him to use one writing system, defined as a separate alphabet and script as well as a separate language. Several languages can use the same writing system. For example, knowing the Latin alphabet allows a character to write in most of the vernacular languages of Western Mythic Europe. Naturally, a character must also be able to speak the language he wishes to write in.

Historically, vernacular languages are undergoing great changes during the thirteenth and fourteenth centuries. English is changing from Old English (the language of Beowulf) to Middle English (the language of Chaucer). This change is not constant, so that the English of northern England is again different from the English of southern England. Every country is undergoing this process, with France being especially divided

between the language of the north, *langue d'oil*, and the Occitan language of the south, *langue d'oc*. While the writing systems of all of these languages have subtle differences, they are all close enough to the Latin writing system to fall within it.

There are several writing systems in Mythic Europe, each with its own separate alphabet and script. Certain writing systems — Latin, Greek, and Arabic — are popular with western academics who use foreign texts to augment their own knowledge. Eastern scholars prefer Greek, Arabic, and Persian. Hermetic magi, as is their wont, are often interested in a wide variety of writing systems. The existing writing systems in Mythic Europe are:

Arabic — Used for the language of the Muslim people in the Near East and Spain.

Aramaic — Used for an ancient language, believed to be the language of Jesus, and still in use in Assyria.

Armenian — Developed in the fifth century, for the language of Armenia.

Coptic — Used for a religious and spoken language found only in Egypt, presently fading out of usage.

Cyrillic — Based on Glagolitic and used in Bosnia, Bulgaria, Macedonia, parts of Russia, Serbia, and the Ukrainian countries.

Glagolitic — Created by the brothers St. Cyril and St. Methodius around 860 to write the Bible into a Slavic language; still used in some Slavic countries.

Gothic — Used for the language of the Goths and Visigoths of the fourth through sixth century, now nearly extinct.

Greek — Used for the language of the ancient philosophers and the official language of

the Byzantine Empire.

Hebrew — Derived from Aramaic, used for the language of Jewish scholars and clerics.

Latin — Used for most languages of western Mythic Europe, most notably Latin itself, which, in its medieval version, differs somewhat from the classical.

Mongolian — Developed in 1208 by a captured scribe and based on the Syriac writing system, this is the writing system of the Mongol tribes. Historically, it is changed again in 1269, by order of Kublai Khan.

Ogham — The effectively extinct system of the Celts, which flourished from the fourth to the sixth century in Ireland and Wales.

Persian — The writing system used for the language of Persia.

Runes — The nearly extinct writing system of Germany and Scandinavia, called the "Futhark."

Syriac — Used for the religious writings of Christian living in Syria.

Each time a character increases her Artes Liberales score, she can learn a new writing system. She must have a source — either a teacher or a bi-lingual text. Sources for learning Latin, Arabic, and Greek are common, but sources for other writing systems are not. Access depends on where a character is located. It is much easier to learn Coptic in Egypt than anywhere else, for example. If a player wants his character to learn an uncommon writing system, the storyguide can insist that the character spend some in-game time acquiring an appropriate source.

Philosophiae

Philosophy in the thirteenth century has resolved into three branches. **Metaphysics** is the study of the nature of existence itself. **Natural philosophy** is the study of the world, both its non-living components (geography and meteorology) and its living ones (botany and zoology). Finally, **moral philosophy** concerns itself with questions of good and evil, of what is right and wrong. These three branches of scientific study are discussed in more detail in this chapter.

Prior to the thirteenth century and the New Aristotle, philosophical works had revolved around the theological expositions of Plotinus, Porphyry, and the other Platonists by St. Augustine and Boethius, which still today constitute much of moral philosophy. These two authors and their contemporaries tackled such weighty subjects as the soul, free will, and the constituents of happiness. Cosmology and natural philosophy, on the other hand, were principally the product of a single school — the school of Chartres — which produced writers like Thierry the Breton, William of Conches, and Bernard Silvestris. Collectively the school of Chartres produced a body of teaching on the structure of the universe and man's place within it, before access to the new Aristotelian science. The works of the school of Chartres are even today among the primary works on natural philosophy and cosmology taught in the universities of Mythic Europe.

As central as the works of Aristotle are now to education and intellectual life, his scientific and philosophic works are viewed by theologians with suspicion and hostility in the thirteenth century. Fear of Aristotle's influences stemmed from his books on natural philosophy, which contain judgments and opinions that are subversive to Christian faith and dogma. The most vital concern for the medieval philosophers — Christian, Muslim, and Jew alike — was Aristotle's claim, with accompanying proofs, that the world is eternal, having neither beginning

nor end. Under Aristotle's worldview the soul does not survive the body, and it denies transubstantiation in the Eucharist since the substance cannot change while retaining its former properties, although both these assertions are challenged by some interpreters of Aristotle (and these interpretations will make Aristotle doctrinally acceptable in the decades to come). The Philosopher also presented a view of the world that was regular and unalterable, denying the possibility of miracles.

In 1210 a special synod at Sens decreed that the philosophy of the New Aristotle and all commentaries on those works were not to be read at Paris in public or in secret, under threat of excommunication. This ban was

repeated in 1215 specifically for the University of Paris, and there are rumors that the pope is planning to establish a commission to expurgate doctrinal errors from Aristotle. This edict applies only to Paris, but Paris's influence is such that the teaching of Philosophiae is disparaged throughout northern Europe, although still taught and debated openly in Italy and Iberia. The material presented in this chapter is a consolidation of the major points of philosophy in Mythic Europe, drawn mainly from Aristotle, but tempered with Christian teaching and supplemented by material from older sources, such as St. Augustine, Boethius, and the school of Chartres.

Fact vs. Theory

In common with the rest of *Art & Academe*, this chapter presents a view of the world that is factual rather than theoretical. Unlike other chapters in this book, however, not all the issues have been resolved. Specifically, the metaphysical subjects are still speculative and are the subject of debate by the scholars of the day. Even so, the broad brush-strokes of metaphysics have been worked out. For example, a Neoplatonist might dispute the existence of Aristotle's categories, but he does not deny that substance is made of matter and form. The two fundamental Limits of Magic — the Limit of the Divine and the Limit of Essential Nature — prevent magi from delving too deeply "behind the scenes" as to how the world operates, so metaphysical debates are as hotly contested in the Order as they are among mundane philosophers. Fundamentally, however, Hermetic theory is a theory of magic, not philosophy. Magic

works in the same way whether the magus is an Aristotelian, a Neoplatonist, or has no interest in philosophy at all.

The practical and productive philosophical sciences of Mythic Europe — particularly natural philosophy — are largely free from such uncertainty, and the views of thirteenth-century scholars are correct. Prior to the modern (13th century) understanding, Hermetic magic could (and did) produce results that were anomalous according to the theory of the day. Such inconsistencies have become fewer and fewer as scientific thought has evolved. For example, the Hermetic Forms of Auram, Animal, and Mentem match fairly well to the current philosophies of meteorology, animals, and the human mind, respectively. This is not to say that a complete understanding of the world has been achieved; there are still many wonders to be explored and explained.



Metaphysics

The part of philosophy that attempts to posit explanations for existence, causality, and change is called metaphysics. The principle author on the subject of metaphysics is still Aristotle, who devoted much of his writing to the nature and purpose of existence, not least of which was the *Metaphysica*. Nevertheless, as in many parts of academia throughout the thirteenth century, new texts on the subject have been written — or are being written by scholars such as Robert Grosseteste — that reconcile theology with the New Aristotle, and it is this version that is presented here.

Forms, Matter, and Substance

At the moment of creation, God brought into being from nothing all possible forms and all possible matter. Everything was created in this single act, and there have been no subsequent creations since. Matter is the formless raw material of the universe. It was originally created as one large body called the Chaos (meaning "confusion") which occupied the whole place now occupied by the world; there was nothing outside it. The Chaos was made up of particles that are the minimal components of any object, thus they are occasion-

ally called *atoms*, meaning "uncuttable." Some particles of matter are moist, and some are dry. Some of the moist particles are hot, and some are cold, similarly the case with the dry particles. These four types of particle, the building blocks of matter, are literally formless, and therefore cannot be sensed in any way.

Without a form, matter is simply the potentiality of a thing to exist. The form (not to be confused with a Hermetic Form) is the outline and design — the template, if you will — of what matter will become. The form of a dog, for example, is the very essence of dogness, the thing that makes a dog recognizable as a dog regardless of its size, color, demeanor, and so forth. All things that

The Lyceum on Substance and Categories

The Lyceum (see Chapter One: Introduction) have posited that the primary effect of all magic is concerned with a thing's categories. In particular, they believe that the Techniques and Forms of Bonisagus's theory map directly onto Aristotle's theories of form, matter, and substance. They believe that it should be possible to manipulate all categories of a substance using various Hermetic Techniques, but of the ten categories recognized by Aristotle, only six are currently included in Hermetic practice — and some of those are incomplete in their operation. The Lyceum does not hold that Bonisagus's theory is deficient, just that the Order's understanding of it is, and they seek to encourage those who succeed in creating new effects without the need of a Hermetic Breakthrough.

To take each category in turn:

Substance: The substance of a object gives it its density, hardness, malleability, warmth, and other physical characteristics. In magical terms, the substance is the Hermetic Form that the object falls under. Substance is not affected directly by Hermetic magic except through its creation and destruction. Rego and Muto instead work on the values of the substance; that is, those determined by the other categories.

Quality: A man turned into a pig has all categories of quality changed, so that he looks, sounds, smells, feels, and tastes like a pig. To mundane senses, therefore, he appears as a pig. He is still a human, however, as *Intellego Corpus* would reveal. Note that it is not the species that are changed (unless *Imaginem* magic is used), it is the substance's production of those species that is affected.

Natural changes in quality (such as a change in color of a stoat's fur with the season) can be produced by Rego spells.

Quantity: The measurable values of a substance can be continuous (e.g. length, weight) or discrete (e.g. one, 10). The substance provides the thing that has quantity; so a stone is heavy (substance), but has a heaviness of 80 pounds (quantity). Changes in continuous quantity are under the control of Muto; such changes are rarely natural. Hermetic magic has not yet encompassed changes in discrete quantity, else a Muto Terram spell could change the quantity of a coin from one to two without using Target Group.

Place: The location of a substance is changed through the most common applications of the Technique of Rego.

Time: The time at which the substance exists cannot currently be affected by Hermetic magic, although there is no theoretical reason why it should not be. Changing the time of an object does not affect the passage of time per se, but could change the time at which a thing exists. So a stone could be altered to exist yesterday, or next week. It would probably need the invention of a new Technique to achieve this.

Action: What a substance is doing can be affected through the Technique of Rego. All action must be logically possible; for example, an object could not be made to fall when it is resting on a solid surface.

Passion: What a substance is having done to it is currently outside the realm of Hermetic magic, largely because its effects can be caused indirectly. A log being burned

is an example of a substance with a passion; indirectly this effect can be brought about with *Ignem* spells. Were it possible to affect the passion directly, this would be a *Herbam* spell, with no requisites.

Posture: Affecting the relation of a substance to itself is clearly an application of Rego magics, which can make a man sit, stand, and so forth.

Relation: The connection between a substance and another substance can be a physical relation (e.g. the man is next to the horse) or a metaphysical one (e.g. the man is the owner of the horse). Rego spells can indirectly affect the first through the category of place; by moving a man close to a horse, he acquires the relational category of being next to it. The second type of relation cannot currently be affected either directly or indirectly. Hermetic theory suggests that magic could conceivably directly affect this category, but this would probably need a new Technique to relate Forms to each other and produce Sympathetic Connections.

Possession: Integration of a Hermetic Technique to affect that with which a substance is adorned could eliminate the need for casting requisites when affecting a Form; a man's clothes are merely categories of himself, and therefore should be affected by the Form of *Corpus*, without need for *Herbam*, *Animal*, and *Terram* for his linen shirt, leather belt, and metal buttons. Further, possession could indicate Arcane Connections in the same way that relation affects Sympathetic Connections, and the two categories could be combined into the same new Technique.

have existed, do exist, or will exist have a form, even if that thing has no physicality, such as Justice or Truth. There are some who claim that the human soul is the form of that individual, although this is not universally accepted. The forms themselves are non-material, just as matter has no form.

A thing comes into being only when a form is impressed on (or more correctly "informs") matter. Informed matter has ten categories, the first and most important of which is **substance**, which determines its properties. Thus the degree to which a thing is composed of hot, cold, moist, and dry particles of matter gives that thing its physical properties; things made of a lot of hot particles have little mass, whereas things that are cold tend to be heavy. Those things that are more moist than dry are flexible, whereas dry things are breakable, and so on.

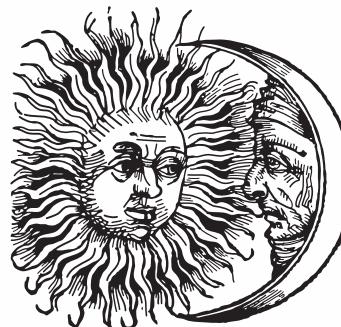
All substances contain some particles of all four types of matter, but the most basic of substances — the four **elements** — are overwhelmingly composed of a single type. Fire is composed mainly of hot and dry particles that take the form of tetrahedral corpuscles (literally, "tiny bodies"). Air is primarily made of hot and moist octahedral corpuscles; Water is principally cold and moist icosahedra and Earth is predominantly cold and dry cubes. It is common to refer to the hot and dry particles as particles of fire because of this association (and similarly for the other particles and elements), although it is important to remember that the substance of fire, for example, is composed of all four types of particle even though it is predominantly made of particles of fire matter.

The other nine categories give the substance its non-material characteristics. Categories of **quality** describe its appearance, sound, taste, flavor, and texture; whereas those of **quantity** describe its size in terms of number, mass, length, and so forth. Categories of **relation** describe its association with another substance, such as next to it, or descended from it; whereas **place** indicates the substance's actual physical location. The category of **time** indicates when a substance did, does, or will exist, such as yesterday or tomorrow. **Posture** describes the relationship of parts of the thing to itself (such as sitting or standing); whereas **possession** indicates what it is holding or adorned with. Finally, the categories of **action** and **passion** indicate what the thing is doing (such as cutting or running) and what is being done to it (such as being cut or being ridden), respectively. Thus a horse might possess the categories of whiteness and being 18 hands in height, and it might acquire categories of possessing a saddle and being ridden.

The Collegium and Platonic Metaphysics

The Collegium (see Chapter One: Introduction) reject Aristotle's close association between form and matter. In keeping with their Platonist viewpoint, they see all creation as an "emanation" of an ineffable principle called the One. They do not deny the Aristotelian analysis of the coming together of matter and form to make substance, but add a moral dimension, in that all things only exist in so far as they are images of the forms in the mind of God; they are more or less imperfect copies of God's perfection.

The Collegium sees the study of magic as the study of the chain of being from nature right up to the One, an ascent through states of reality. They seek to know nature just as the Intellect knows the One, and have an intense desire to explain the workings of the world, to seek the perfect by investigating the commonality of the imperfect. They conduct experiments to elucidate scraps of knowledge that add to their knowledge of the One.



Cosmology

At the very center of the world is a perfect **sphere of earth** upon the surface of which all material life can be found. Surrounding the sphere of earth on all sides is the **sphere of water** that constitutes the seas, although in some places the expansive water enters into the pores of the earth and runs beneath it, leaving dry land. Surrounding the sphere of water is the **sphere of air** and surrounding that is the **sphere of fire**. The fire in this outer layer is of the purest kind found, not the smoky fire found on earth, and when illuminated by the sun it burns with a bright blue flame giving the sky its color. These four spheres constitute the sublunar world, for they are divided from the heavens by the Lunar Sphere described by the orbit of the moon. Each of the other six of the planets has a sphere of its own, each one wholly enclosing the preceding one, until the twelfth and final sphere, that of the fixed stars (see Chapter Two: Artes Liberales, Astrology).

The constitution of the supralunar spheres, and indeed the heavenly orbs themselves, is a matter of conjecture among philosophers. The majority opinion is in accordance with Aristotle, that earth, water, air, and fire exist only below the sphere of the Moon. Above this limit

there is a fifth element called *aether*, which is neither hot nor cold, dry nor moist, and has corpuscles that are the shape of dodecahedra. According to Aristotle, *aether* exists only above the Lunar Sphere and is the only thing that exists there, being the constituent matter of both the planetary spheres and the planets themselves. There are some who deny the existence of *aether*, preferring that the sphere of fire extends out unto the sphere of fixed stars. In such a cosmology, the spheres of the planets do not exist as actual entities, but are simply the orbits of the wandering stars. Among the Order of Hermes the consensus is that Aristotle was right, and many consider the Limit of the Lunar Sphere and the sphere of the Moon to be one and the same: the boundary between the laws of the mundane world, which can be manipulated with magic, and the laws of the celestial realm, which are the exclusive domain of the Divine.

Story Seed: Fire from Heaven

A magus attempting to make purer, hotter fire causes fire to descend from the heavens (perhaps using fancy weather effects — see later). This fire, due to its pure and subtle nature, naturally enters the pores of the earth and spreads outwards; then, by its separating nature, divides the earth part by part in its desire to escape from the earth. All natural things are incinerated by the scorching fury of the fire. The magus may have found a perfect weapon, or else he may have spelled the destruction of his covenant. The characters must try to stop the spread of the pure fire before it consumes everything.

Causality and Change

All causes of things are beginnings; when we know the cause of a thing we have scientific knowledge of it — to know a thing's existence is to know the reason why it is.

— Aristotle, *Metaphysica*

The very subject matter of natural science consists of how things change, and the cause of those changes. "Changes" in this case covers a number of processes. **Substantial change** is the generation or dissipation of substance, resulting in something either coming into existence or passing from the world. **Quantitative change** is the change in the amount of a thing resulting in either increase or decrease. **Qualitative change** is the change in the nature of a thing, transforming it from one substance into another. Finally, **locative changes** result in alteration of the physical location of a thing. All changes have a number of things in common: they all have an initial point and an end point, and these states must be distinct from one another, else no change has occurred. The thing that is changed must also persist through the change: change can neither create something from nothing nor completely eliminate a thing.

All changes have causes that give the things they affect reasons — why the thing exists and what it is. It is of vital importance to the philosopher to understand the causation of change. The **material cause** of a thing is the matter out of which the thing is made. The **formal cause** of a thing is the form that gives it definite being, and makes it this thing and not another. The **efficient cause** is that which makes the change, and is perhaps the most simple to understand; it is the agent, living or nonliving, which acts as the source of the change. The efficient cause of natural objects is normally another individual of the same species; dogs beget dogs and apple seeds give rise to apple trees. The efficient cause of a manufactured thing is its maker. The purpose of a thing is called the **final cause**, the sake for which it exists, or the reason that the change occurs. For all natural things, the final cause is to realize its form as perfectly as possible, to be as good a specimen of man, horse, tree, etc., as conditions will permit. This is not the case for manufactured objects. To take an example of a statue, its material cause is marble, its formal cause is a statue of Frederick Barbarossa, its efficient cause is the sculptor who crafted it, and its final cause is to commemorate the king, and perhaps win his favor.

CHANGE IN SUBSTANCE: GENERATION AND DESTRUCTION

A change in respect to substance is when a thing is generated and destroyed. When a person is born, he comes into being, when he dies, he goes out of existence. Likewise when a statue is made and when it is smashed. The form and the matter of the thing survive a change in substance, satisfying the condition that all changes must have something that persists through the change. It is the substance — that combination of form and matter — which is created or destroyed.

Causality and Spell Design

Aristotelian concepts of causality are useful when considering spell design, particularly when mimicking natural phenomena. The target of Hermetic magic is always the material cause of the spell, and so the correct Hermetic Form can be determined by considering that which is changed. The efficient cause is replaced with magic. For example, later in this chapter we learn that air trapped underground is the efficient cause of earthquakes. The material cause is the earth itself, thus *Earth Shock* (ArM5, page 156) is a Terran spell, not an Auram spell. Likewise, *A Plague of Frogs* (see Worms, below) is an Animal spell: while the efficient cause is the pool in which the frogs spontaneously generate, the material cause (the frogs themselves) are animals.

The act of generation is rarely the creation of a substance where there was none previously (that is, *de novo* creation), but instead takes a pre-existing substance and impresses upon it a new form, making it into a new substance. Thus when a statue is made, it begins with the form of marble. At the end of its generation, the object still possesses this form, but also possesses the form of a statue. Similarly, when the act of destruction removes a form from a substance: the smashed statue loses the form that made it identifiable as a statue, and is left with the form of marble rather than losing all form altogether.

CONSEQUENCES OF GENERATION AND DESTRUCTION

Only supernatural powers (such as the Hermetic Art of Creo) can combine matter

and form together to apparently create something *de novo* from thin air. The ambient matter from which things are magically generated is all around us, but without a form it has no categories, and thus possesses no mass or dimensions, nor generates sensory species. It is impossible for a magus to use Creo to create something that cannot exist, such as a four-sided triangle — such things are not natural, pre-existing forms, and so are outside the capacity of Creo magics. However, a green dog is possible, because "green" is part of the category of quality of the dog, not part of its form. Further, Creo magic cannot cause a cat to grow wings, because wings are not part of the form of a cat, but it can restore a leg which has been removed. When Creo is used to heal or repair, it is reasserting the original form of the substance, thus banishing any changes in categories (such as wounds).

Perdo magic dissolves substances, not matter. When the form is separated from its matter, the substance no longer exists, but both the form and the matter from which it was made are still there. However, since form is non-material and matter is formless, the destroyed object vanishes. Because Perdo magic damages categories and substance, it cannot improve an object since its target moves further away from its ideal form.

CHANGE IN QUALITY: ALTERATION

The process of alteration is where the properties of a substance are changed. A wax candle alters when it is warmed, becoming softer, and alters again in the cold, becoming hard. These changes come about through alterations in the relative amounts of hot, cold, dry, and moist particles within an object. Natural philosophers recognize that all substances have a digestive capacity that is their propensity to change, and a retentive capacity that is their tendency to remain the same. Digestion is imparted by hot and moist particles, so an object that has a predominance of such particles is easily capable of change. Air, which is particularly moist and hot, readily condenses into rain, or rarefies into lightning. In particular, moistness gives an object its fluidity and flexibility, so an object that becomes moist becomes more flexible. Moist things also tend to be volatile and expansive, filling the spaces in their surroundings. Heat encourages particles to separate from unlike particles and cling to their own kind, encouraging alteration. Retention is caused by cold and dry particles; objects with these properties do not experience alteration natu-

rally, and are subject to accidental alteration with reluctance. Coldness causes things to mix together and coagulate and dryness fixes them solid — it is the quality of rigidity, granting structure and defining shape, rather than being defined by the environment. For this reason, rock breaks rather than changes, and metal only melts because it is more moist than other types of earth, and it requires extreme circumstances to do so.

CONSEQUENCES OF ALTERATION

Alteration does not necessarily fall under the Hermetic Technique of Muto; in fact, most alteration is in terms of natural changes, and is the purview of Rego spells. For example, water can become steam or ice under the influence of Rego, for these are both natural states of water, the first caused by an alteration of the amount of moist particles in water, the latter by digestion into more cold particles. Rego can also make a substance more resistant to alteration by enhancing its retentive capacity. Alchemy (see Chapter Five: Experimental Philosophy) operates through these natural alterations in substance through refinement and purification.

The Technique of Muto, on the other hand, does not work through digestion or retention; instead, it directly manipulates the category of quality to alter the properties of a substance — such as its color, shape, or density — without an actual change in substance. The original form and matter remain unchanged, so a man turned into a pig with a Muto spell is simply a man with the categories of a pig, and can still be affected with Corpus spells, as well as Animal spells that target his new shape. Members of House Bjornaer achieve a deeper level of change; the heartbeast seems to have a different form than the human shape, although the matter remains the same. If this was fully understood by Hermetic magi, then perhaps permanent unnatural change would be possible.

CHANGE IN QUANTITY: GROWTH AND DIMINUTION

Just as an object has a digestive and retentive capacity, so it has an attractive and an expulsive capacity; the former imparted by its hot and dry particles and the latter by its cold and moist ones. Because all substances have all four types of particles, all things are capable of attracting to themselves more matter (and thus growing), or expelling su-

perfluous matter (thus shrinking). Those objects with an abundance of heat and dryness are naturally inclined to grow by attracting more of themselves to themselves; witness the capacity of fire to expand and grow rapidly. Conversely, a particularly moist and cold object naturally decreases its own substance, much as water tends to evaporate or seep away if not prevented from doing so.

It is the attractive properties of living things that enable them to grow throughout their lives, and the forces of attraction and expulsion also order the seasons, causing the hot spheres of air and fire to expand in the summer at the expense of the cold spheres of water and earth (and vice versa in winter).

CONSEQUENCES OF GROWTH AND DIMINUTION

Growth is most easily simulated with magic by creating more substance directly by informing new matter to account for the change in size, and thus is an exercise of the Technique of Creo. Muto can also make something grow, but it does this through the manipulation of the categories of quantity, making an object or creature larger and/or heavier without the concomitant increase in substance; such a change is unnatural, and cannot result in permanent growth.

CHANGE IN PLACE: MOTION

Everything capable of motion, whether inanimate or animate, is moved by something that is distinguishable from the thing which it moved. Thus the living spirit within an animate thing is the mover and the

creature's body the thing that is moved. In inanimate objects, however, the mover and the thing moved are physically and spatially distinct from each other, and it is this which separates the animate from the inanimate.

In the sublunar world, the **natural movement** of inanimate objects is always in a straight line. All objects find their own level according to the balance of their elements, unless restrained in some fashion. Thus a stone, being made predominantly of the cold and dry particles, seeks to move to the center of the world, and rests on the surface of the world. Water is relatively heavy but not absolutely heavy (like earth), so it rises above earth, but sinks below air or fire. Fire is absolutely light; being a hot element it rises as far as it can from the center of the world, whereas air is relatively light, so finds its own level between the layers of fire and water. The initial mover in the case of all natural motion is the *generans* (or generator) that originally produced the body which is in motion. Thus fire produces fire (as when a log is set ablaze) and confers on the new fire all the properties that belong to fire, including the ability to rise naturally when unimpeded.

In addition to the natural motion of objects, they may also experience **precipitate motion** (also called violent or accidental motion), which is motion contrary to that naturally determined by an object's dominant element. The initial mover in precipitate motion is usually easy to identify since it must be in physical contact with the thing it moves. Thus a man is the initial mover when he throws a stone, and to do so he must overcome the resistance of the stone that comes about through its desire to move naturally downwards. But what keeps the stone moving once it has lost contact with its initial

Story Seed: A Sizable Matter

Within a faculty of a university, a debate between the masters rages. Is size a feature of substance or quantity? Can an object become bigger with no increase in substance? Would such an item weigh the same, or would its weight increase? What begins as an academic dispute becomes more when it spills over into the student body, who take up the fight with enthusiasm. Soon, the two sides have resorted to physical violence and it has spilled out into the city where it threatens to get really ugly (see Chapter Seven: Universities, Town and Gown). The resources of a

covenant (or even the covenant itself) are imperiled by the riot. (Note that such violent reactions to academic debates are not unheard of in Mythic Europe!)

And the cause of this riot? The faculty has gained possession of an item enchanted with *Object of Increased Size*. From a Hermetic perspective, it is important to discover how this item fell into the hands of the university, and to retrieve it from mundane hands. The object's creator faces potential charges of endangering his so-dales in the Order and, if his actions were intentional, interfering with mundanes.

Story Seed: Up and Away

True sustained flight of a vessel could be magically achieved by relying on the natural motion of the elements. The creation of fire (in an enclosed space) would encourage an object to rise, whereas the creation of earth would cause it to fall. If the balance was correct, then a vessel could sail through the skies at any desired altitude. A magus who creates just such a ship is likely to cause a stir among the communities he flies over.

mover? The initial mover not only moves the stone, but also moves the air through which it is launched. The first portion of air pushes the stone and simultaneously activates the adjacent portion of air, which pushes the stone a bit further, and so on. As the process continues, the motive power of successive

units of air gradually diminishes until a unit of air is reached that is incapable of activating the next unit because its own resistance is too great. At this point the stone begins to fall with its natural downward motion.

Both fire and water can also propagate the precipitate motion of an object; only the element of earth, which is absolutely immobile, cannot do so. Water is more dense than air and thus has more resistance, consequently precipitate motion does not take an object so far as in air before natural motion takes over. Fire, on the other hand is less dense than air and an object set in precipitate motion in the sphere of fire continues to move for much longer than would be possible in air; witness the long years that comets or meteors stay within the sphere of fire.

Above the Lunar Sphere, movement may operate according to different rules. Those philosophers who, following Aristotle, posit the existence of aether in the celestial realm theorize that the natural motion of aether is circular rather than linear, and thus the rotation of the heavenly spheres is a product

of their eternal natural motion. Dissenting voices who deny the existence of aether claim that the sphere of fire extends into the celestial realm, becoming increasingly rarefied until it offers objects no resistance at all. Consequentially the wandering stars, set in precipitate motion by the Prime Mover when He created them, still move unto this day in their eternal orbits.

CONSEQUENCES OF MOTION

It might seem counter-intuitive to the modern reader, but without a concept of momentum an object's speed bears no relationship to the force that propels it. Thus a missile weapon such as the bullet from a sling cannot do any more damage if it is thrown with greater speed; only the force imparted by the initial mover is important. Further, stones thrown by a strong man do not travel faster than those thrown by a weak man, although they can travel further because the ability to overcome the resistance of the

Encyclopedias

An encyclopedia is usually composed of multiple books containing a vast number of facts but very little commentary, theory, or extemporization. In game terms, they are represented by a series of tractatus, each of which can be studied independently of the others. Some of the bigger collections can have in excess of a dozen books, but those authored several centuries ago are often transmitted to the current time incomplete, and several books may be exceedingly rare, or altogether lost. The "books" that make up a typical encyclopedia are shorter than a standard tome; treat every 5 books (or fraction) as a single tractatus on a given subject, and on average each tractatus constitutes a separate volume. Encyclopedias are written in the same way as tractatus; it is the organization of the subject material and the serial nature that causes a tractatus to be considered encyclopedic in scope.

As well as being used as tractatus, encyclopedias have another, perhaps more important, use: they can aid in research of a particular subject. The encyclopedia can aid research as if it were a library in its own right (see *Covenants*, pages 98–99 for rules on research). A character seeking a fact in an encyclopedia who takes an hour to search through it can make an Intelligence + Abil-

ity roll, with an Ease Factor determined by the obscurity of the information sought. The character need not have the Ability in question to research with an encyclopedia but, naturally, he must be able to read the language in which it is written. If the character does not have the Ability, treat it as zero, as if it were an Ability that can be used without training. Large encyclopedias give a bonus to this roll: each tractatus in an encyclopedia on the appropriate subject gives a +1 bonus to the Ability roll for that subject. The extent of the encyclopedia determines which subjects can be researched; some are restricted to particular Abilities, or even particular specializations of Abilities. One can even use an encyclopedia that one has written oneself for research (but not for study), since it records what might have been forgotten by the author. Example: Isidore's *Etymologies* contains two tractatus on Philosophiae (natural philosophy), so it gives a +2 bonus to an Intelligence + Philosophiae roll to discover a fact about the wonders of the natural world, but cannot be used for research into other specializations of Philosophiae.

Example encyclopedias, and the tractatus that they comprise are listed below. Any specializations of the subject should

be ignored for the purposes of study; these are only relevant to research.

The Etymologies, by Isidore of Seville; four tractatus of Quality 8 (20 books): Artes Liberales, Philosophiae (natural philosophy) x 2, Medicine.

Natural Histories, by Pliny the Elder; eight tractatus of Quality 6 (37 books): Philosophiae (metaphysics) x 2, Philosophiae (moral philosophy), Philosophiae (natural philosophy) x 5.

Apborisms, by Hippocrates; two tractatus of Quality 7 (7 books): Medicine x 2.

Bibliotheca, by Photius; four tractatus of Quality 7 (17 books): Theology x 2, Church Lore (history), European Lore (history).

Quadrivium, by Boethius; two tractatus of Quality 8 (6 books); Artes Liberales (quadrivium) x 2.

On the Division of Time, by the Venerable Bede; two tractatus of Quality 9 (6 books); Artes Liberales (arithmetic) x 2.

De Ordinis Hermetici, by Quaertus of Bonagius, five tractatus of Quality 9 (22 books); Code of Hermes x 2, Order of Hermes Lore (history) x 2, Order of Hermes Lore (geography).

stone and the air is greater.

An object propelled and guided infallibly to its target with Rego magic (such as *Wielding the Invisible Sling*) has magic as its initial and subsequent mover and thus is affected by Magic Resistance. To overcome this problem, a few Rego spells do not require Penetration because they work in one of two ways. Firstly, the object can be positioned high in the air with magic and then released, allowing natural motion (that is, falling) to bring the object down on the intended target. This method requires an Aiming roll to ensure the object is released in the right position. The second method is to use magic as the initial mover of an object but allow subsequent motion to be provided by the motive force of the air. This method also requires an Aiming roll because the magical control of the object must be released early enough for non-magical movers to have taken over by the time the object reaches its target. Certain members of House Flambeau have become experts in either method, and example spells employing them can be found in *Houses of Hermes: Societates*, House Flambeau.

Natural Philosophy

Whereas metaphysics is the study of *why* the world like it is, natural philosophy considers *what* the world is. Those who study natural philosophy seek answers about geography, geology, and meteorology as well as about living things such as plants, fish, birds, and mammals. Much of this knowledge is contained within the great works of the encyclopedic authors. Pliny's *Natural Histories* covers 37 books, in the first of which he claims to include the wisdom of over 2,000 other books by no less than a hundred primary authors (and countless secondary sources). Pliny's work emphasizes the curious and the odd in natural phenomena: 24 books on zoology and botany; five on mineralogy; two on geography; and one each on cosmography and the human condition. Almost as extensive, and even more influential, is Isidore of Seville's 20-volume encyclopedia *The Etymologies*. This vast work, as the name suggests, emphasizes the importance of knowing the derivation of a word, and the insight that conveys into the essence and structure of that thing to which it refers.

Journeys into the Unknown

The natures of the other three habitable areas are unknown, but it is presumed that they are occupied just as the known area is. Each is separated from the known habitable region by either the torrid zone, the meridian, or both. The torrid zone is a region of intense heat since there the sun is the closest to the earth. It is also the location of the Great Ocean and the source of the tides and should pose a significant obstacle, even to magi. The meridian that runs between the poles is no easier to cross; the mighty tidal currents streaming from the equator to the poles generate immense waves and wind, and the region is haunted by demons under the control of Meririm the Meridian Devil (see *Realms of Power: The Infernal*, pages 27 and 42 for more details on Meririm and his Order of Aerial Powers).

The antipodal region (across both the torrid zone and the meridian) is commonly believed to house Mount Purgatory at its center, directly opposite Jerusalem. This place of contrition and repentance sits on top of Hell, which extends to the very

center of the world. The inhabitants of the antipodes, under this view, would be the demons and damned souls who reject God and who thus suffer for their sins.

However, Hell is just one of the three sublunar realms, and an intriguing possibility is that the remaining two non-Divine supernatural realms are found in the other two habitable regions. Under such a cosmology, the Faerie realm would be physically located to the west of Europe in the antichthonal region. Any intrepid adventurer who manages to negotiate the perils of the meridian could physically enter Arcadia rather than relying on Faerie magic to do so. Likewise, an explorer heading south from Africa who by some miracle manages to survive the torrid zone would find himself in the Magic realm in the antoceanic temperate region. Needless to say, any saga that involves the exploration of the other temperate regions (whether or not, in fact, they house the sublunar realms) is decidedly unusual and is likely to have few of the features of Mythic Europe.

Geography

Geography is the study of the sphere of earth, and by association the sphere of water that covers it. It is plainly evident to all with reason that the earth is not flat but rather a ball. Earth is the element at the center of the world, and were it flat then there could be something below it, which reason tells us is false. Further, a city situated in the extreme east of a flat earth would have morning and midday at the same time; for no sooner had the sun risen there it would be at its zenith. Likewise a city at the extreme west would have an exceptionally long morning, then midday and sunset would occur simultaneously. Since for all people the time between morning till midday and from midday till sunset is equally long, it is clear that the earth is round.

The earth is by nature cold and dry. However, the middle zone directly beneath the path of the sun is scorched by its heat. Further, the two poles of the earth (the arctic on this side of the torrid zone, and the antarctic on the other side) are so far removed from the sun that they are bound in perpetual ice. Two parts, however — one between the arctic zone and the torrid

zone, and one between the torrid zone and the antarctic zone — are suitable to support inhabitants, and are referred to as the temperate zones.

Within each temperate zone there are two habitable areas. The ocean divides the ball of the earth along its equator and along the meridian that connects the two poles with each other. Thus the known habitable area occupies only one quarter of the globe of the earth. Its partnering habitable area on the same side of the torrid zone but divided from it by the meridian is the *antichthones*. On the same side of the meridian but divided from it by the torrid zone are the *antoei*. Finally, directly opposite the known area on the ball of the earth are the *antipodes*.

The known habitable area is bounded to the north by the arctic zone, to the south by the torrid zone, and to the east and west by the tidal currents of the ocean. Although termed temperate it is not evenly so, for those regions closest to the arctic zone are cold and moist and those closer to torrid zone are hot and dry. The eastern portion is hot and moist and the western portion is cold and dry; only the middle part is evenly temperate. It is divided into three parts: Asia, Africa, and Europe. Asia begins in the

Meteorology

east and stretches north to the arctic and south to the torrid zone. It ends in the west at the River Don (which separates it from Europe), and the River Nile (which separates it from Africa). Of the known habitable area not occupied by Asia, Africa takes the southern portion and Europe the northern portion, and they are separated from each other by the Mediterranean Sea. The very center of the habitable area is found at Jerusalem, where Asia, Europe, and Africa all meet.

The Great Ocean that separates the north and south hemispheres of the world is the source of all moisture, lying in the middle of the torrid zone and surrounding the earth all along the equator. The excessive heat of the torrid zone makes it impossible to reach this place, and yet philosophy has proved it to exist. At each meridian the Great Ocean splits into two currents: one heads north, and the other south. In the known habitable area this means that one tidal current (called the Indian Sea) heads north to the east of Asia, and the other (called the Atlantic Sea) heads north to the west of Africa and Europe. When these two tidal currents meet each other in the north, the sea is sucked back from the collision creating the ebb and flow of the tides. As these tidal currents circle the land they flow into the North Sea, Mediterranean and Black Seas, Arabian Sea, and Caspian Sea.

Meteorology is the study of the sphere of air, and by association of the sphere of fire that surrounds it. Weather is the product of the motion of moist and hot particles that make up air. Rain, while composed of water, is a product of the moisture of the air, which is why it is a phenomenon of the sphere of air. Likewise lightning and associated aerial fires are a product of the heat of the air, and thus once again are airy rather than fiery in nature.

Wind is the result of the precipitate motion of the air, which has a number of causes. The air might be moved through the refluxes of the tidal currents, which is why it tends to be more windy at the coast. Alternatively, air trapped in the caverns of the earth struggles to escape and the motion of it rising from the center through fissures in the earth creates mighty winds. If this air is unable to escape from the caverns of the earth, and it finds yielding soil, it breaks through causing an earthquake.

Air that is chilled by the cold of the earth or water is changed into a watery substance, which is what we call a cloud. When the rays of the sun touch the cloud they separate it, for such is the nature of heat. Divided from the air, the watery particles fall to earth as rain according to their natural propensity, and as it falls it collides with the air, causing stormy winds, the most violent of all. Occa-

sionally, rain is caused by wind lifting moisture from rivers, marshes, and lakes; rain of this kind often contains frogs or fishes. In the summer the heat carries the moisture raised by winds to the upper parts of the sky, where it encounters a cold dry wind. The water is thus frozen and turned into a stony substance that then falls as hail. In winter, the moisture is not carried so far and it is chilled by the cold atmosphere instead, and falls as snow.

Air rising from the earth sometimes carries with it particles of earth that dry under the heat of the sun to form a stony substance carried within the clouds. When the clouds in the highest part of the sky collide with one another they create thunder. This motion results in heat, igniting the air into a fiery substance. This is coruscation — flashes of fire that leap among the clouds. Since it is the nature of fire to separate, the coruscation splits the clouds and ignites the stones carried within it, and they then descend to earth with violent force producing lightning. Meteors have the same origin but result from more moderate collisions between clouds; consequently the stones have less force and are consumed before they reach the earth. Comets have a different origin altogether; whereas meteors descend from the upper atmosphere to the lower, comets travel in the opposite direction. They are an earthly exhalation from a hot place, like a volcano, and their motion through the lower atmosphere creates heat and causes them to ignite. The light of a comet, unlike that of a meteor, is spread out behind it like long hair.

Aerial fire can also be created by wind in the high atmosphere rushing over still moisture in the lower atmosphere; such fires drift downwards to rest upon high places such as trees, masts, and spear points. These fires have no stones within them, so they do not strike or wound. They differ in size, shape, and color: they can occupy half the northern sky, in which case they are known as the *aurora borealis*, or they may appear as balls or barrels that drift close to the ground, which are called *pithia*.

After rain often appears a rainbow. Some philosophers claim that this is composed of substance — that it is a bright cloud that reflects the colors of the elements infusing it: red from fire; purple from air; blue from water; and green from earth. Others maintain that the rainbow has no substance, but instead that it is an image of the sun cast onto clouds. No one doubts that the final cause of the rainbow is the promise made by God to Noah as described in the book of Genesis.

The Collegium on Meteorology

Collegium magi use the example of meteorology to refute Aristotelian causality. After all, if the material cause of lightning is a stone that has caught fire, why is *The Incantation of Lightning* an Auram spell? The rejoinder from the Lyceum is that the "stone" is simply an agglomeration of cold and dry particles, and the "fire" is hot and dry particles, but both types of atom are contained within air. Neither side is convinced by the arguments of the other; nevertheless, weather phenomena are indisputably Auram magics and attempts to recreate them with other Forms have not produced believable results.

The Collegium on Living Things

Some magi would argue that the commonly accepted definition of life is insufficient. They argue that anything with a mind is alive, extending the category to include spirits, demons, faeries, angels, and even inanimate objects (after all, spells like *Stone Tell of the Mind that Sits* allows one to converse with a rock). The Collegium rejects this view, and permits a mind to exist independently of life and vice versa. The Collegium claims that when a magus talks to a rock or a tree, he is talking to the spirit of that object, a disembodied mind that is nevertheless not alive. Other magi see no need for a distinction between life and non-life, since this was not a distinction made by Bonisagus when he devised the Forms and has no meaningful use in Hermetic magic.

Living Things

And God said, Let the earth bring forth the living creature after its kind, cattle and creeping thing, and beast of the earth after its kind: and it was so.

— Genesis 1.24

The minimum definition of life is the ability to take nourishment and to increase and decrease under the thing's own power rather than as a result of mechanical action from the outside. All things are composed of four types of particles and thus have the capacity to attract that which nourishes them, retain what has been drawn in, digest what has been held onto, and expel what is impure, but living things are able to direct these forces actively rather than experience them passively, allowing them to direct their own changes (see Metaphysics, above).

The least and lowest level of sharing life is that of the plant, which possesses the basic power of the natural faculty to change under its own power, and act as the efficient cause of others of its own kind. At the next stage in the hierarchy of living things are those things that in addition to the natural faculty have the sensitive faculty, and thus perceive the world about them. There are things that possess this power but lack the consequent powers of desire and moving in order to satisfy their desires; these are the immobile creatures like shellfish that are part-way between plant and animal. Most beings with the sensitive faculty are possessed of movement, however, and make up the class of animals. The third degree of life is occupied by the rational creatures such as humans and spirits. While natural animals have no rationality or knowledge, they have a natural wisdom born from their instinct (see the Human Mind, Estimation, below). They can build dwellings, raise their young, seek their food, flee from danger, and defend themselves from harm. They can seek herbs that will cure their ills, and know which will help or harm them through estimation; and yet they cannot truly be said to have either intellect or reason (see The Human Mind, below).

PLANTS

God made the plants before He made the sun in order that it should not seem that the sun caused the production of plants, yet pagans are still in error in worshiping the sun as the originator of green herbs and trees. Plants are provided for the sake of humans: many are



food for humans, others are food for animals which in turn are food for humans. Some are medicines for humans, still others provide fiber for clothes, and the more solid plants are used in buildings and fortifications, and as instruments of craft and war.

The plants are of two kinds: the green herbs and the fruit-bearing trees. The herbs themselves are food for animals and humans, with the whole plant being consumed; where-

as the trees yield food, such as fruit and leaves, which is replenished every year from the main body of the plant. There are also those thorns, thistles, and poisonous herbs, which cannot provide any benefit to mankind. Their origin is attributed to one of three causes. The first is that they did not exist before the sin of man but were made after it. The second is that they preceded man's first crime but were not a cause of harm since they were unable to

Story Seed: A Cure by Proxy

The son of an important nobleman is sorely injured and no medical help can effect a cure. The characters cannot use magic to save him, because they are either unable (they lack the spells or vis) or unwilling (it is not always politically expedient to be uncovered as a magus). A scholar suggests that a wild animal is captured, injured in the same way, and let free. The instincts of the animal should lead it to seek a cure, which the medics can then apply to the lord's heir. It is left to the characters to find a suitable animal to represent the boy without offering insult, capture and wound it appropriately, and then follow it on its meandering through the wilderness to find a cure. When the animal wanders into a regio, the characters must follow it into unknown dangers to discover the cure they need to save the lordling.

Story Seed: The Unremarkable Tree

A scholar comes across a tree that he does not recognize. He tells his colleagues of his studies of this unfamiliar plant — its fruit is unpalatable and indigestible, but not poisonous; no animal will eat it. The wood is too soft for any purpose, and does not even burn well. By all standards the tree has no use at all, which contravenes the doctrine that plants exist for the purpose of serving man. His findings cause no end of debate in academic circles until the bishop is forced to step in. He examines the tree and his conclusion is this — the tree's purpose is to remind man of the ineffability of God.

The tree's purpose is more transparent to a magus: it is a source of vis, perhaps one that predates the visit by the scholar. However, the scholastic attention has made the tree somewhat of a local celebrity and many visit this natural wonder on their way to and from the city. The attention is vexing to the magi trying to gather their vis, not least because the visitors often take souvenirs of the unremarkable tree.

hurt humans while they remained free from sin. The third is that these noxious plants acquired their rough shapes and harmful qualities subsequent to man's expulsion from Eden. Whatever their origins, the purpose of such plants is to convince man of his error, and punish him for his sin.

LIVING CREATURES OF THE WATERS

Those things that live in the water, even if they can also live on land, are accounted among the *pisces* or fishes. Swimming is a form of creeping — fish pull themselves through the water with their fins just as reptiles pull themselves across the surface of the land. Some fish are called amphibians if they can live on land as well as in the water, and

such creatures include crocodiles, seals, beavers, and otters. Fish have a lesser share in the apprehensive powers of the living soul than do land animals. Hence they are less able to respond to their environment, and on that account they have less life.

LIVING CREATURES OF THE AIR

The *aves* or birds occupy the space above the earthly and watery spheres, but below the fiery vault of the firmament. The flight of every bird is known to be able to reach the earth, but not all are capable of reaching the firmament; only noble birds such as eagles can achieve such heights and even they cannot actually fly within the sphere of fire that surrounds the earth. There are numerous types of birds, differing by kind and custom:

some shun man (like the rock dove) whereas others delight in him (like the swallow); some are bold (like the hawk) whereas others are timid (like the quail); some go in flocks (like the starling) whereas others are solitary (like the eagle), and some can sing (like the swan) whereas others only squawk (like the duck). And yet they are all called birds because they do not follow straight roads (a-viae) but stray through any byway.

LIVING CREATURES OF THE EARTH

The animals of the earth were made in three kinds. The first kind are the *pecora* or cattle: mild animals made apt for the use of man. This includes animals intended by God to be beasts of burden, and also those that provide food, both milk and meat. Second are the *repta* or creeping things, which move by dragging their bellies on the earth. Finally are the *ferae* or beasts, those land animals that possess untamed wildness. Some philosophers divide from the ferae the quadrupeds, those animals that lack the raging cruelty of the predatory beasts but are untamable nevertheless, such as antelopes, stags, and hares.

Some animals are harmful to man, but, like those plants that are poisonous, they only became injurious after Man sinned. Whether they were created following the Fall from Grace, or pre-existed but became dangerous afterward is a matter of debate among the philosophers; whichever is the case, their purpose is clear. Harmful animals exist for the sake of instilling fear and of punishing vices in mankind in order to test and perfect virtue.

WORMS

The living creatures of the waters, the air, and the earth multiply through propagation, but there are also those animals that multiply through simple generation. These creatures arise from the elements, from plants, or from rotteness, and are called the *vermes*, or worms, from whence we get the name "vermin." Mice are the largest of the vermin, born of damp earth; scorpions come from dry earth; other land-worms include centipedes, earthworms, and ants. Spiders are worms of the air, which produce from their bodies long threads and never cease in their weaving. Eels and frogs are born from slime and mud in rivers and ponds, and the blood-sucking leech is also a water-worm. Leaf-worms include the caterpillars, locusts, and beetles; they are born from rotting plants, and consume vegetation. Flesh worms

Generating Worms

The generation of "worms" from rotting vegetation, meat, earth, air, and water is a natural process, and can therefore be produced using Rego Animal spells. Only vermin appropriate to the raw substrate can be created naturally. The potential for Hermetic magic to produce vermin is immense; a Target: Group spell is capable of producing a mass of animals equal to 10 standard targets (animals of Size +1), which is about 2 million insects (Size -15), 50,000 mice (Size -10), 20,000 frogs (Size -9), or 1000 eels (Size -5). However, since this is a natural process, the base material must be capable of supporting this number of creatures. A standard individual of a given Form (the corpse of an animal of Size +1, a plant 1 pace in each direction, ten cubic paces of soil, and so forth) can produce a maximum of 1000 creatures regardless of their size.

NEW REGO ANIMAL GUIDELINE

A requisite is required for the substrate that gives rise to the worms only if the caster cannot perceive the worms when they are generated. Thus, a Corpus requisite is needed to create intestinal worms, but not fleas or lice. To create worms from living flesh, a Perdo requisite is required to rot the flesh first.

Level 5: Cause vermin to spontaneously generate in appropriate matter, such as flesh, plants, soil, or water.

PLAQUE OF FROGS

Rego Animal 20

R: Touch, D: Mom, T: Group

A swarm of frogs spontaneously generates in a pool of water touched by the caster. A pool five paces across and two paces deep can produce one thousand frogs; for every ten-fold increase in volume, ten times as many frogs are produced up to a maximum of 20,000 (which is a mass of frogs equal to that of ten pigs). Likewise, a smaller pool produces fewer frogs: a pool one tenth the size produces a hundred frogs, and one that is a hundredth of the size (about one pace across and half a pace deep) spawns just 10 frogs. The water in the pool is not diminished by this spell.

(Base 5, +1 Touch, +2 Group)

THE VERMINOUS INFESTATION

Rego Animal 20

R: Eye, D: Mom, T: Ind

Req: Perdo, Corpus

The target of this spell is infested with fleshworms, which set up residence in his intestines. The victim immediately acquires Worms, as described in Chapter Four: Medicine, Disease, except that the symptoms occur immediately.

(Base 5, +1 Eye, +1 Perdo requisite, +1 Corpus requisite)

are the most unpleasant for they live inside of man and living creatures; *enigramus* is a worm that lives in the head, and *lumbicus* dwells in the stomach. Lice and fleas live on the skin, whereas bees and flies emerge from rotting flesh.

The Human Mind

The mind, as nourished by the sensitive faculty (see Chapter Four: Medicine), is the link between the body and the soul. The functions of the sensitive faculty — collectively called the inner wits — are the five components of the mind. Note that these wits have common names that do not exactly match their meanings in modern English. The **common sense** gathers the input of the sense organs, and the **imagination** stores them. The **memory** archives experiences and thoughts, which are used by the **cognition** to make decisions. Finally, the **estimation** deals with instinctual responses to external stimuli. Each of the wits is described in detail below. These five wits are possessed by any being with a sensitive faculty, not just humans; however, the animal mind has a greatly diminished cognition and an abundance of estimation.

The principle difference between the mind of an animal and that of a human is the possession of a soul, which is unique to rational beings such as humans, angels, and demons. The soul provides both **reason** (*ratio*) and **intellect** (*intellectus*). Reason is exercised when one proceeds step by step to prove a truth that is not self-evident, and is the highest function of the cognition working in conjunction with the soul. Reason uses the input from all the inner wits — the sensory species composed in the common sense, the unsensed impressions of the estimation, the memory of past events, and the imaginative powers of the cognition — to reach a conclusion that none of the individual parts of the mind is capable of reaching alone.

The intellect is the power of understanding, the process of revealing the self-evident, a simple grasp of an intelligible truth. Angels are blessed with perfect understanding — *intelligentia* — in that things which are sensed are fully comprehended; there is no need for reason to reveal them. Intellect is clouded *intelligentia*, which provides frequent but momentary glimpses of true understanding; the flash of inspiration and the dawning of comprehension. The intellect is also the organ of morality and the seat of conscience, the soul knows what is good and what is bad without the need for logic.

COMMON SENSE

The common sense or *vis compositiva* receives all forms and images perceived by the external senses and combines them into one common mental picture. These composite images can then be compared with those stored in the memory or held in the imagination. It also judges the operation of a sense, so that when we see, we know what we are seeing. Anesthesia separates out the common sense, providing sentience without full consciousness.

MUNDIS IMGINABILIS

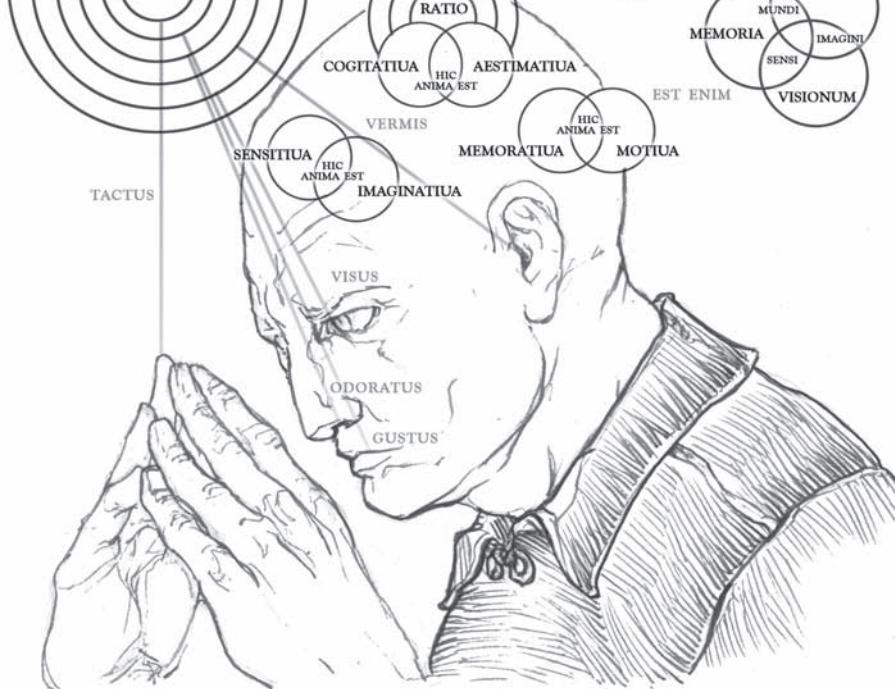
UMBRA IGNIS
UMBRA AERIS TENUIS
UMBRA AERIS GROSS
UMBRA AQUA
UMBRA TERRAE

IMAGINATION

The imagination or *vis imaginativa* retains what has been seen and experienced even after the sense-impressions have subsided, and serves as the link between memory and cognition. What the common sense assembles, the imagination preserves. It is distinct from the memory for the imagination stores only images, with no concepts, ideas, or emotions connected to them. What is commonly referred to as "thinking" is the recall of images within the imagination, although planning for the future is covered by cognition.

MUNDIS SENSIBILIS

LUX SEU IGNIS
AER TENUIS
AER GROSSUS
AQUA
TERRA



COGNITION

Cognition is the part of the mind where decisions are made. It is a receptacle of the judgment exercised by the soul, which then coordinates the other parts of the mind and body to enact the will of the soul. Also known as *vis phantastica*, cognition reaches decisions by manipulating mental images drawn from the other inner wits, separating and uniting the information they contain. The imagination can only hold in mind what has been directly sensed, whereas cognition can use the perceptions from the imagination and combine them into things never experienced — for example, mountains made of emeralds, or flying dogs. This faculty involves invention, planning for the future, design, and poetic imagery. Dreams can come from the cognition into the sleeping mind, but this is not their only source; some are drawn from the memory to replay events in the past, and others come direct from the soul.

ESTIMATION

The estimation or *vis aestimativa* covers instinct. It detects the practical, the biological significance of things. It enables a cow to pick out her calf, or to seek shelter from the elements. Such decisions are not formed by the reasoning powers, and friendship or enmity are not perceived by the senses. Estimation is the instinct to act in a particular manner based on judgment rather than decision, so is distinct from cognition. Cognition is concerned with the images of the senses to open the way to a discursive synthesis and analysis of sense-perceptions. Estimation, on the other hand, operates on the derivatives of the current

sense-perceptions, recognizing danger, food, friendship, and so forth — none of which are directly sensed — and motivating the locomotive powers appropriately. It is this wit that causes the emotional states of *gaudium*, *laetitia*, *ira*, *tristitia*, and *timor* (see Chapter Four: Medicine, Emotional States) as a response to the instinctual reaction to an object.

MEMORY

The power of memory or *vis memorativa* is to act as a treasury or repository for information discovered by the estimation, and it relates to estimation in the same way that imagination relates to the common sense. The imagination is a storehouse for images, whereas the memory preserves ideas. The memory is two-fold; the sensuous memory retains, reproduces and recognizes representations of past experience and places those experiences in time. The rational memory is the power of recollection, reminiscence, and active recall and is the province of man rather than beast.

The Hermetic Art of Mentem

The Art of Mentem operates directly on the five wits. Most magi have only a small understanding of the philosophy of the mind and do not care which wits are affected by their spells. However, experts in the Art have supplemented their magical practice with a philosophical background, and devised spells that manipulate the intelligent mind in

interesting and inventive ways. This section details how the Mentem spell guidelines in *Ars Magica Fifth Edition* (pages 148–152) can be applied to all five inner wits. Broadly speaking, an existing guideline that mentions emotions is operating on the estimation, and a guideline that mentions thoughts is operating on the imagination. These two wits, along with the common sense, are usually more easily affected with magic than are memory or cognition. These revised guidelines may also inspire Animal spells to affect beasts with Cunning, although in general the memoritive and cognitive wits are far inferior in animals, and the estimation is much stronger.

Hermetic magic cannot affect the functions of the soul — reason and intellect — even though they form part of the thinking mind. However, it can improve overall intelligence by enhancing the operation of all five wits, making reason come easier (as in *The Gift of Reason*), or cause a mind to be so consumed by one of those wits that reason does not get a look in (such as in *Mind of the Beast*). Cognition covers dreaming as described below, but other spells affecting dreams through cognition (such as by inserting the caster's spirit into another's dream) can be found in *The Mysteries Revised Edition*, pages 102–113.

CREO MENTEM SPELLS

LOOK AT ME

CrMe 15

R: Sight, D: Mom, T: Ind

This spell creates a thought in the imagination of the target, causing him to look directly at the caster even if the caster has not been previously noticed by the target. This glance is sufficient to make eye contact. If concentrating on another task, the target may make a Stamina + Concentration roll against an Ease Factor of 6 to resist. This spell is most often cast with no voice or gestures as a subtle way of attracting someone's attention.

(Base 4, +3 Sight)

HUMAN FIGMENT OF THE WAKING MIND

CrMe 25

R: Eye, D: Conc, T: Ind

This spell places a hallucinatory person in the mind of another through the common sense. No one else can see or hear the person seen and heard by the target. The caster determines what the hallucination looks like, and can cause it to act in the way he wishes by concentrating. He cannot, however, see it himself.

(Base 3, +1 Eye, +1 Conc, +1 for two sensory species, +2 move at command, +1 intricacy)

Creo Mentem Guidelines

The Level 3 guideline "Form words in another's mind" can create any sensory species in another's common sense (not just audible ones), thus creating a hallucination that only the target can perceive. Additional species cost one magnitude each, and particularly complex hallucinations require the same modifications as creating complex images (ArM5, page 144).

The Level 4 guideline "Put a thought or emotion into another's mind" creates imagination or estimation respectively. Creating imagination literally puts thoughts in another's mind. Creating estimation invokes the emotion of *gaudium*, *la-*

etitia, *ira*, *tristitia*, or *timor* (see Chapter Four: Medicine, Emotional States) without an appropriate stimulus.

The Level 5 guideline "Create a memory in another's mind" can also create items of cognition. This can bring a dream to a sleeping person, instill in him a long-term plan for the future, or make him apply his mind to trying to overcome a problem. It cannot force him to follow through with these plans.

The Creo Mentem guidelines that increase mental Characteristics do so by enhancing all of the five wits, allowing the rational functions of the soul to be less-encumbered.

Intellego Mentem Guidelines

The Level 5 guideline "Sense a single emotion in a being" reads the target's estimation, as does the Level 10 "Sense all of the emotions in a being." This guideline can also read a single sensory input from the target's common sense.

The Level 15 guideline "Read a person's surface thoughts" interrogates the imagination, and can also be used to read

the entire common sense, thus perceiving whatever the target is perceiving with all of his sense organs.

The Level 20 guideline "Read the last day's memories from one person" can also read the short-term plans from the person's cognition. If cast while a target is dreaming, spells based on this guideline can eavesdrop on those dreams.

Muto Mentem Guidelines

All the guidelines that refer to memories can also affect imagination. Changing the imagination makes the target ignore the current focus of attention in favor of something of the caster's choosing. This must be an unnatural refocusing of attention to fall under Muto Mentem; for example, a major change in imagination might make a soldier in battle become focused on the grass rather than the enemy.

All the guidelines that refer to emotions (i.e. estimation) can also affect common sense and cognition. Changing the estimation can also make the target react inappropriately to an emotional stimulus; for example, seeking shelter in the water, or fleeing from something non-threatening. A major change to the common sense can cause the target to hear a man's praise

as condemnation, or see a sword as a had-dock. Completely rewriting the common sense causes the target to comprehend sounds as visual images, or smells as feelings of pain (although these do no real damage). A major change to cognition can redirect a plan towards a different goal (revenge on Carolus rather than Darius), but the cognition must be completely rewritten to give someone a new aspiration — at least for the duration of the spell.

The Level 10 guideline "Completely rewrite a person's memories" can rewrite any of the five wits.

The Level 15 guideline "Utterly change a person's mind" can do so by dominating the mind with a particular wit; for example, *Mind of the Beast* leaves the estimation in charge of all mental actions.

INTELLEGO MENTEM SPELLS

BORROW THE EYES OF ANOTHER

InMe 30

R: Arc; D: Conc; T: Ind

The caster can see through the eyes of another person to whom he has an Arcane Connection. It must penetrate any Magic Resistance of the target.

(Base 5, +4 Arc, +1 Conc)

gence + Concentration roll against an Ease Factor of 9 to complete a complex task in the presence of a shiny object that he does not yet possess.

(Base 3, +1 Eye, +2 Sun)

MUTO MENTEM SPELLS

DISTRACTION OF THE MAGPIE

MuMe 10

R: Eye, D: Sun, T: Ind

The target's estimation is altered so that shiny objects become highly desirous to him. For the duration of the spell he is easily distracted by anything that glints, and given the opportunity he will acquire such things and secret them somewhere about his person. He must make an Intelli-

LOST IN THE MEMORY

MuMe 35

R: Eye, D: Moon, T: Ind

The mind of the target is filled with memory, dominating all other mental faculties. He will relive scenes from his past and visit places of particular significance while neglecting all but the basic urges to eat, drink, and rest. During this time he cannot put any mental effort into any task, and can only be temporarily roused from his fugue if he succeeds in an Intelligence + Concentration roll of 9 or more.

(Base 15, +1 Eye, +3 Moon)

REWRITING THE MIND

MuMe 45

R: Voice, D: Year, T: Ind, Ritual

This spell utterly changes the target's capacity for cognitive thought; all previous goals, hopes and desires are set aside in favor of the agenda dictated by the magus at the time of casting this spell. For the Duration of the spell the target is unusually single-minded in pursuing his new goals, but still has command of his other mental faculties. This spell incurs Warping as a constant effect of high power.

(Base 15, +2 Voice, +4 Year)

PERDO MENTEM SPELLS

THE STULTIFIED PEASANT

PeMe 30

R: Eye, D: Sun, T: Ind

The target has all ability to think removed; his imagination (which controls thinking) is destroyed, causing him to stand, mouth open, until the spell ends. Only his imagination is affected, so he acts according to his estimation if threatened.

(Base 15, +1 Eye, +2 Sun)

Perdo Mentem Guidelines

Unlike memories, destroyed aspects of the imagination, cognition, common sense, and estimation naturally restore themselves.

All the guidelines that affect memories (rather than details from memories) can affect imagination or cognition as well.

The Level 10 guideline "Remove a minor or short memory from a person's mind" can stop a person thinking about a certain thing, or make him neglect one of his goals or banish a dream.

The Level 15 guideline "Remove a major or long memory from a person's mind" can prevent all active thought through the imag-

ination; or stifle creative thought or prevent dreaming entirely through the cognition.

All the guidelines that affect emotions work through the estimation, and can also affect the common sense. Quelling the estimation can also cause a person to neglect appetitive urges for shelter, rest, food, and drink, although the estimation must be removed entirely to cause the target to suffer deprivation through this neglect. Quelling the common sense leaves the target unable to correctly interpret a particular type of sensory input — he might see, but be unable to understand what he is seeing.

THE EVER-WATCHFUL TURB

PeMe 35

R: Touch, D: Moon, T: Group

This spell prevents the target group from falling asleep by quelling the inclination to rest when tiredness sets in. The target group accrues fatigue as usual: after being awake for a full day, every eight hours of wakefulness causes the loss of a Fatigue level. Thus, after two days awake, they will be reduced to Unconscious (or earlier if they exert themselves) at which time they sleep for eight hours and then wake again.

(Base 5, +1 Touch, +3 Moon, +2 Group)

THE CLEAN SLATE

PeMe 50

R: Touch, D: Year, T: Ind

This spell wipes the memory of the target clean, removing every stored idea and sense of identity he possesses. All general Abilities (including Languages) are retained, but knowledge of Academic, Arcane, Martial and Supernatural Abilities are lost, as are all Arts. His imagination, which stores images, is not affected, so he recognizes the faces of people he knows, places he has been, and songs he has heard, but lacks all knowledge about those things such as names, locations, emotional importance, and so forth. He cannot relearn those memories for the duration of the spell.

(Base 25, +1 Touch, +4 Year)

REGO MENTEM SPELLS

CALL THE DREAM

ReMe 20

R: Touch, D: Sun, T: Ind

The caster touches a sleeping person and determines the theme for that night's dreaming. The actual content of the dream cannot be determined. For example, if the theme is "death" the target might dream about the death of a loved one, or the life-threatening circumstances he has been in. If the theme is "dogs" he might dream of a beloved childhood pet or being hunted by the lord's hounds. Some magi try to interpret the meaning of the dreams called by this spell.

(Base 5, +1 Touch, +2 Sun)

SEARCHING THE HAYSTACK FOR A NEEDLE

ReMe 20

R: Eye, D: Sun, T: Ind

The target of this spell gets a +3 to all sight-based Perception rolls involving a specific object or quality defined at the time of casting. Examples might include the color red, a particular person, or an unusually shaped shell. Magi often employ this spell to help their servants locate a particular type of vis, as long as they have a sample to show the servant. It does not give the target any extra senses, just more sensitivity to a particular visual characteristic.

(Base 5, +1 Eye, +2 Sun)

SINGLEMINDEDNESS OF THE CONCENTRATING WIZARD

ReMe 25

R: Per, D: Sun, T: Ind

The caster receives a +3 to all Concentration rolls for the Duration of this spell, but automatically fails any Intelligence roll which does not involve Concentration.

(Base 15, +2 Sun)

Rego Mentem Guidelines

The Level 5 guideline "Control a natural emotion" and the Level 10 guideline "Control an unnatural emotion" operate on the estimation, and can also affect the common sense. Such spells make the common sense pay particular attention to a given sensory stimulus; in this context an unnatural stimulus is one that has not been experienced by the target before.

The Level 5 guideline "Incline a person to a particular sort of response" affects the imagination, as does the Level 15 guideline "Control a human being as long as you can see him." These guidelines do not affect free will, but the caster can influence or control current thought (and thus action). For example, the Level 5 guideline

can cause a watchman to concentrate on a man with a cart entering the city, rather than the group of armed people. Controlling the imagination can also hold a thought in a person's mind, increasing focus. The same guidelines can also affect the cognition through dreams; the Level 5 guideline allows the subject (but not the content) of the dream to be determined by the caster, and the Level 15 guideline can determine subject and content.

The Level 20 guideline "Give a person a complex command, which he tries to carry out to the best of his abilities" directly controls the cognition, setting the target's goals towards that determined by the caster.

Moral Philosophy

Moral philosophy focuses on man's ethical, political, and economic condition. Discussions of moral philosophy are merely beginning in 1220, historically not reaching any discernible importance until the end of the thirteenth century. Little has yet been written on economics. John of Salisbury's *Policraticus* is the text that stands out among the few books written about politics. John describes the difference between a prince and a tyrant; that the prince rules through love and follows the higher law of "justice" (meaning the Church). It makes the analogy that the prince is the head of the family. A clergyman, John places ecclesiastical law over secular rulers, and much of the *Policraticus* is a justification for this hierarchy.

Moral philosophy is discussed both in the courses of the liberal arts and the faculties of theology. The largest debate is between the faculties, and the University of Paris is at the center of this debate. The faculty of arts proposes that man can find happiness in and of himself, through good actions and sound judgment, while the faculty of theology declares that man's earthly happiness is only a pale shadow of the happiness found in the afterlife. Man can find true happiness only in God, say they. While scholars might express opinions on the proper role of a king and his governance, no princely lord is obligated to listen. And when proper prices and monetary responsibility are discussed, which is rarely, it stays at the university and does not penetrate the minds of guilds and craftsmen. Most moral questions can be answered by adherence to the scriptures and patristic writings.

Ethics

The introduction of Aristotle's *Nicomachean Ethics* had less of an impact on philosophical discussion than other texts of the New Aristotle, primarily because the whole of it is still not translated. Aristotle states that man can be happy, and that his happiness does not depend upon any outside force, like the One God, but upon his own actions and decisions. This practical ethics is later modified by the Philosopher's ideas of theoretical ethics, in which Aristotle does admit that there is a distinction between the

theory and practice of human ethics. This later volume of theoretical ethics is unknown in 1220, making scholars believe that Aristotle's practical ethics carries more weight than initially imagined.

Prior to the New Aristotle, Peter Abelard wrote extensively on the matter of sin, good, and evil, and these topics fell within the range of moral philosophy. Before him, these issues were extensively discussed, but not in a philosophical context. Rather, commentators had been moralizers (recommending certain behaviors rather than analyzing morality itself), theologians (deriving morality from scripture), or metaphysicians (interested in concepts rather than conduct). Abelard makes an attempt to explain what moral concepts actually are, and what their relation is to choice and deliberation. He makes a distinction between the willingness to sin and the act itself. While both are evil, the intent is worse than the action, since the intent is the necessary cause of the action and the action is inevitable once the intent is accepted. Abelard's theories were declared heretical and burned, more so for the polemical and egotistical personality of the author than for the ideas expressed. They are, however, the canonical definition of sin in *Ars Magica Fifth Edition* (see *Realms of Power: The Infernal*).

In general, scholars propose a direct link between the quality of goodness and the act of being, the quality of evil being a privation of good, or a lack of being. Thus, evil itself does not exist, but is the absence of good from a thing. This repeats the Neoplatonic sentiment that the universal Good can only create good, not evil. All agree that mankind's job is to cultivate goodness, and many writers have given exact actions that do so. For example, one Jewish philosopher described how a man should eat, sleep, work, exercise, pass bodily waste, and enjoy marital intimacy. He claims that everything should be done in moderation, a common theme of the ancient Greek philosophers.

CONSCIENCE

It is evident that good men sometimes do bad things, with the contrary also being true, but more rarely. Every soul is made by God, who has also given man aid in determining if his actions are good, leading to salvation, or bad, leading to damnation. Every man has

Magic Affecting Conscience

CREO MENTEM GUIDELINES

Level 10: Spark a twinge of conscience in an intelligent being's mind, overriding the temporary obsession of a demon.

A MOMENT'S REFLECTION

CrMe 20

R: Voice, D: Mom, T: Ind

This spell removes the Obsession Personality Trait imposed by a demon's obsession power.

(Base 10, +2 Voice)

also been given free will, to determine which course he will take when presented with good and bad choices for action. The active agent in choosing between good and evil is **conscience**. There are two aspects to conscience: *synderesis*, which is the spark of God-given conscience that cannot be mistaken between good and evil, and which is not subject to free will; and *conscientia*, which is subject to free choice and can be mistaken.

Conscience is not an active agent, rather being a reactive response to an experience or choice. A man feels the pangs of

conscientia antecedens when the choice to do evil is made, and this serves as a warning. The stronger *conscientia consequens* follows an evil deed and serves to realign bad behavior. An intelligent man, one who has turned his bad will into bad (evil) actions, should remember the experience of *conscientia consequens* as uncomfortable, and judge future actions based on the unease of his past behavior. God's gift of free will is strong, though, and many men have grown accustomed to suppressing their *conscientia*, and ignoring the small stings of *synderesis*.



Chapter Four

Medicine

Medicine is the science by which the dispositions of the human body are known so that whatever is necessary is removed or healed by it, in order that health should be preserved; or, if absent, recovered.

— *The Canon of Medicine* by Avicenna

The Academic Ability of Medicine is concerned with the human body: how it works, what disrupts its working, and how such disruptions can be prevented and cured. This chapter begins by describing the anatomy and physiology of the body, as accepted by the scholars of Mythic Europe — Christian, Jewish, and Islamic alike. Key concepts in this subject are the three faculties or spirits that infuse the body. The **natural faculty** is the nutritive force of the body, which nourishes the tissues and the organs to extend life. The constituent parts of the natural faculty are the **four humors**, which vary in proportion according to the individual's natural inclination. The balance of humors gives a person her **complexion**, which encapsulates her physiology, physiology, and personality. The **sensitive faculty** is the force of movement and sensation, giving the body the power to perceive the world about it and react to it. The sensitive faculty is also the vehicle of the mind: it orders the input of the sensory organs, stores images in the memory, and manipulates them in the imagination. The **vital faculty** is the spark of life itself. Without the vital faculty, the organs would not accept nutrition or re-

spond to movements.

After describing the nature of the human body, this chapter discusses how the delicate balance of humors and faculties can be altered or disrupted, and what effects they have on health in terms of injury, malformations, and disease.

The final section of this chapter discusses the physician himself, and includes new and extended rules for the Abilities of Medicine and Chirurgy. It also details the vital role of the apothecary in the medical arts, and presents background and ideas for players wishing to play a medical-based character.

Babies of Hermes

Hermetic Ritual magic can create sperma as well as cambion, because it can restore lost limbs as well as create a whole corpse. However, magi have not been successful in repeating the act of reproduction in the laboratory, joining male and female sperma to form an embryo and thence a baby.

The Natural Faculty

The natural, or vegetative, faculty is present in every living part of the human body. It is distributed by the veins, mixed in with the blood and the other humors. The principle organ of the natural faculty is the liver, in which the faculty arises from the food passed to it by the stomach and intestines. The purpose of the natural faculty is twofold: the first is nutritive, concerned with the welfare and preservation of the individual; the second is reproductive, focusing on the propagation of the human race.

The Reality of the Humors

In Mythic Europe, the description of anatomy, physiology, and complexion presented in this chapter is correct. While all the details might not be fully known to the general populace, and specific points are still debated by academics, the overall view of medicine detailed here is the truth. The humors really do

run the body; there are no cells, no proteins, no DNA. Diseases *are* caused by disruptions in the balance of humors, rather than by bacteria or viruses, diseases are caused by inappropriate diet, bad smells, and unfavorable stars. Parasites are a symptom of disease, not a cause of it, and so on.

The natural faculty is assisted by the four forces inherent to it. When the natural spirit reaches the tissues, the **appetitive force** causes the nutritive humors in the veins to be absorbed by the organs according to their need. The **retentive force** causes the material that is drawn in to be held in position during the time in which the **digestive force** is engaged in transforming the natural faculty of the humors into another substance. The **expulsive force** exists to rid the body of the waste products of the digestive process.

The natural faculty is formed from **chyle**, the porridge-like pulp that is a result of the digestion of food. The chyle is drawn from the stomach to the liver by the appetitive force, and is subjected further to the digestive force, changing it into the natural faculty. Some of the natural faculty is distributed to other organs via the veins, and is transformed further into the four humors, and into **cambion** and **sperma**. Cambion can be formed anywhere in the body, and it is transformed further into flesh and fat, as well as other fluids of the body such as breast milk. Cambion cannot be used to make most of the other tissues of the body, such as bones, veins, arteries, and nerves, but it can repair these tissues if they are damaged.

Sperma is formed only in the generative organs, and fulfills the reproductive function of the natural faculty. Sperma is the root material from which the tissues of the body derive,

but this can only occur when male and female sperma come together to form an embryo, in a manner which can be compared to the making of cheese. The male sperma is equivalent to the clotting agent of milk, and the female sperma is equivalent to the coagulum of milk. A woman's womb has seven compartments; if male sperma clots the female sperma in one of the warmer right-hand compartments then a male child is engendered. The cooler left-hand compartments produce female children, where as the single central compartment on occasion produces a hermaphrodite. Multiple births occur when the male sperma enters more than one compartment.

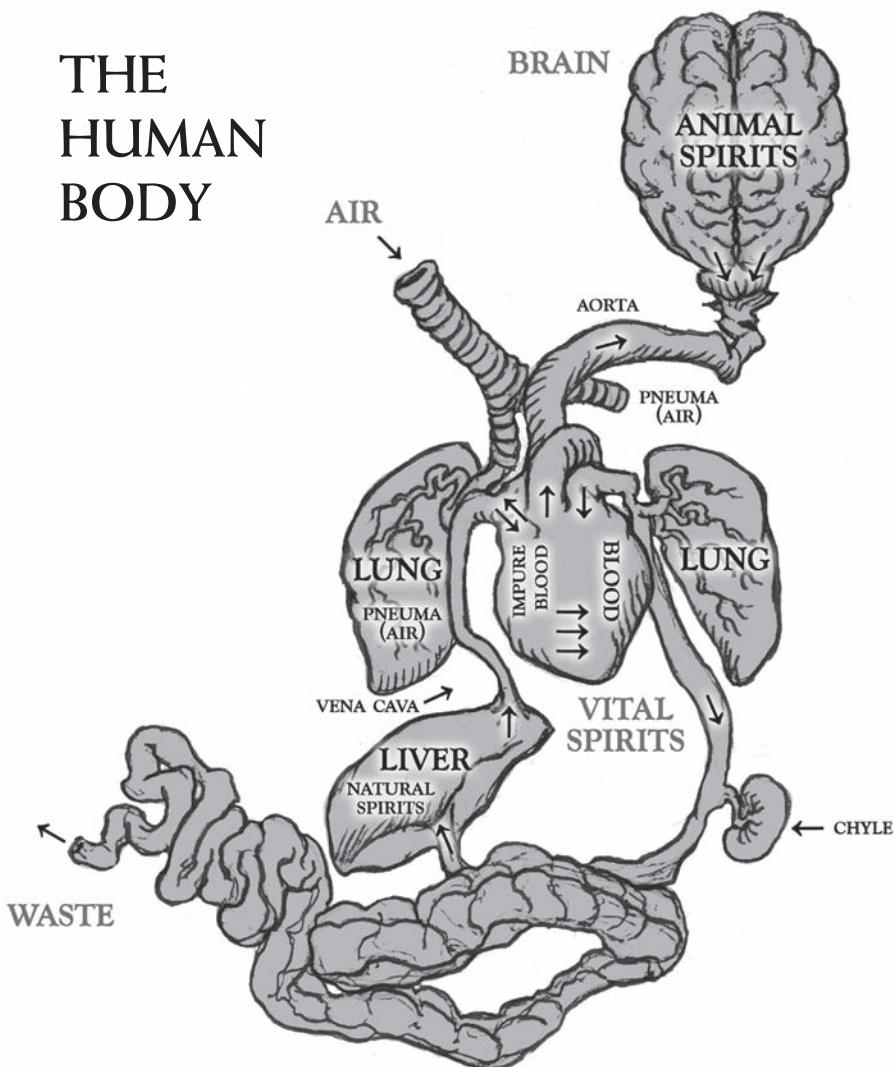
During pregnancy, the embryo is nourished with the menstrual blood of the woman, which is filled with her natural faculty. One portion of this blood is changed into the substance of sperma, and used to make bone, nerves, and all the organs. Another portion of the woman's blood becomes cambion and forms the flesh and fat that fills up the spaces between the organs. A third portion of the menstrual blood is waste matter, and is expelled with the infant at birth. Sperma continues to be produced by the infant, allowing it to continue to grow and make more bones and so forth, until he reaches the age of puberty, at which point production of new sperma occurs only in the generative organs, and subsequent growth is only through the production of flesh and fat from cambion.

The Four Humors

A humor is a bodily fluid in which the natural faculty lies, and is the source of one of the four forces. There are four humors: the hot and moist parts of the natural faculty form the blood, hot and dry parts make up the choler, the cold and moist parts constitute the phlegm, and the cold and dry parts make melancholy. Healthy or "good" humor has the capacity to be transformed into actual bodily substance, either by itself or in combination with something else. The residue from this transformation is called a "superfluity," an unhealthy or bad humor. The body expels these bad humors to maintain proper health.

The fluid carried in the veins is predominantly blood, but in its healthy state it also contains various proportions of the other three humors, as well the superfluities being carried to their various organs of excretion. In a sick person, the veins also contain morbid or putrid humors, which are a result of excessive or insufficient digestion.

THE HUMAN BODY



Story Seed: The True Homunculus

A maga claims to have created a true homunculus, by combining spermae from "donors" in a vat, and cooking it for nine months; she then brings the infant to maturity rapidly. Her vat-grown creature has life, and she sees this as an end to recruit-

ing grogs, servants, and possibly apprentices. Will these creatures have minds and souls, and if so, whose? How widely will her Lab Texts spread before it is discovered that the bodies are inhabited by demons, faeries, or the spirits of the dead?

Story Seed: A Bitter Harvest

A natural magician has been "harvesting" pre-adolescent children for their sperma in an attempt to make a crude Longevity Ritual. He is likely to kidnap children

possessing remarkable powers — such as apprentices — and has attracted the attention of a demon who greatly desires him to succeed.

Correspondences of the Humors

HUMOR	FORCE	AGE	SEASON	ELEMENT	QUALITY	OPPOSITION
Blood	Digestive	Childhood	Spring	Air	Moisture with Heat	Melancholy
Choler	Appetitive	Adolescence	Summer	Fire	Heat with Dryness	Phlegm
Melancholy	Retentive	Adulthood	Autumn	Earth	Dryness with Cold	Blood
Phlegm	Expulsive	Old Age	Winter	Water	Cold with Moisture	Choler

BLOOD

Blood, or the sanguineous humor, is formed in the liver. In nature it is hot and moist, and thus corresponds to the element of air. In its natural form it is red in color, has no unpleasant odor, and is salty to taste. Its main function is nutritive; blood is the raw product from which nourishment is derived by the tissues under the auspices of the natural faculty. As such, it strengthens the digestive force.

CHOLER

Choler, yellow or red bile, or the bilious humor, is formed in the gallbladder. In nature it is both hot and dry, and thus akin to the element of fire. It is light in texture and pungent in smell, and has a sour or acrid taste. It provides the appetitive force to the natural faculty, and also nourishes those organs that are hot in nature. Its presence in the veins thins the blood so that it may pass through the finest of tubes.

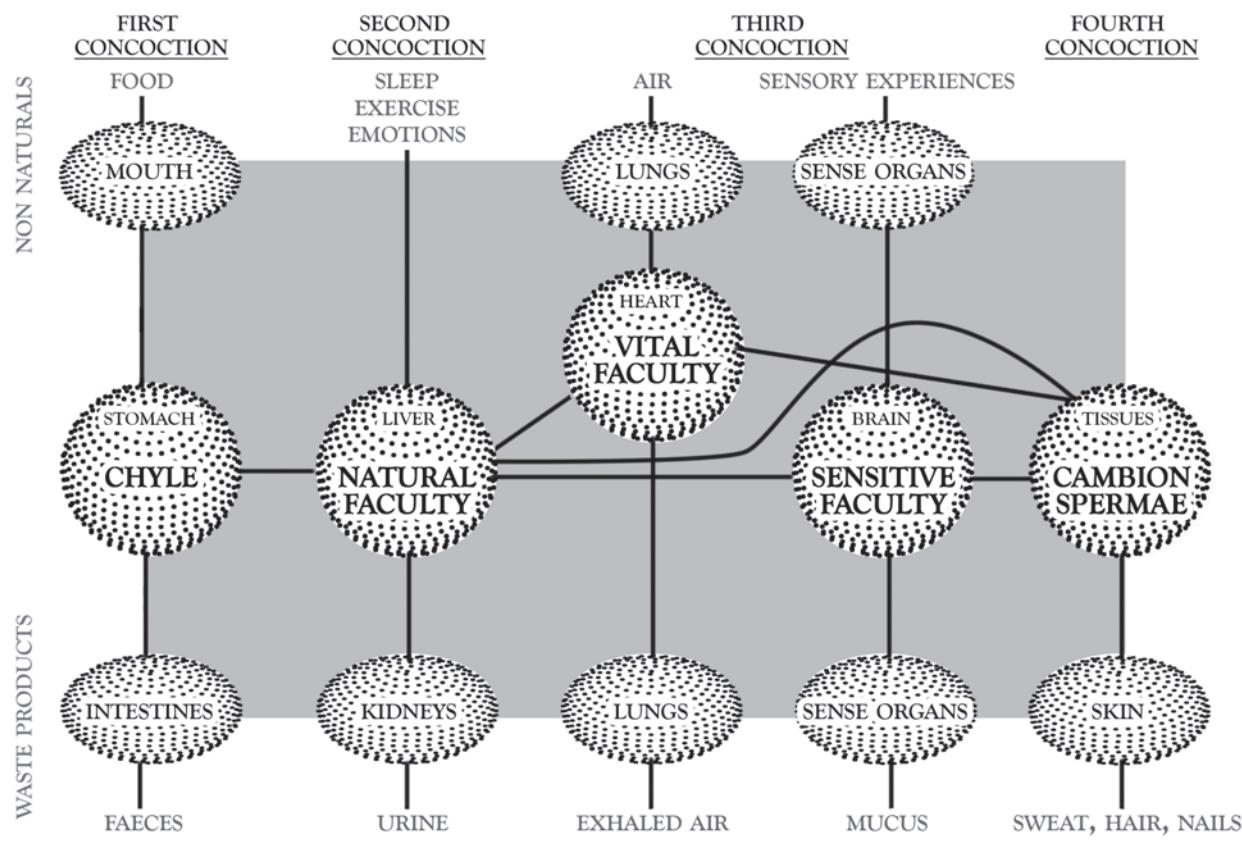
MELANCHOLY

Melancholy, black bile, or the atrabilious humor, is formed in the spleen. It is cold and dry, and related to the element of earth. In its healthy state, melancholy is a dark sediment, bitter to the taste. It endows the body with stamina, strength and density, and nourishes those organs and tissues that are hard and dry in nature, such as the bones. Melancholy imbues the natural spirit with its retentive force.

PHLEGM

Phlegm or the serous humor, is formed in the pituitary gland in the head. Its nature is to be both cold and moist, and so it is most akin to the element of water. Healthy phlegm is white or colorless, and is sweet in nature. It nourishes the organs and tissues of a cold temperament, and moistens the joints, tissues, and organs needed for movement. Phlegm is the source of the expulsive force of the natural faculty.

THE CONCOCTIONS



The Organs and the Concoctions

The substance of a body is composed of tissues; some derived from sperma (bone, cartilage, nerves, tendons, ligaments, arteries, veins, and membranes) and some from cambion (flesh and fat). These tissues are grouped into organs, which carry out the functions of the three faculties. Each organ has its own temperament. For example, the skin is neither hot, cold, dry, or moist, but in perfect balance; muscles are relatively hotter and yet only slightly moister than the skin; bone is extremely cold and very dry.

The most important organs of the body are those that play a leading role in one of the four concoctions. A concoction is the process through which the non-natural substances (see the Non-Naturals, below) are converted into the three faculties. The **first concoction** turns food into chyle in the stomach. The waste products are the feces, which are excreted through the intestine. The **second concoction** takes place in the liver, turning the chyle into natural faculty, which is then differentiated into the four humors in their respective organs. The waste product of this concoction is urine, which is excreted by the kidneys. The **third concoction** is where air, drawn in through the lungs, is mixed with natural faculty in the heart and converted into vital faculty, then distributed to the body via the arteries. The waste product is the exhaled air. The **third concoction** also combines the input of the sense organs with the natural faculty to form the sensitive faculty in the brain. The waste products are tears, mucus, and earwax, which are expelled through the eyes, nostrils, and ears. The sensitive faculty is distributed in the nerves. The **fourth concoction** takes place in the tissues, and turns the humors (primarily blood) into cambion and sperma. The waste products of this concoction are excreted by the skin as sweat, hair, and nails. Cambion is used to grow flesh and fat, sperma is the base substance of an embryo.

The principal organs, therefore, are the stomach, the liver, the heart, and the brain, where these concoctions take place. The secondary organs are those that either bring the raw substance of a concoction to the principle organ (mouth, lungs, sense organs), those that are the destination of the concocted substance (spleen, gallbladder, pituitary, generative organs), or the receptacles of the waste products (kidneys, intestines, skin). There are also auxiliary organs that distribute the faculties (veins, arteries, and nerves for the natural, vital, and sensitive faculties respectively).

The Vital Faculty and Hermetic Limits

Affecting the vital faculty is beyond the power of Hermetic magic. Consequently, Hermetic magic is unable to restore fatigue, reverse the effects of old age, or bring life to a corpse. Because of this, some magi view the vital faculty as a function of the soul (and thus protected by the Limit of the Divine), although philosophers past and present deny such

a link since the vital faculty is a physical quantity, unlike the soul. Nevertheless, the Breath of Life granted to Adam and his descendants is clearly identified with the vital faculty, and thus the province of God Himself. Consequently, only a few Hermetic researchers investigate extending Hermetic theory to the vital faculty, for most believe it is a hopeless cause.

Story Seed: Breath of Life

A magus is attempting to use variants of *The Gift of Vigor* to transfer vital faculty from a living being into a dead one; after all, bodily energy such as fatigue is a function of the vital faculty. He has achieved varying measures of success, and has restored life to a limb for a

few moments. He connects his successes to specific characters of corpses he used, and is always seeking for more subject material of that type. Unfortunately, there appears to be a large number of the correct type near (or within) the players' covenant.

The Vital Faculty

The vital faculty provides the body with life. Without the presence of the vital faculty, the organs of the body would cease to function. They would not grow or repair themselves with the natural faculty, nor would the sensitive faculty (see below) be able to cause them to have sensation or movement. The vital faculty is very much the "breath of life."

The beating of the heart draws into itself fresh air (by way of the lungs) and the natural faculty (by way of the veins), and concocts from these two substances the vital faculty. It is then distributed throughout the body by the arteries, and it is because they contain the vital faculty that the arteries, unlike the veins, pulse with life-giving power. In the young the vital faculty is strong, but the body is capable of making only so much, and it is burned vigorously in youth, steadily in adulthood, and feebly in old age. Excessive heat brought about by exercise (see Exercise and Rest, below) causes the vital faculty to disperse, as do some poisons, resulting in exhaustion and weakness. Starved of vital faculty, the body gasps for air in a desperate attempt to manufacture more, resulting in increased respiration and a higher pulse to distribute the reserves to the aching muscles. Unless there is an ongoing problem, however, strength will return to

the body with rest, food, and good air. The old, with less vital faculty in the first instance, consequentially tire more easily.

The Sensitive Faculty

The sensitive or animal faculty arises in the brain as a concoction of the natural faculty, nourished with the species of sight, hearing, smell, and the inputs from the other sense organs. The sensitive faculty is distributed to the body via the hollow nerves, and grants the body the volition to sense and move; the actual power to sense and move is supplied by the vital faculty. In this respect, the sensitive faculty is the warrior, the craftsman, or the scribe, but the vital faculty is the sword, the tool, or the quill. For this reason, the sensitive faculty is sometimes called the vehicle of the soul.

Imbued with vital spirit, the brain takes in the sensory species derived from its sense organs and concocts from them the sensitive spirit, which is then distributed in the nerves. The waste product of the formation of the sensitive spirit is expelled through the sense organs, as mucus from the nostrils, wax from the ears, and tears from the eyes. The sensitive faculty has ten senses or wits; five outward (vision, touch, smell, hearing, and taste) and five

inward (cognition, common sense, estimation, memory, and imagination). The outward wits gather sensory species with which to nourish the sensitive faculty, and enable the soul to perceive the world around it. The five inner wits enable the soul to act on the information gathered by the outer wits, and together they constitute the human mind. It is not the business of a physician to need to understand the mind, for it plays only a small role in the preservation of health. Instead, the mind is the province of the philosopher, and more details on the inner wits can be found in Chapter Three: Philosophiae.

Complexional Magic

The Art of Mentem is the means through which Hermetic magi manipulate the emotional state of a person, and physician-magi have linked it to the provocation of one of the five non-natural states (see Non-Naturals, Emotional States, below). Thus *Panic of the Trembling Heart* invokes the state of *timor*, *Rising Ire* promotes *ira*, and *Weight of a Thousand Hells* invokes profound *tristitia*, and similar spells exist for *laetitia* and *gaudium*.

A more subtle approach would be to affect the complexion directly, and thus temporarily change or control the personality of the target, which would be an application of the Art of Corpus. This requires a Minor Breakthrough in Hermetic Theory (See *Houses of Hermes: True Lineages*, pages 26–30). An unintended side effect of such research might be that the spells also induce the symptoms of disease, since they cause a temporary humoral imbalance in their targets.

Complexion

The proportion in which the humors are blended differs from one man to another, and constitutes his *complexio* or complexion. Every being has an innate complexion, which is determined by his horoscopes on the days he was conceived and born. This complexion varies according to the individual's age, sex, geographic region, and even by the time of year. In principle, complexion is a physically

perceptible quality, discerned by inspection, interview, and touch, and accounts for mental, social, and physiological stereotypes of individuals. The determination of a patient's complexion is a vital first step for any physician, for sickness is most often caused by a perturbation in the natural balance of an individual's humors, and successful therapy revolves around restoring that balance to the individual.

The four basic complexions are **sanguine**, **choleric**, **melancholic**, and **phlegmatic**. Each has its own physical characteristics such as stature, build, hair quantity and color, physiologi-

cal characteristics such as color and consistency of excreta, speed and strength of pulse, and mental characteristics such as emotional states and types of dreams (see the nearby inserts). However, usually a person consists of more than one complexion, displaying the characteristics of two, or occasionally three, although one (called the principal complexion) is likely to dominate. It is unlikely to find a person in whom the active quality (hot or cold) features twice, therefore one does not find sanguine and choleric temperaments mixing (both hot) or melancholic and phlegmatic temperaments mixing (both cold), but this still leaves four basic complexions, eight compound complexions, and the possibility of a minor aspect of a third complexion in each of these latter eight.

Physical Qualities of the Four Complexions

CHARACTERISTIC	SANGUINE	CHOLERIC	MELANCHOLIC	PHLEGMATIC
Stature	tall	tall	short	short
Build	fleshy	lean	lean	fat
Hair	plentiful, dark	plentiful, curly, red or blond	sparse, straight, brown	sparse, flaxen
Pulse	great & full	swift & strong	slow & strong	slow & shallow
Appetite	good	weak	good	weak
Digestion	quick	quick	slow	slow
Urine	thick & yellow	thin & yellow	thin & pale	thick & pale
Skin Temperature	hot & moist	hot & dry	cold & dry	cold & moist
Skin Texture	smooth & soft	rough	rough & hard	smooth
Dreams	childish	warlike	emotional	fearful

Personality Traits for the Four Complexions

Sanguine: Hopeful, Friendly, Amorous, Compassionate, Temperate, Restless, Weak-Willed, Obnoxious, Insecure, Self-Obsessed, Lustful, Gluttonous

Choleric: Self-Reliant, Optimistic, Courageous, Decisive, Determined, Domineering, Proud, Hot-Tempered, Angry, Prejudiced, Cruel

Melancholic: Caring, Loyal, Sensitive, Altruistic, Creative, Idealistic, Generous, Just, Pessimistic, Pompous, Vengeful, Touchy, Unsociable, Envious

Phlegmatic: Calm, Dependable, Contemplative, Easy Going, Peaceful, Loyal, Prudent, Lazy, Fearful, Stubborn, Paranoid, Selfish, Avaricious

COMPLEXION AND PERSONALITY

Complexion does not merely affect physical appearance; in fact, personality is a much bigger clue to the principle humor than morphology. There are both positive and negative sides to each complexion, and just as few people are pure representatives of a single complexion, not all persons with the same principle complexion will act alike. The stereotypes for each complexion can be linked to the stages of growth. The extreme sanguine personality is like that of a child, friendly and playful, but also petulant and easily lead. The extreme choleric is a surly adolescent, with powerful passions making him brave and seeking his independence, but also proud and uncaring. The melancholic complexion finds its extreme in the adult or parent stage of life; such a person is loyal and nurturing, but often believes that he knows best. Finally, the phlegmatic is akin to an old man, filled with wisdom and calm from a lifetime's experience, but also weary of the world's cares and fearful of approaching senility and death.

Qualities of Common Foods

Heating & Moistening Foods: mead, egg yolk, fresh bread, soft cheese, butter, shellfish, chicken, veal, lamb, asparagus, turnip, chickpeas, beans, olive oil, figs, raisins, dates, nuts, oats

Cooling & Drying Foods: beef, mutton, lentils, citrons, quinces, capers, olives

Cooling & Moistening Foods: milk, egg white, cottage cheese, fish, spinach, lettuce, cucumber, pears, apples, berry fruits, barley, ale

Heating & Drying Foods: old bread, hard cheese, onions, leeks, garlic, artichokes, cabbage, carrot, parsnip, fennel, venison, hare, wine

In common with their link to the four elements and the macrocosm, behavior is considered to vary with the season. Thus, the sanguine complexion is most prominent in the spring, and even the most determined melancholic can experience joy when his blood rises with the sap in this season. Choleric behaviors dominate in the summer, and it is no surprise to find that most wars are fought when the element of fire is ruling the human body. Melancholy takes over in the autumn, and with the cold weather looming, pessimism and depression is inevitable. Finally, the phlegmatic complexion waxes in winter.

States of Ill-health

Deviations from good health (or **eucrasia**) are brought about through the non-naturals and the contra-naturals. Non-naturals are those things that can affect the complexion from the outside and which can cause temporary changes to humoral balance, and thus prevent or induce disease (or **dyscrasia**). The contra-naturals, unlike the non-naturals, have no useful function within the body, and cause only harm.

The ill health caused by the non-naturals and contra-naturals is divided by physicians into three categories. First are injuries, or "breaks in continuity" (*solutio continuitatis*), which are treated by chirurgeons. These are almost always of external cause. Second are the malformations (*mala compositio*), which are the result of improper growth, or deficiencies in form or structure. Finally, diseases or complexional imbalance (*mala complexio*) result from either internal or external causes, and are treated by practitioners of medicine who understand the vagaries of the human body.

It is essential not only to eat the right foods but also in the right quantity. Eating too much makes the body dull, heavy, and weary due to an excess of humors, and these can stop up the passages through the body through which the three faculties pass. A person should principally eat those foods that counteract her dominant humor, and avoid an excess of food that promotes it. A typical prescription from a physician might suggest that a phlegmatic person eat lightly, since fasting counteracts his natural coldness and moisture, and avoid milk, fish, apples, and other cold and moist foods. Instead, he should eat venison with carrots, leeks, and garlic, with some wine.

As an individual's complexion waxes and wanes with his age, the diet that promotes good health in that individual also changes. Thus a youth should avoid both hot and dry foods so as not to excessively inflame the choleric, but as he becomes an adult he can take drier foodstuffs — but still eschew the hot—as his complexion changes to be more melancholic. Likewise, the changing of the season should induce gradual changes in diet to account for the climate.

EXERCISE AND REST

Exercise stirs up heat and sets the blood and choleric in motion. It therefore engenders healthy appetite and digestion. Excessive exercise is harmful because the heat also causes the body to dry, which means that it becomes weary and suffers from excessive digestion.

Forms of Exercise

Strenuous Exercise: wrestling, boxing, quick marching, running, jumping over an object higher than one foot, javelin-throwing, pleth-running (running back and forth, shortening the distance each time), shadow-combat, exercise with a leather bag, long jumping, play with a large ball, play with a small ball on horseback, stone-throwing, lifting heavy weights, leaping with a weight on the shoulders

Mild Exercise: swaying or swinging to and fro, standing in small boats, being carried in a stretcher or carriage, clapping hands alternatively before and behind, standing on tip-toes, swimming, friction (massage)

AIR AND CLIMATE

The air is the author of life, for it is the substance from which the vital spirit is concocted. Air is principally cold and moist, but it can become hot and moist in sunshine. Air which is gross, thick, or cloudy, and rarely moved by the wind, is putrid and depresses the vital faculty, leaving the body tired and the wits dulled. Pure and clean air, such as that found at the top of mountains or at sea, makes for nimble bodies and quick wits. The turn of the seasons and the geographical climate also affect the balance of the humors within a person.

DIET

Food and drink is the ultimate source of the natural faculty, so the correct diet is essential for the avoidance of disease. Certain foods, such as bread, chicken, mutton, and the flesh of calves and young goats are good and wholesome in general, for they are neither too hard nor too soft, too heavy nor too light, and avoid excess excrement. Other foods promote the production of humors through their heat, coldness, dryness, or moisture.



Repose also strengthens the body because it stirs up the phlegm and melancholy, encouraging the expulsion of waste. Excessive idleness makes the body moist, and then cold, bringing a dullness to the mind and the senses, and insufficient digestion.

Exercise can be labor due to one's profession, or that undertaken for recreation. Recreational exercise undertaken to benefit the health should be performed under the guidance of a physician (see *Regimens*, below) since the

type of exercise must be appropriate to a person's complexion. It is important to exercise all parts of the body, even the vision (by inspecting minute objects), hearing (by listening to faint sounds), and voice (by singing and shouting).

SLEEP AND WAKEFULNESS

Sleep is caused when the natural faculty rises to the brain and is condensed by

the coldness of that organ into a humor that blocks the nerves and puts a temporary end to movement and the stimulation of the senses. This humor is digested by the brain during sleep, and once it is all gone, the person wakes. Thus, after excessive food there is a surfeit of natural faculty, which causes drowsiness. Melancholic people tend to retain the humor of the brain, and thus are prone to more sleep.

Sleep in general promotes heat and moistness, and aids digestion, counteracting the drying and cooling effect of exercise; however, too much sleep promotes excessive moisture. Conversely, insufficient sleep causes dryness; and is not recommended for those of a melancholic or choleric complexion.

RETENTION AND EVACUATION OF WASTE

The over-long retention of the waste products of the body (feces, urine, sweat, menstrual blood, and semen) will lead to disease. If the expulsive force is too weak, or the retentive force too strong, then these waste matters can be reabsorbed by another part of the body and instigate disease. The end result is a plethora of quality (see *Symptoms of Disease*, below), which is harmful to the natural balance of humors.

Effects of the Non-Naturals

Any excess of a source of heat, cold, dryness, or moisture has a detrimental effect on the body. Excess hot non-naturals enhance the attractive force, promoting gluttony and thirst, and cause excess humors. Excess cold non-naturals affect the expulsive force, resulting in insufficient nutrition and weakness. Excess moist non-naturals putrefy through corrupt digestion. Excess dry non-naturals augment the retentive force and pollute the body with waste humors.

CAUSES OF MOISTURE

Climate: outward moisture, south & west winds, bathing (especially after a meal), spring, western nations
Diet: excessive food, moistening food & drink
Exercise: moderate rest
Sleep: excessive sleep (especially in the day)
Evacuation: retention of excretia
Emotions: sanguine emotions, *laetitia*
Sensory Species: bright colors, joyful music

CAUSES OF HEAT

Climate: outward heat (the sun, fires, hot baths), south & east winds, summer, southern nations
Diet: fasting, hot foods & drinks
Exercise: moderate exercise, light massage
Sleep: moderate sleep
Evacuation: no causes
Emotions: choleric emotions, *ira*
Sensory Species: discordant sounds (e.g. braying trumpets, clashing of cymbals), the sight of violence & rapidly moving objects (e.g. twirling flags)

CAUSES OF COLD

Climate: external cold, west & north winds, excessive heat such as very hot air, thermal waters & prolonged moderate heat that relaxes the body too much, winter, northern nations
Diet: excessive food, cooling foods & drinks

Exercise: excessive exercise or repose

Sleep: wakefulness

Evacuation: excessive retention of excretions

Emotions: phlegmatic emotions, *timor*

Sensory Species: the sight of gentle motion (e.g. flowing water & waves), fluttering or tinkling sounds

CAUSES OF DRYNESS

Climate: north & east winds, external cold (which congeals humors and obstructs moistening nutrients), excessive heat, autumn, eastern nations
Diet: fasting, drying foods & drink
Exercise: strenuous exercise
Sleep: excessive wakefulness
Evacuation: violent evacuations (including sexual intercourse)
Emotions: melancholy emotions, *tristitia*
Sensory Species: muted colors, mournful sounds

EMOTIONAL STATES

Strong emotions can have just as much impact on the health as other, more physical aspects of living. While complexion (see above) determines the general emotional temperament of an individual, excessive emotional states can counteract natural temperament or exacerbate disease. There are five emotional states that can originate not from complexion but from sources external to the body, such as from the mind or the soul, or from exercise, food, and so forth:

Gaudium (joy, bliss) is beneficial to all complexions for it is a perfect balance of the humors;

Laetitia (delight, love) inflames the blood and promotes moisture;

Tristitia (sorrow, gloom) promotes melancholy and dryness;

Ira (anger, hatred) is hot and infects the choler;

Timor (fear, worry, jealousy) produces phlegm and coldness.

A healthy amount of sexual intercourse, within the sanctity of marriage, leads to *gaudium*, as well as performing the vital function of evacuation. However, indulgence in excess sexual intercourse causes *laetitia*, and also induces dryness because of excessive evacuation.

SENSORY SPECIES

The five outer wits (taste, touch, smell, hearing, and vision) are gathered by the sense organs and concocted into the sensitive faculty. However, even the experiences of the sense organs can cause humors to move or strengthen. A physician will sometimes prescribe certain sounds or sights to a patient in his care, or else instruct him to avoid them. For example, a person recovering from a wound must not stir the blood, and so should avoid moistening sensory species such as bright colors.

The Contra-Naturals

Contra-naturals are wholly harmful to the body. Contra-natural things include those things that do direct damage to the flesh, such as sharp edges, heavy objects, and the like. Poisons, fire, and corrosives are also included in the category of contra-naturals, as are vermin (see Chapter Three: Philosophiae, Natural Philosophy) which spontaneously generate from putrid humors or dead flesh.

Optional Rule: Lasting Consequences of Serious Damage

As described in this section, an Incapacitating wound is a significant punishment to the body, and might result in loss of the afflicted limb, or the acquisition of other Flaws. Troupes who want to add a level of added peril can simulate such crushing wounds in the following manner. When an Incapacitating wound is dealt, the player should immediately make a

Stamina roll, against an Ease Factor of 6. If this roll fails, then there is a lasting complication to the wound that the character has suffered, in the form of a Minor Flaw — see Surgical Intervention for examples.

Of course, a character who avoids the loss of a limb from the injury itself may face losing it through surgical intervention if the wound worsens (see Surgery, below).

Celestial influences cause putrefaction of the environment. This process is not readily discernable, but airs corrupted by inauspicious astrological circumstances are the cause of most epidemic diseases. The malign influence of Mars promotes diseases of the choler, whereas Venus disrupts the phlegm. Melancholy is polluted through unfavorable conjunctions of Saturn, and Jupiter can pollute the blood. The remaining three planets affect the faculties directly; the moon causes changes to the natural faculty, the sun to the vital faculty, and Mercury to the sensitive faculty.

Finally, one must also include supernatural agencies within the contra-naturals; certain beings from all four Realms have the power to cause injury, malformation, or disease in those who become the objects of their displeasure.

Injury

Euphemistically called "breaks in continuity" by the medical professions, an injury is anything that inflicts a wound upon a character. All injuries are treated using the Chirurgy Ability; Medicine can assist by protecting against infection, but in general it is ill-suited to the treatment of injury. Most wounds are external, such as being hit with an object intended to damage, but internal injuries are also possible. Internal injuries can be just as serious as external ones; while to outward appearances there is no apparent damage, the wounded organ is meanwhile leaking humors into parts of the body where they are not appropriate.

Light wounds usually affect just the flesh, but the location and type of a more serious wound can affect the consequence or treatment of that wound. Troupes may decide, in the interest of added realism, to determine the location and form of any Medium, Heavy, and

Incapacitating wounds inflicted on or by their characters. Location should be divided up between the head, torso, abdomen, and limbs, but the distribution of wounds to these locations depends on circumstance. In battle with a skilled opponent, wounds to the belly or head are perhaps more likely, but an attack by an animal will concentrate on the lower half of the body, and a fall down a mountainside is equally likely to affect any of these locations.

Once the location has been determined, the actual form of the injury depends on the source of the damage. Wounds can basically be caused by crushing, piercing, slashing, or burns and scalds.

CRUSHING DAMAGE

Crushing damage is caused by bludgeoning weapons such as staffs and hammers, but also by falling or being underneath heavy objects when they fall, and by being trampled by large animals. Using blades against a heavily armored opponent is also more likely to cause crushing than slashing wounds. A fractured bone has cracked but not snapped, whereas a broken bone has snapped entirely, often with the sharp ends protruding from the skin. A crushed organ is bleeding internally, and its function in the body is wholly suspended, perhaps causing disease.

Medium Wounds: fractured long bones (e.g. arm, leg); broken small bones (e.g. hand, foot); fractured ribs; bruised secondary organs (kidneys, genitalia, intestines)

Heavy Wounds: broken long bones; broken ribs; fractured skull; bruised principal organs (liver, heart); crushed secondary organs

Incapacitating & Fatal Wounds: broken ribs that penetrate the lungs or heart; smashed skull; destroyed secondary organs; crushed principal organs

PIERCING DAMAGE

Piercing damage is delivered by sharp objects pushed into the body, particularly spears, arrows, and so forth, but also by the horns and teeth of animals, and by falling onto sharp objects such as stakes at the bottom of a pit. A pierced organ has been damaged superficially, whereas a punctured organ has been damaged to its core.

Medium Wounds: Punctured muscle group, pierced secondary organ

Heavy Wounds: Punctured secondary organ, chest cavity, or abdomen; pierced principal organ or eye

Incapacitating & Fatal Wounds: Punctured principal organ; destroyed secondary organ

SLASHING DAMAGE

Slashing damage is inflicted by edged weapons such as knives and swords, and also the claws of animals.

Medium Wounds: severed muscle group, substantial portion of skin removed; hand or foot maimed

Heavy Wounds: ligaments or tendons severed; secondary organ damaged; hand or foot severed; limb maimed

Incapacitating & Fatal Wounds: chest cavity or abdomen opened; primary organ damaged; secondary organ destroyed; limb severed

BURNS AND SCALDS

Burns are caused by the direct application of a heat source such as a flame or a corrosive liquid, whereas scalds — usually less dangerous — are caused by indirect heat, such as touching a heated object or being covered in boiling liquid. Injuries caused by extreme cold or poison can also be considered to fall under this category.

Medium Wounds: skin burned away on a substantial fraction of a limb; local damage of a major muscle group; burning away of toes or fingers

Heavy Wounds: skin burned away on a substantial fraction of the torso; a major muscle group severely damaged; secondary organ damaged; hand or foot entirely consumed

Incapacitating & Fatal Wounds: skin burned away on a substantial fraction of body; principal organ damaged; secondary organ destroyed; limb entirely consumed

Malformations

A malformation is a disorder of structure, where a part or organ has undergone a change of form, either in its overall shape or in a part of it, such as to ducts, cavities, and surfaces. Malformations also include congenital errors such as dwarfism, or extra fingers and toes, and errors in growth such as rickets, varicose veins, ankylosis of the spine, fibrosis of the lungs, warts, and atrophy of the intestines. The size of a part might change, as in elephantiasis, or a wasting of the flesh as seen in the old. The category of malformations also includes dislocations, hernias, gross tremors of the limbs, gout, alopecia, baldness, vitiligo, sun-tan, body odor, pock marks, excessive fatness or thinness, and other consequences of

Flaws Representing Malformations

Minor: Afflicted Tongue, Arthritis, Disfigured, Fragile Constitution, Hunchback, Lame, Obese, Poor (Characteristic), Small Frame

Major: Blind, Crippled, Deaf, Dwarf, Enfeebled, Mute

Symptoms

A plethora of quantity is a surfeit of healthy humors due to excessive appetitive force or defective digestive force. It is accompanied by excessive excretion of waste materials, and emotional disturbance corresponding to the humor in excess. In mild cases, malaise (a general feeling of discomfort or mild nausea) is felt during the season and in the climes associated with the excess humor.

A plethora of quality is an accumulation of morbid humors due to the excessive actions of the retentive force or a deficient expulsive force. A plethora of quality causes nausea and the rejection of food, and will lead to other complaints caused by the predominant bad humor. A common result is the formation of apostemes (masses filled with corrupt humors) on or in the body. In extreme circumstances, cachexia (wasting) may set in, where the body is starved of natural faculty and starts to digest itself.

An excess of normal blood leads to an abundance of the digestive force, which in turn can cook the other humors too strongly, causing them to putrefy. Abnormal blood has decomposed, becoming bitter or acrid, and too thin to nourish the organs. Symptoms: discharge of blood, continuous fever, syncope (fainting), ulcers, blood-filled aposteme, itching or stabbing pain, exhaustion, coma.

An excess of healthy choler results in hunger and thirst as the appetitive force increases in abundance. Morbid choler is leek green in color and extremely toxic. Symptoms: jaundice, weak pulse, excessive thirst, tertian fever (reoccurs every third day), loss of feeling in the extremities, nausea and vomiting, quick exhaustion, seizing of joints, burning red pus-filled aposteme, throbbing or burning pain, hallucinations, dizziness.

When there is **an excess of healthy melancholy**, there is a concomitant excess of the retentive force, resulting in slow digestion.

Morbid melancholy coagulates in the body forming a hard mass that is difficult to shift due to its strong retentive power. Symptoms: constipation, quartan fever (reoccurs every fourth day), insomnia, hard, dry and dark aposteme, heavy crushing pain.

Healthy phlegm makes things slippery; **an excess of phlegmatic humor** overstrengthens the expulsive force, causing incomplete digestion. Morbid phlegm is vitreous (glass-like in texture) or calcareous (chalky-white) and often causes obstructions. Symptoms: excessive salivation, discharge of mucus, flatulence, burping, hiccups, cough, abnormal gait due to accretion of vitreous phlegm, catarrh, diarrhea, dropsy (accumulation of fluid in an organ), dyspepsia (heartburn, acid reflux, halitosis), quotidian fever (occurs on alternate days, accompanied by chills), pleurisy (inflamed lungs and labored breathing), watery cysts, dull aching pain, seizing of muscles (tetany).

growth, age, or a combination of the two.

Most malformations are represented in game terms as Flaws. Others, which spontaneously occur during life, are treated as the effects of aging. Malformations cannot be cured with either Medicine or Chirurgy.

Disease

The immediate cause of most diseases is a shift in the complexional balance of the body, inducing a state called dyscrasia. This perturbation of complexion is usually in turn set off by harmful changes in the non-naturals or contra-naturals. Dyscrasia may be due to an excess of a healthy humor, or else an accumulation of morbid humors, both of which can cause the symptoms of a disease. If dyscrasia persists too long, then the disease can cause a corruption of the faculties: a disruption of the natural faculty causes wasting; a disruption of the sensitive faculty causes madness; and a disruption of the vital faculty results in death.

The treatment of diseases is almost exclusively the purview of the Medicine Ability, whose purpose is to maintain eucrasia (a state of good health). Some symptoms of a disease can be relieved through surgery, but only medical knowledge can assist the return to health. Diseases of the moist humors (blood and phlegm) are usually milder than those of the dry humors (choler and melancholy). Diseases of phlegm are usually chronic, whereas the other three tend towards acute disease.

Dyscrasia is most commonly caused by the non-naturals, particularly air and diet. Supernatural creatures seeking mischief might manipulate the non-naturals so as to encourage disease, but a more direct route is to curse the victim directly with dyscrasia. Demonic possession is a common cause of many diseases that directly affect the sensitive faculty, but some demons can also directly mimic diseases that occur naturally, making supernatural involvement harder to detect and treat.

DESCRIBING A DISEASE

The game statistics of a disease are presented in a fashion similar to a spell. Each disease has a **Severity** that describes the type of wound suffered, and this Severity is modified by adding magnitudes for the interval, stable Ease Factor, and improvement Ease Factor.

Severity: Diseases can be Minor, Serious, Major, or Critical; each of these levels in-



Demons of Disease

Demons that cause diseases do so through an infernal power (detailed below) which is a variety of Possession (see *Realms of Power: the Infernal*, pages 32–33). Minor demons can usually only possess one victim at a time, although more powerful demons may be capable of afflicting multiple victims with their disease.

Diseased Possession, 2 or more points, Init +2, Mentem: If this power penetrates, the Might Points spent from the demon's Might Pool enter the possessed creature and are tracked separately from its normal Might Pool. The demon must then spend one point of this Might per five points (or fraction) of the disease's Severity to inflict its victim with the contagion; this Might expenditure does not cause another Penetration roll, but the victim receives a Disease Avoidance roll, which, if successful, immediately expels the demon. The symptoms of the demon's disease manifest immediately. There is no incubation period, but otherwise it progresses like any other disease. If the demon has remaining Might points from its initial possession attempt, it can spend them on its

other powers, including inflicting the disease again if its victim recovers. The demon must retain at least one point of Might in reserve to maintain possession of the victim, and cannot refresh the Might Points used to possess the victim from its usual Might Pool without another use of the *Diseased Possession* Power. If the demon is exorcised or destroyed with magic, the symptoms of the disease cease immediately, although any damage caused by the disease remains.

Example: Grim is assailed by a Demon of Scrofula with an Infernal Might of 10. The demon possesses him with the minimum amount of Might to inflict the disease, which is 3 points (it needs 2 points to inflict this Severity 10 disease, plus one point to sustain the possession). Had Grim possessed Magic Resistance, this power would have a Penetration Total of -5 (the demon's Might - (5 x Might Pool spent); see ArM5, page 191). The demon then spends 2 of these 3 Might Points to inflict him with scrofula, retaining the last Might Point to remain in possession of the grog. Scrofula has a Stable Ease Factor of 6, so if Grim can make a Disease Avoidance roll of this Ease Factor or greater, he can expel the demon immediately.

flicts a different Disease Penalty. Severity is a measure of the overall impact of the disease on its victim, combining Disease Penalty with the ease in which the disease is caught and recovered from. The severity determines the ease with which it can be treated with medicine or magic. If the disease has a supernatural cause, then the level determines the minimum Might of the being that causes the disease, or the level of a spell needed to inflict it.

Interval: The time between Disease Recovery rolls — either Week, Month, Season, or Lifelong. For diseases with a Critical Penalty, the interval determines the time between Disease Recovery rolls once the patient has resolved his crisis (see below).

Stable Ease Factor: The Ease Factor needed on the Disease Recovery roll to prevent the disease from becoming more severe.

Improvement Ease Factor: The Ease Factor needed on the Disease Recovery roll to cause the disease to become less severe.

CONTRACTING A DISEASE

To catch a disease, a character first has to be exposed to the source of dyscrasia that is listed in the description of the disease. The frequency with which characters are exposed to causes of humoral imbalance is left to the discretion of the storyguide. As a rough guide, a character moving into an unhealthy environment should roll once or twice in his first season, particularly if the environment is ill-suited to his temperament. Long-term residents contract diseases as a consequence of aging — an illness result on the Crisis roll (*ArM5*, page 170) may be represented by a disease instead.

To avoid contracting the disease, the character must add his Stamina to a stress die, and this total must exceed the Stable Ease Factor of the disease. Suffering from wounds makes one more susceptible to dis-

ease, so any Wound Penalty (but not Disease Penalty) is added to this roll, as is the Living Conditions Modifier of the character. A magus receives the Form Bonus from his knowledge of *Corpus* (*ArM5*, page 77).

DISEASE AVOIDANCE ROLL:
Stamina + Living Conditions Modifier + (Corpus/5) + Wound Penalty + stress die

EASE FACTOR: Stable Ease Factor of the disease

If this roll succeeds, the character has avoided the disease. If it fails, then he will start to suffer the effects once the incubation period of the disease has elapsed. The incubation period is normally less than half of the Interval, so a character with a disease with Interval Month will start to show symptoms a maximum of two weeks later. If the Disease Avoidance roll botches, then the disease is contracted, but it is one step more serious than usual; so, for example, a Major Disease becomes a Critical Disease.

DISEASE PROGRESSION AND RECOVERY

Once the incubation period has elapsed, an infected character initially suffers the Disease Penalty listed in the description (see Disease Table, below). Disease Penalties are treated exactly the same as Wound Penalties, and are cumulative with them. Disease Penalty does not affect Disease Recovery; however, Wound Penalties penalize Disease Recovery rolls, and vice versa. Some diseases inflict the effects of Flaws; these maladies do not also inflict Disease Penalties unless indicated otherwise.

Once the specified Interval of the disease has elapsed, the character makes a Disease Recovery roll, which is analogous to the Wound Recovery roll except that the Ease Factors for

Disease Table

DISEASE	BASE	SEVERITY	DISEASE PENALTY
Minor	6		-1
Serious	9		-3, or a Minor Flaw
Major	12		-5, or a Major Flaw
Critical	15		May not take any action

MODIFIERS TO SEVERITY

CIRCUMSTANCE	MODIFIER
Interval: Week	0
Interval: Month	+1
Interval: Season	+3
Interval: Lifelong	+10
Stable Ease Factor: 4	-1
Stable Ease Factor: 6	0
Stable Ease Factor: 9	+1
Stable Ease Factor: 12	+3
Improvement Ease Factor: 10	-1
Improvement Ease Factor: 12	0
Improvement Ease Factor: 15	+1
Improvement Ease Factor: 18	+3

remaining stable and improving vary according to the specifics of the disease, and do not change according to worsening or improvement. If a character fails to meet the Stable Ease Factor, then the disease level worsens by one. For example, a Minor Disease becomes a Serious Disease. If the character meets the Stable Ease Factor but not the Improvement Ease Factor his condition does not change, and he receives a +3 to the next Disease Recovery roll, which is cumulative until the disease improves or worsens. If the character equals or exceeds the Improvement Ease Factor, then the disease improves one disease stage. Once a character is at the Minor stage and gets an Improvement result on the Disease Recovery roll, then the disease is cured.

Each time a disease improves or worsens, the disease's Severity changes (see Disease Table, below). This Severity is important in determining the success of medical cures.

Example: Garotillo (see below) is a Serious disease of Severity 9. Grim contracts the disease after failing a Stamina roll against an Ease Factor of 6 (the Stable Ease Factor of garotillo), and suffers the symptoms of the first stage: a fever, drowsiness, and mild pain, which amount to a -3 Disease Penalty. Since the disease has a Duration of Week, he receives his first Disease Recovery roll after seven days, which he fails. The Disease is now a Major disease of Severity 12, and he now has a

Make Your Own Plague

The rules presented here can be used by the storyguide to produce game statistics for a new disease, whether a real disease not listed here, or one of the storyguide's invention. Magi with an interest in diseases can design a spell to cause a disease of their own, based on how it affects the humors and faculties of the body (see Medical Magic below for guidance on the spell levels needed to inflict a disease).

Begin by deciding upon the symptoms of the disease, and how these translate into Disease Penalties or temporarily acquired Flaws. From here you can determine the level of the effect from its severity, interval, and stable and improvement Ease Factors. The medicinal components listed in a later section can be used as inspiration for planning the treatment of the disease, rather than relying simply on mechanics.

–5 Disease Penalty. Fortunately for him, he achieves an Improvement result (12+) on his next three Disease Recovery rolls, and the disease improves to Serious (Severity 9), then Minor (Severity 6), until it is cured.

A disease with an interval of Lifelong can neither improve nor worsen without supernatural aid.

A character who does not rest when suffering a disease risks making it worse. Use the rules for Activities When Injured (ArM5, pages 178–179), substituting Disease Penalty for Wound Penalty. If the character is also wounded, Disease Penalties and Wound Penalties do not stack. For example, a character with a Light Wound (–1 Wound Penalty) and a Critical Disease (–5 Disease Penalty) risks worsening his disease if he travels all day without rest, but does not risk worsening his wound. Diseases that inflict only Flaws cannot be made worse in this manner.

DISEASE RECOVERY ROLL:
 Stamina + Medicine* + (Corpus/5)
 + Wound Penalty + Recovery Modifiers
 (see below) + stress die

EASE FACTOR: as determined
 by the disease

* See Treatment of Disease (below) for details of how Medicine can be used to affect Disease Recovery rolls.

CRISES

A character with a Critical disease is at a Crisis. Crises also occur when a less-severe disease worsens to the Critical stage due to failed Disease Recovery rolls. The player must make two Disease Recovery rolls each day (at sunrise and sunset) that the character remains in Crisis. On a total of 0 or less, the disease enters its terminal stage, and the character dies within a day. A result equal to or greater than the Stable Ease Factor of the disease improves the Crisis to a Major disease, and recovery then proceeds normally. Any other result means a somewhat worsened condition, and all subsequent Disease Recovery rolls are made at a cumulative –1 penalty until the character improves or dies. These are standard Disease Recovery rolls, and factors that help normal Disease Recovery rolls also helps these. A character who survives a crisis is permanently affected by his illness, and gains one aging point in an appropriate Characteristic. Unlike a Crisis brought about through Aging (ArM5, page 170), a disease Crisis does not affect (and is not affected by) a Longevity Ritual.

CALCULATING THE SEVERITY OF A DISEASE

First decide on the Disease Penalty (Minor, Serious, Major, or Critical) inflicted by the malaise, and consult the Disease Table insert to obtain the base Severity of the disease. Adjust this according to the modifiers for Interval, Stable Ease Factor, and Improvement Ease Factor. Note that if the Interval is Lifelong, then it does not have an Improvement Ease Factor, and the Stable Ease Factor is only used for the Disease Avoidance roll. The Improvement Ease Factor must always be greater than the Stable Ease Factor.

Example: Erysipelas (see below) is a Minor disease, so has a base Severity of 6. The interval between Disease Recovery rolls for this disease is a Month, increasing the Severity by 1. The Stable Ease Factor is 6 (no adjustment) and the Improvement Ease Factor is 10 (–1), for a final Severity of 6.

SOME COMMON DISEASES

THE AGUE

Major Phlegmatic Disease, Severity 14
 Stable: 9, Improve: 15, Interval: Week

Caused by bad air, particularly around sewage and tanneries (Non-Natural). This is the most severe type of this disease.

Symptoms: Continuous fever with chills.

Other types of the ague corrupt different humors, and are either Minor or Serious Diseases. As a choleric disease, the ague induces fever every fourth day; as a melancholic disease the fevers occur every third day; and as a sanguine disease the fever occurs every day.

Story Seed: A Bitter Disease

A new disease has physicians stumped; its symptoms derive from an excess of choleric, so it should respond to cooling and moistening medicinals, yet nothing tested so far has succeeded. The long hot summer has made the disease particularly prevalent, and the medical profession is searching for a cure. Hidden in a tome in the character's library is a description of the disease and its cure — a rare swamp plant called bitter cane. Unfortunately, the only bitter cane in the area is the vis source of a particularly irascible magus called Aramin, who, as an expert in both Perdo and Corpus, may well be the author of the plague in the first place.

ANAL FISTULA

Minor Melancholic Disease, Severity 5
 Stable: 4, Improve: 10, Interval: Month

This unpleasant condition is caused by excessive retention of melancholy on the fundament; commonly resulting from sitting for long periods on horseback while wearing heavy armor (Non-Natural).

Symptoms: Hemorrhoids, mild pain and distraction, aposteme of melancholy and blood called a fistula that requires surgical removal (see Surgery).

APOPLEXY

Critical Sanguine Disease, Severity 16
 Stable: 6, Improve: 15, Interval: Week

This disease causes massive and immediate damage to the heart, which disrupts the vital faculty and causes immediate collapse. Apoplexy is caused by a malicious faerie and is sometimes called "elfshot." Some other supernatural beings may also be capable of causing it (Contra-Natural).

Symptoms: Crushing pain to chest followed by immediate collapse and disease Crisis.

BLOODY FLUX

Serious Phlegmatic Disease, Severity 9
 Stable: 6, Improve: 12, Interval: Week

The bloody flux is an excess of phlegm caused by living in cold, wet conditions (Non-Natural). It is common in towns and campaigning armies. This complaint can cause weakness or wasting if it continues for too long, as the body evacuates nourishment before it can be used.

Symptoms: Diarrhea, chills, cramps, a running nose, and bloody stools.

Story Seed: Magical Contagion

A magus with a serious grudge against another invents a disease-causing spell that inflicts a Hermetic Flaw. Using the spell outside of a Wizard's War would constitute a High Crime (because it limits a magus's magical power), but what happens if the disease proves to be contagious when used under a particularly inauspicious alignment of stars? A disease that restricts magic in some way could have profound effects on the future of the Order, and it would be in the interests of the characters to prevent the disease from spreading too far.

There are more severe versions of the bloody flux that have higher Stable and Improvement Ease Factors.

CHAUDEPYSES

Minor Choleric Disease, Severity 9
Stable: 6, Improve: 12, Interval: Season

This disease is contracted by men who have commerce with unclean women (i.e. during their monthly flow), and is often called "the burning" due to the pain of urination (Contra-Natural). It is notoriously difficult to cure and is most often treated by direct injection into the urethra of parsley, oil of roses and violets, and the milk of a mother nursing a manchild.

Symptoms: Pain, a discharge of blood from the male organs, excessive itching, rash. Continuous fever may follow, and if the disease becomes Major, sterility and impotence.

CHILDBED FEVER

Major Sanguine Disease, Severity 11
Stable: 6, Improve: 10, Interval: Week

The act of giving birth causes swings in a woman's balance of humors that make her vulnerable to the childbed fever demon (Contra-Natural). This demon attempts to enter the woman's body as the baby leaves, so this disease can only be contracted by women who have just given birth.

Symptoms: Chills, fever, abdominal pain, nausea, and in terminal cases a rotting of the reproductive organs that can spread

to the rest of the body. If there were birth complications (prolonged labor, placenta retention, conception during menstruation, or a still-birth, for example) this is a Critical Disease rather than a Major one.

CORYZA

Minor Phlegmatic Disease, Severity 4
Stable: 4, Improve: 10, Interval: Week

Coryza, or the common cold, is caused by a cold, damp environment such as that found in late autumn and winter (Non-Natural). The cold and wet conditions cause an excess of phlegm in the head.

Symptoms: Catarrh, unpleasant cough. If it worsens, a quotidian fever, inflammation of the lungs, extreme weariness (make Fatigue rolls for even light exercise).

DIABETES

Minor Sanguine Disease, Severity 14
Stable: 4, Improve: n/a, Interval: Lifelong

Rich food and a gluttonous appetite can result in this disease, a result of the disruption of the digestion and thus a surfeit of nutrition (Non-Natural). The children of gluttonous parents occasionally suffer from this disease. It was named by Aretaeus the Cappadocian after the Greek word for a siphon, due to the excessive discharge of urine.

Symptoms: Instead of a Disease Penalty, causes fainting for a few minutes whenever a Fatigue roll (ArM5, page 178) is failed.

ERYSIPelas

Minor Choleric Disease, Severity 6
Stable: 6, Improve: 10, Interval: Month

Erysipelas is a disease of morbid choler due to excessive heat and dryness derived from inappropriate food for the character's complexion (Non-Natural). It migrates to the skin to cause a maddening rash. People tend to avoid a sufferer of erysipelas because of his obvious symptoms of disease.

Symptoms: Severe itching rash, most prominent on the extremities, but also on the face and arms. Can poison the blood if the disease worsens.

THE FALLING EVIL

Major Phlegmatic Disease, Severity 16
Stable: 6, Improve: 15, Interval: Season

Known by a large number of names (e.g. epilepsy, morbus caducus, morbus lunaticus), the "sacred disease" of Hippocrates is now known to be caused by demonic possession (Contra-Natural). The most common cure is to induce a quartan fever with medicinals that will dry up the moistness polluting the sensitive faculty. Trepanation (see Surgery) is occasionally recommended, but this is a dangerous procedure. The demons who cause the falling evil are weak, and this Major disease is easily resisted by those with a strong constitution; the demons usually strike following a debilitating blow to the head.

Symptoms: Rather than a Disease Penalty, this disease manifests as convulsions. Convulsions occur randomly and infrequently. For any given event, the storyguide should secretly roll a stress die; if the result is 9 or more then a convulsion will occur at some point during that event, as chosen by the storyguide. This spasm perturbs both sensation and movement, causing both to occur at random, leaving the character temporarily Incapacitated. He collapses to the ground and twitches. Every round he can make a Stamina roll against an Ease Factor of 9; success means that the convulsion ends, although he is reduced to the Dazed Fatigue level.

FEBRIS SEMITERTIANA

Major Choleric Disease, Severity 18
Stable: 12, Improve: 18, Interval: Week

This disease is truly fearful. It derives from water corrupted by the malign influence of Saturn and Mars (Contra-Natural). In the heat of summer, this disease can kill thousands.

Symptoms: Discharge of watery stools, crippling abdominal pain, raging fever, red rash all over the body.



GANGRENE

Minor Sanguine Disease, Severity 8
Stable: 9, Improve: 15, Interval: Week

Evil spirits in an improperly cleaned wound cause putrefaction of the blood (Contra-Natural). Gangrene is the most common result of a botched Wound Recovery roll. The wound becomes a festering ulcer as the flesh is consumed by the morbid blood.

Symptoms: Continuous fever. The infected wound cannot improve until the gangrene is gone, but it can worsen. Surgical intervention (deep cautery or amputation; see Practice of Chirurgy, below) to prevent the gangrenous wound worsening is often the best option, because Wound Penalties affect Disease Recovery rolls and vice versa.

GAROTILLO

Serious Choleric Disease, Severity 9
Stable: 6, Improve: 12, Interval: Week

This disease is contracted through excessive exercise that dries the body and inflames the choleric (Non-Natural). The disease is also known as *morbus suffocans* for its distinctive second stage, in which the disease spreads to the windpipe and causes death by gradual suffocation.

Symptoms: Tertian fever, mild pain in the throat, drowsiness, a white, livid, or black concretion of morbid humors at the back of the mouth. If this disease worsens to a Major Disease, the sufferer is in danger of suffocation if he ever fails a roll involving Stamina. Follow the rules for Deprivation (ArM5, page 180–181). For each Deprivation roll he also gets a Stamina + Concentration roll against an Ease Factor of 6; success means that he regains his breath.

LEPROSY

Major Melancholic Disease, Severity 21
Stable: n/a, Improve: n/a, Interval: Lifelong

Medically, leprosy is an excess of black bile, and it is inflicted through the wrath of the Almighty as a punishment for unclean living (Contra-Natural). (See *City and Gild*, page 26, for the societal consequences of contracting leprosy.) There is no chance of avoiding catching leprosy — if God wills it, then the character is afflicted.

Symptoms: Skin damage, clawing of hands and feet, blindness, loss of sensation and paralysis in the limbs, and sometimes madness. The victim of leprosy gains the Leprosy Major Flaw. A leper has a permanent -2 modifier to her Living Condition Modifier and whenever she undergoes an Aging Crises (ArM5, page 170) the leper sustains a Heavy Wound in addition to any other re-

sult. Lepers cannot gain a positive reputation due to the pungent rotting smell that they emanate. As a lifelong disease, no Disease Recovery rolls are possible.

sumption because it eats away at the flesh of its victims. Physicians recommend climatic therapy of sea voyages and high altitudes to rid the lungs of the putrid air, but few can afford the luxury of such treatment.

Symptoms: Hacking cough, shortness of breath, blood in the sputum, quotidian fever, and wasting; all of which amount to the Enfeebled Flaw.

PNEUMONIA

Serious Phlegmatic Disease, Severity 9
Stable: 6, Improve: 12, Interval: Week

This inflammation of the lungs is diagnosed by the presence of blood or choleric in the sputum. It is caused by polluted air (Contra-Natural). Pneumonia has a tendency to exhibit a Crisis on the seventh day. Treatment is typically bleeding to reduce the excess fluid, and drying compresses applied to the chest.

Symptoms: Acute pain in the chest, quotidian fever. The afflicted character is also reduced to the Winded Fatigue level until he improves. At the Major stage of the disease, the victim suffers from the Enfeebled Flaw in place of the Disease Penalty.

QUINSY

Serious Phlegmatic Disease, Severity 9
Stable: 6, Improve: 10, Interval: Month

Quinsy is contracted from swallowing worms in one's food, which live in the tonsils and cause them to swell (Contra-Natural). If the swelling gets so great that it threatens breathing, it is recommended that the tonsils should be surgically opened with a curved knife on a long stick, although some physicians attempt to remove the tonsils entirely.

Symptoms: Pain localized in the back of the throat. Should it worsen to a Serious Disease, the Disease Penalty remains -1, but the character suffers from an Afflicted Tongue, and at the Major stage he becomes Mute.

RABIES

Serious Choleric Disease, Severity 13
Stable: 9, Improve: 18, Interval: Week

This dreadful disease is caused by the bite of a mad dog (Contra-Natural), which inflames the choleric and dries the body. It is swift to affect its victim and difficult to treat due to the extreme mental disturbance of its sufferers. A physician must forcibly apply medicinals to the patient, and the involuntary convulsions mean that bed rest is impossible, even if tied down.

Symptoms: Raging thirst, extreme fear of water, violent convulsions. The mind of the sufferer is also affected, reduced to that

Story Seed: Hermetic Leprosy

A physician who has experience with true leprosy has noticed this particularly virulent form of the disease, and has tracked it down to the covenant, which has a member who knows the appropriate spell. The physician has alerted the bishop to this clear evidence of the magus' moral corruption. The characters must cope with the bishop's response to these accusations.

LEPROSY, HERMETIC

Critical Melancholic Disease, Severity 16
Stable: 6, Improve: 12, Interval: Month

Hermetic leprosy is caused by the Hermetic spells *Curse of the Leprous Flesh* and *Curse of the Unportended Plague* (ArM5, page 133; Contra-Natural). It conforms to everyone's worst fears about true leprosy, manifesting as a rapid and hideous wasting disease accompanied by a pungent rotting smell.

Symptoms: Victim's flesh rots off in a matter of weeks. If the victim survives the Disease Crisis, he will find it impossible to develop a positive reputation.

PHIMOSIS

Minor Choleric Disease, Severity 6
Stable: 6, Improve: 10, Interval: Month

A particular affliction of promiscuous men (but can be suffered by both sexes) caused by excess lust (Non-Natural). It is a painful and embarrassing disease, but usually clears up on its own with no lasting aftereffects.

Symptoms: Soft sores on the coital organs, which may become poisoned. A man who suffers a disease Crisis induced by phimosis is left impotent.

PHTHISIS

Major Phlegmatic Disease, Severity 17
Stable: 9, Improve: 18, Interval: Month

Phthisis pollutes the vital faculty with excessive phlegm. It is an epidemic disease, caught initially from foul air deriving from marsh water, and subsequently spreading from person to person through putrid breath (Contra-Natural). It is also known as con-

of a furious beast. The sufferer foams at the mouth and attempts to bite all who come near, and he can transmit the disease in this fashion if the skin is broken.

SAINT ANTHONY'S FIRE

Minor Sanguine Disease, Severity 12

Stable: 6, Improve: 18, Interval: Season

Caused by an excess of blood due to possession by a minor demon in the victim's intestines (Contra-Natural). Exorcizing the demon ends the disease, and the Order of the Hospitalers of St. Anthony specialize in such exorcisms.

Symptoms: Red rash, intestinal pain, visions, muscular spasms, and a burning sensation in the extremities. Eventually the limbs begin to rot. This disease is exceptionally hard to recover from due to the tenacity of the demon, and it typically worsens each season until the victim dies.

SCROFULA

Serious Melancholic Disease, Severity 10

Stable: 6, Improve: 12, Interval: Month

An unpleasant disease caused by the cold dry winds of cities in Northern Europe, particularly those situated far from the sea (Non-Natural). The excess of melancholy congests glands forming hideous lumps over the body. Also called struma and *morbus regius* (the King's Evil) because the touch of the Kings of England or France is known to cure it.

Symptoms: Swelling of the glands all over the body, dull pain. If it progresses to a Major Disease, as well as worsening the

Disease Penalty the glands — particularly those in the neck — swell to immense size, imposing the Disfigured Flaw. The swellings can be surgically removed once the disease is cured.

STONES

Serious Choleric or Phlegmatic Disease, Severity 11

Stable: 9, Improve: 15, Interval: Week

A coagulation of bile causes a hard stone to form in the gallbladder, while morbid vitreous phlegm is responsible for stones in the kidney and bladder. The coagulation occurs when either humor is in excess, such as through an inappropriate diet for one's temperament (Non-Natural).

Symptoms: Acute abdominal pain, initially when passing water, but later continuously. Difficult to cure without Surgery.

SUFFUSIO

Serious Melancholic Disease, Severity 11

Stable: 9, Improve: 12, Interval: Month

Suffusio is a congregation of humor between the lens and the pupil, obstructing sight, caused by the excessive absorption of harmful visual species (Contra-Natural). A surgical procedure called "couching" can expel the humor through the insertion of a thin needle beneath the lens.

Symptoms: Dimmed vision; rather than a Disease Penalty the sufferer acquires the Poor Eyesight Flaw until the disease is cured. A complication of the disease — called suffusio nigra or glaucoma — occurs if the disease

worsens, resulting in the Blind Flaw. Suffusio cannot kill; a failed Disease crisis results in permanent blindness instead.

TUMOR, CONSUMPTIVE

Serious Sanguine and Melancholic Disease, Severity 10

Stable: 6, Improve: 12, Interval: Month

A consumptive tumor, or carcinoma, has a hard central mass with pointed projections that extend into an organ, which is why it is named after a crab (*carcinos*). It is a precipitate of blood and melancholy formed through insufficient evacuation (Non-Natural), and is the most dangerous tumor of all; it penetrates slowly into tissue but digests it as it goes, spreading its corrupting influence throughout the body. Surgery (see below) to remove the tumor is an option, but rarely meets with success due to the invasiveness of this cancer.

Symptoms: A hard mass, which causes stabbing pains in the affected organ. Rather than worsening in the usual way, every Disease Recovery roll that does not result in Improvement produces a new tumor in a different location; these secondary tumors begin as Minor diseases, and receive their own Disease Recovery rolls at a monthly interval. Only the first tumor can produce new ones; once it is cured or removed no new tumors will develop.

Non-consumptive tumors are called *oncoi* (singular *oncos*). A cold tumor (Minor Disease) is formed from phlegm and melancholy, whereas a hot tumor (Serious Disease)

Setting Up Business

(Intelligence + Medicine) to calculate Craft totals and labor points, whereas chirurgeons use (Dexterity + Chirurgy). Medicine and Chirurgy may be used in this fashion despite being neither Craft nor Profession Abilities. Businesses are rated in income brackets: Legendary (1000 Mythic Pounds per year), Greater (250 Mythic Pounds), Typical (100 Mythic Pounds), Lesser (40 Mythic Pounds), Minor (20 Mythic Pounds), and Trivial (10 Mythic Pounds). Among physicians, the highest income brackets (a Greater or Legendary income) are reserved for a magister in medicina, but most physicians command a Typical source of income if they dwell in a city with a sufficiently wealthy client base. Physicians in small towns can generally only muster a Lesser income, and often did not graduate in medicine from a

university. Graduates of Salerno are usually prized more highly, giving them an income one step higher than their peers. For a chirurgeon, the regular work of bloodletting and minor surgery usually only provides a Lesser to Typical income even in a city, but a chirurgeon who accompanies an army or lives in a war-torn region might command a better salary for himself and his staff. An empiricus is usually restricted to Lesser and Trivial incomes, particularly those who are forced to travel to obtain sufficient clients. Herbwives and midwives are treated similarly, but more often receive payment in kind rather than coin.

The same system can be used for apothecaries; given that they are professional tradesmen, more detailed rules are provided in Pharmacy, below.

The Physicians

is coagulated choler and melancholy. Both are slow to act, having an Interval: Season, but neither have the same ability to cause new tumors.

VARIOLA

Serious Choleric Disease, Severity 11

Stable: 9, Improve: 15, Interval: Week

Variola, or small pox, is a disease caused by the accumulation of putrid choler in the skin due to inhaling polluted air in hot and dry conditions (Contra-Natural). It is highly contagious and disfiguring. Physicians recommend the eating of red food, and hanging red drapes around the bed of the patient to draw out the putrid choler from the skin.

Symptoms: Eruption of pus-filled pocks all over the skin, a tertian fever, pains in the back. Victims who suffer a disease Crisis and survive are often left blind, or horribly disfigured.

The common name of small pox distinguishes this disease from other pox-causing diseases. Great pox, chicken pox (named after *cicer*, or chick peas, which the pocks resemble) and rubeola (measles) are all milder forms of this disease, and are all Minor rather than Serious illnesses.

WORMS

Minor Sanguine Disease, Severity 9

Stable: 6, Improve: 12, Interval: Season

Worms spontaneously generate in congealed blood (see Chapter Three: *Philosophiae, Worms*). In a healthy person the worms disperse, but in the unhealthy they can overwhelm the body. Children are particularly susceptible as their bodily humors are intermingled with milk.

Symptoms: Wasting. However, those inflicted with worms are not immediately affected—they take no Disease Penalty. However, if after a season the disease worsens, the patient is afflicted with a Serious Disease.

OTHER DISEASES

City and Guild (pages 25–28) provides more details for a number of diseases presented here (leprosy, the ague, St. Anthony's fire, childbed fever, the bloody flux, and worms), as well as three other conditions that have not been converted to this system. Tarantism works in a manner wholly different to a disease, stemming as it does from a faerie curse. Abscesses are covered by the Deprivation rules (see *ArM5*, page 180). Finally, the black death is an infernal entity rather than a disease, which does not (yet) exist in Mythic Europe.

Medicine has enjoyed academic status since ancient times, and it is often hard to determine where medicine ends and natural philosophy begins, for the two are strongly intertwined. Without understanding the subtle interplay of the elements, the theory of medicine is difficult to comprehend sufficiently to put it to practical use. In particular, physiology and anatomy are based on theoretical understandings rather than direct observation.

Medicine has always been the province of the educated classes, and until recently — at least in Christian Europe — that meant the

clergy. Up to the tenth century, the regular clergy (that is, the monks) were the only section of society who had regular access to medical texts written by famous physicians, and consequently they monopolized the ranks of the physicians. Recently there has been a shift in attitudes due to the rise of the various schools across Europe that teach medicine to anyone who can afford to attend. Still, the profession of the physician is still dominated by the clergy in the thirteenth century; two thirds of physicians who hold academic qualifications in medicine are in holy orders, and the majority of the rest are lay practitioners. Because of the recent proscriptions of the Church (see below), regular clergy are seri-

Gilles de Corbeil

(morality), University of Paris Lore 4
(Faculty of Medicine)

Appearance: In his prime, Gilles was a tall man of phlegmatic complexion, with a noble mien and commanding presence. However, his remarkable age has ravaged his body, leaving him bent almost double from a spine fused by arthritis, with shaking hands and a bandy-legged gait. Nevertheless, his voice and his mind are still strong.

Gilles de Corbeil, or Aegidius Corboliensis as he is known in Latin, is the archiater (chief physician) to King Philip Augustus of France. He was born in northern France in 1140, joined the Benedictine Order at Salerno, and trained under the great Petrus Musandinus. After receiving his doctorate he taught at Montpellier, but left there in acrimonious circumstances after feuding with the faculty, who resented his genius and sought to curtail his career. As a consequence, several masters of Montpellier have attempted to destroy his credibility, largely to no avail.

Gilles has written copiously, including two famous summae on urine and the pulse which he composed in hexameter verse. He has researched some twenty formulae (see Chapter Five: Experimental Philosophy), mainly theriacs, but some inceptions for prognostical purposes. As the main channel through which Salernitan teaching has reached Parisian physicians, his contributions to his science cannot be underestimated.

If your saga follows real history, Gilles will die in 1224; even the greatest physician of the era cannot escape old age forever.

ously under-represented in the physician class at this time, and only within the ranks of the new order of Dominican Friars is the academic study of medicine encouraged.

There is an informal hierarchy amongs those who trade in the health of others. At the top are the medici (singular medicus), those who have received academic training in the healing arts to whatever level. This includes both those who have studied medicine and those who have studied chirurgy in a formal sense; although those who make their living through the former are accorded greater status than the latter. At the bottom of the hierarchy of medical and surgical practitioners are the empirici (singular empiricus), a term used by educated practitioners in a derogatory manner to refer to those whose medical knowledge is acquired without formal education, and prac-

ticed through trial and error. Holding slightly more status than an empiricus are those who do not practice medicine, but instead specialize in the production of medicines for those who do; the profession of apothecary (see below) is a new one, but one that is very welcome to the medici who hitherto have had to make their own medicinals. The following sections describe each of these professions in turn, and offer guidance on the creation of characters from one of the healing professions.

The Medicus

The study of medicine in universities is far more common in southern Europe; as a subject of serious study, it has barely penetrated into the

Kingdom of Germany or central Europe. This is a consequence of history as much as of interest, since the famed southern schools of Salerno, Cremona, Montpelier, and Bologna have greater access to the corpus of Arabic medical texts. Most teaching is between master and pupil, akin to a craft guild, even in a university setting.

The most prestigious medici are the graduates of a university's faculty of medicine, the only type of physician who has any right to the title of *doctor*. However, a doctor may hold a degree other than one in medicine, and the term *physicus* is consistently applied to anyone with advanced education in both medicine and natural philosophy, and is also used to distinguish educated medics from educated chirurgeons. The highest accolade in the field of literate physicians is the title of *Magister in medicina*. Those who are called by

Female and Non-Christian Physicians

Unlike many areas of academic pursuit, women can practice both surgery and medicine, and are limited to neither obstetrics or female patients as some might expect. Female medici are by no means common, for they are barred from entering most universities (Salerno being a noted exception), but training in medicine can stem from a private tutor or from one's work in a hospital under a qualified physician. Despite the lack of formal education, women are not prevented by canon or civil law from ministering to patients, and about two in a hundred medici

are women. Two famous recent examples are Trotula of Salerno and Abbess Hildegard of Bingen. Amongs the surgical professions women are far more common, particularly as nurses and midwives (see Practice of Chirurgy), but also as herbalists.

Muslim practitioners of medicine are found in Christian communities in Iberia. Those parts of Spain under Muslim rule have formed centers of learning for Arabic physicians, and many of the Greek and Roman texts that the graduates of Europe rely on have entered the West after being

translated from Arabic at Salerno and Cremona. Jewish physicians are found in Jewish communities, principally Iberia, parts of Italy, and southern France. In these regions over one third of all physicians are Jewish. Literate and learned Jewish medicine draws on both Jewish and non-Jewish lore, mainly transmitted through Arabic. In southern Europe, Jewish medici are in great demand amongs Christian patients, despite ecclesiastic and secular laws forbidding this. These laws were often modified, exempted, or ignored by the ruling classes.

Formally Trained Physician Characters

Anyone with Medicine 1 or greater may call himself a medicus; but a *physicus* from Western Europe must have the Clerk Social Status Virtue to be worthy of the title, indicating that he has studied at university. Those with both Clerk and a score in Medicine of 3 or more have probably graduated in medicine, and have the right to call themselves "doctor." The *Magister in Medicina* Virtue (see below) grants the highest possible status in the field. Non-Christian physicians require analogous Virtues indicating a similar level of education. Medici who are well placed in noble society may find their business lucrative, either literally (represented by the Wealthy Virtue) or through the influence he has with his clientele (Social Contacts Virtue). Patronage from a nobleman might also offer the Protection Vir-

tue or the Mentor Flaw. Medical skill can be enhanced with Virtues such as Affinity with Medicine, Cautious with Medicine, and Puisant Medicine. An educated chirurgeon has the same options, but should divide his experience points between Medicine and Chirurgy. Those who specialize in surgery only rarely achieve the same wealth and prestige of a medicus. Patronage usually comes from a nobleman or city that expects to go to war.

A medical character in holy orders (possessing the Priest Social Status Virtue) is probably attached to a monastic house, but may have dispensation to administer medical advice beyond the walls of his community. A character of this type should not practice surgery or bloodletting for fear of disobeying the various statutes of canon law,

although he may have the Chirurgy Ability purely for the treatment of wounds.

An apothecary character is usually educated, although this is not essential. Most have the Gentleman Social Status Virtue, and may be Wealthy or the Heir to wealth, if the business is a family one. Social Contacts are helpful in obtaining rare ingredients from spicers and other traders. Useful Abilities include Bargain, Profession: Merchant, and Artes Liberales. Apothecaries often know some Medicine, but local laws (particularly in southern Europe) may prevent them from treating patients. Many apothecaries dabble in experimental philosophy, particularly in the creation of theriacs (see Chapter Five: Experimental Philosophy, Pharmaceutical Theriacs).

the more general term of **medicus** may practice medicine or surgery (or both), but have no formal claim to the higher title. The majority of practicing physicians fall into this category; a **medicus** has typically studied medicine at university but it was not his specialty, and he graduated in a different subject or not at all.

The Chirurgeon

Chirurgy has had a less prestigious position than medicine since Galen and is not considered to be a valid subject of academic study. Chirurgy's development has been greatly retarded due to various regulations forbidding human dissection. Indeed, chirurgy has long been merely an instrument of medicine — along with diet and medication — and the least of these instruments at that, resorted to only in extreme conditions when the patient is likely to die anyway. Within the last century the subject of chirurgy has achieved a great deal more respectability thanks to the hard work of several academics. A literate surgeon these days is accorded the same status as a **medicus**, and several universities offer degrees in chirurgy as well as medicine.

Despite this, chirurgy remains a craft. Scholars have systematized the subject, but there is no substitute for practice and experience. A theoretical understanding of how the body works is not necessary for the patching of wounds and the setting of bones, although the success of a surgical procedure can be enhanced by a knowledge of medicine. **Medici** can also benefit from acquiring the skills of a chirurgeon; blood-letting and cautery are important procedures for the establishment of good health, but these are applications of chirurgy rather than medicine, and there is a growing profession of barber-surgeons who assist **medici** in therapeutic surgical procedures. Chirurgeons are often attached to armies; indeed, some are required to accept such a posting by the authorities that grant them their licenses.

Physicians in Holy Orders

The ecclesiastical response to commercial medical practice and non-monastic education at universities was to forbid the participation of monks in such matters, enacted by a decree of the Council of Tours in 1163.



Purifying Touch and Immunity

The Lesser Purifying Touch Virtue (**ArM5**, page 44) grants the power to heal a specific disease that most people recover from on their own, or one which is not particularly serious. Any Minor or Serious disease can be chosen as the disease cured by this Virtue.

The Greater Purifying Touch Virtue (**ArM5**, page 43) can potentially cure any

disease regardless of Severity.

The Greater Immunity Virtue (**ArM5**, page 43) can grant immunity to all diseases. However, the Lesser Immunity Virtue (**ArM5**, page 44) can only make a character resistant to one specific disease, and it must be a disease that could be affected by Lesser Purifying Touch.

Specialties for Medicine

Under the rules presented here, the following areas are suitable as specialties in the Medicine Ability: diagnosis, prognosis, therapy, regimens, theriac, a specific disease

Profession Apothecary

This Ability allows the character to identify, cultivate, and prepare common herbs, plants, and other ingredients for use in medicinal remedies. Any character without access to proper medicinal supplies makes all Medicine rolls at a penalty of -3, but with access to an apothecary this penalty is reduced (see Pharmacy, below).

Specialties: finding ingredients, treating diseases, preparing poisons. (General)

The Fourth Lateran Council (1215) forbade clergy from cauterization or surgical incision, and as a consequence surgeons, barber-surgeons, and barbers are usually from the laity. The regular clergy are not allowed to consult lay physicians, and a Papal decree expanded

this prohibition in 1219, forbidding secular clergy from absenting themselves from their pastoral duties to study medicine or law.

The Church was suspicious that the medici put their patient's physical health before his spiritual wellbeing, and their fees before either. The Fourth Lateran Council also obliged physicians to insist that patients summon a confessor before other treatment, and strictly forbade any medical treatment involving sinful means, such as prescriptions to eat meat on a fast day, or to engage in extra-marital sex.

Canon lawyers and theologians made the charging of modest fees for medical practice licit, enabling the medicus to cover his own expenses, but also imposed an obligation on him to provide a good service and to treat the poor for free.

The Apothecary

As medicine as a field of study became more prevalent in Mythic Europe from the tenth century onwards, its emphasis on the need to maintain or restore a humoral balance for good health — and the reliance of physicians on medicinals to do this — created a widespread demand for drugs and potions not readily available in the domestic herb garden.

Recovery Modifiers

Ars Magica Fifth Edition, pages 179-180, covers the basics of recovery from wounds and diseases. The rules presented in this chapter make the assumption that these rules apply to recovery in relatively healthy environments for the patient. However, it is not always possible to meet the ideal conditions of cleanliness, diet, and rest demanded for speedy recovery. For example, the inclusion of red meat in the diet and taking time to rest are luxuries that cannot be afforded by most peasants. The modifiers in the following table apply to all Chirurgy and Medicine rolls and totals, including Wound and Disease Recovery rolls. All modifiers are cumulative, and for each modifier that applies from this list the Chirurgy or Medicine roll receives one extra botch die. For example, a person who serves as his own chirurgeon while residing in a townhouse has a total of three botch dice for all his Wound Recovery rolls.

CONDITION	MOD
Poor or unsanitary living conditions, e.g. barn or typical town house	-1
Average conditions, e.g. a clean, warm room	0
Wealthy conditions or dedicated infirmary	+1
Diet of a typical peasant	-1
Diet of typical town person or covenfolk	0
Diet of typical noble or magus	+1
Routinely active throughout healing period*	-1
No surgical instruments (Chirurgy rolls only)	-3
No medicinal herbs (Medicine rolls only)	-3
Chirurgy or Medicine performed on self	-3

* As much as the wounds or disease will allow without incurring extra Recovery rolls, e.g. traveling with a Light Wound.

As the rapid dissemination of medical knowledge continued through the eleventh and twelfth centuries, simultaneous expansion of trade markets meant that a wide range of exotic new ingredients became available. These two things lead to the specialization of some tradesmen in the business of supplying medical and restorative preparations, and the profession of the apothecary was born.

This trade is encouraged in the main by the physicians, who are reluctant to undermine their professional status by indulging in commercial activities. Nevertheless, the relationship between doctor and apothecary is seen by cynical commentators as an unholy alliance designed to hoodwink the public into buying over-priced, adulterated, and largely useless decoctions. More worrying to the physician is the protection of his reputation, and many cities, particularly in southern Europe, have enacted laws under pressure from the medical profession preventing apothecaries from prescribing medicines on their own.

There is little doubt that the craft of the apothecary is a lucrative profession. The royal court of King Henry III of England spends over 1700 pounds of silver a year on exotic ingredients such as gum arabic, tragacanth, sandalwood, powdered gold, cumin, and so forth, all destined for the court-appointed apothecary. Most of these supplies are imported from overseas, along with large quantities of sugar, which is used both to make medicines palatable and as a medicine in its own right. Nevertheless, such expensive ingredients are not essential in the practice of pharmacy, and a skilled apothecary of more modest means can cull herbs from the local countryside — this is harder work, but requires less capital.

The Empiricus

An empiricus is a character who specializes in one surgical (or more rarely medical) procedure. However, it is a derogatory term used by the literate medical profession, and these characters tend to refer to themselves as surgeons or medici. Empirici are usually traveling craftsmen, passing from town to town selling their skills to sufferers. This itinerancy is necessary to reach a wide enough market for their skills, but is also occasionally required in order to avoid confrontations with dissatisfied patients (or their surviving relatives). Typical specialties for these craftsmen are cataracts, hernias, the removal of bladder stones, and so forth. Only those who specialize in midwifery — which is almost

exclusively the province of women empirici — tend to reside in a region, where their skills are highly sought after. A midwife occasionally has her thumbs surgically removed to make it easier to assist in childbirth, but this is a somewhat extreme measure.

To supplement his income, an empiricus often doubles as a peddler, bringing small items such as cheap jewelry, ribbons, and the like with him on his travels. Many sell "theriac," a wonderful cure-all for any ailment, often claimed to be based on a secret family recipe. Some may actually sell real theriac (see Chapter Five: Experimental Philosophy, Theriacs), but most of the time it is just pondwater and grass.

A barber-surgeon is usually gainfully employed, and specializes in bloodletting to assist a resident medicus in maintaining the regimen of a community, particularly in a monastery where surgery is forbidden to the brothers.

The Herbwife

The herbwife — or herbman, although most are women — is the poor man's answer to the apothecary. A far cry from the shops of the town stuffed with exotic ingredients, the home of the herbwife is festooned with the dried and otherwise preserved products of her garden, as well as of her frequent forays into the fields and woods for those ingredients she cannot cultivate. In most communities the herbwife is treated with respect, for as well as being the local midwife, her herb store maintains the health of the village. Occasionally she is treated with suspicion, while still relying on her wares, her clientele suspect her of being a poisoner or a witch.

New Virtues

HERBALISM

Minor, General

The character is skilled in folk remedies and natural magic to the extent that she can cure diseases without formal training in Medicine. She instead has a unique General Ability — Herbalism — that substitutes for Medicine in all rolls and totals involving diagnosis, prognosis, and disease recovery. The herbalist can also create theriacs and medical ligatures (see

Empiricus Characters

An empiricus usually has the Surgical Empiricus Social Status (see below), and often have Virtues and Flaws such as Cautious with Chirurgy, Learn Chirurgy from Mistakes, and Famous (for their specialty). Such characters usually rely on a quick tongue and social Abilities to get them out of trouble should things go wrong. They may pick up Medicine on their journeys, but most lack this Ability, which is normally only available to the educated classes.

Those specialized in bloodletting can normally find a job as a barber-surgeon, and take the Craftsman Social Status. In many cases the barber-surgeon has another job within the community as well, for only in large cities

does this vocation have enough demand to keep him continuously employed.

A midwife or herbwife is often eligible for the Wise One Social Status Virtue, although if suspected of being a witch the latter usually has the Outcast Flaw instead. Herbwives with the Herbalism Virtue (see below) are particularly beneficial to a community, and treated with respect, even if also feared. Such characters also rely on the Profession: Apothecary Ability to supply the raw materials of her craft. If a midwife has had her thumbs removed she effectively has the Palsied Hands Flaw; except in rolls involving childbirth, where she has a +2 bonus instead of the penalty.

PHYSICIAN OF SALERNO

Minor, General

The character has attended the famed School of Salerno, the pre-eminent source of medical learning. Not only does he carry the reputation of the school with him (granting a Reputation of Physician of Salerno 2), but he has also learned some unique medical procedures such as the preparation of anesthetics. This Virtue grants an additional 50 experience points to spend on Medicine, Philosophiae,



Seasonal Activities

As detailed in the following sections (Practice of Medicine, Practice of Chirurgy, Practice of the Apothecary), there are a number of seasonal activities involved in the care of patients that do not require the full attention of the medicus, and allow him to pursue other activities in that season. A character can do *two* different activities from the following list in a season, but the chosen activities can only include one of the asterisked items. If the activities chosen do not grant the medicus experience points, the character gains Exposure experience in an appropriate Ability.

- Provide palliative care for up to (Chirurgy) characters;
- Provide therapy for up to (Medicine) characters;
- Maintain a single regimen (regardless of the number of beneficiaries);

- Search for a specific medicinal ingredient for a month or less;
- Supervise up to (Leadership) infirmary staff (such as nurses);
- Practice either Medicine, Chirurgy, or Profession Apothecary,*
- Train another in Medicine, Chirurgy, or Profession Apothecary,*
- Gain labor points for maintaining a business.*

The following activities take an entire season, and a character cannot perform any other activities in addition to them, other than gain Exposure experience:

- Palliative care for up to (5 x Chirurgy) characters;
- Therapy for up to (5 x Medicine) characters;
- Search for a specific medicinal ingredient for more than a month.

Epidemiology and the Prognosis Total

The rules provided in this chapter make diseases harder to cure. Rather than just adding Medicine to Disease Recovery rolls, the physician now has to have a sufficiently high Prognosis Total to have this effect. However, this reflects the grim truth of Mythic Europe — diseases are killers, but those who are rich enough to afford the services of a skilled physician are likely to survive.

Consider the following: without access to a physician, over half the peasants in a typical village will die from a disease

like pneumonia, and seven in a hundred will survive variola. However, with the assistance of a physician with Medicine 2, the chances of survival from these diseases are now almost 95% and 55% respectively. Medicine is very effective, and these rules are designed to maintain that efficacy, but limit its power to diseases within the capacity of the physician. It is now unlikely that a physician with a score of 2 can achieve a prognosis total large enough to cure variola, although pneumonia is possibly within his grasp.

Magical Assistance to Disease Recovery Rolls

Magical bonuses to Disease Recovery rolls can be provided by Creo Corpus spells or equivalent magics at the same levels as Wound Recovery rolls. Different spells are required for providing magical aid to Disease Recovery rolls and Wound Recovery rolls, for the healing process works in a different manner. These bonuses to disease recovery do not affect the Prognosis Total; they are additional to

any benefit from Medicine. If a disease is caused by possession by a demon (or another supernatural entity), then magical attempts to provide a healing bonus (or cure the disease entirely) must penetrate the creature's Might score to have any effect. Since possessing demons cannot normally be perceived, even with magic, they are not normally prone to destruction by spells like *Demon's Eternal Oblivion*.

and medical formulae (see Chapter Five: Experimental Philosophy). To take this Virtue, you must be able to take Academic Abilities.

MAGISTER IN MEDICINA

Major, Social Status

The character has achieved a doctorate in medicine from one of the medical schools of Europe (Salerno, Cremona, Montpellier, or Bologna), and completed his two years' compulsory teaching. This Virtue offers the same benefits as Doctor in (Faculty) Virtue (see Chapter Seven: Universities). This Virtue is compatible with the Hermetic Magus, and Priest Virtues.

New Flaw

SURGICAL EMPIRICUS

Minor, Social Status

You are a chirurgeon by trade, but have never received a wide grounding in the subject; rather your training has focused on only a single aspect of Chirurgy. Pick a type of surgery as your specialization in that Ability (couching cataracts, removal of stones, bone-setting, etc.). When performing this type of surgery, you get the usual +1 bonus to your roll, but when trying to employ any other application of Chirurgy, you must halve your score in Chirurgy due to your inexperience. It is likely that you travel to get enough clientele for your practice, but can usually earn a good living.

The Practice of Medicine

The Ability of Medicine is primarily oriented toward establishing a preventative health regime in the physician's clients, and in the curing of diseases in those who become sick. Medicine requires knowledge of the physiology and anatomy of the human body, and a philosophic understanding of the non-naturals so that they may be regulated to provide the optimum health tailored to individual needs. The working of a successful cure depends ultimately on the will of God, proximately on

the knowledge and skill of the practitioner, but more immediately on the willingness of the patient to follow medical instructions, the healing power of nature, and external conditions he experiences while recovering.

Treatment of Disease

In combating illness, medicine has three weapons: diet, medication, and surgery. A medicus employs one or more of these weapons to restore the balance of humors in his patient and return him to good health. While routine illnesses can be treated by anyone with medical knowledge, more serious diseases require a physician of substantial skill who is capable of bringing all three weapons of his art to bear. Diet — and other aspects of the environment — are the province of medicine, as is the knowledge of medicines (although their preparation requires the skills of an apothecary). Surgery is the craft of the chirurgeon, and is a skill that many medici lack. Correct diagnosis of the disease is essential — a physician needs not only to recognize the symptoms, but must understand how those symptoms are being produced by the state of dyscrasia if he is to bring the humors back into balance. He must then predict the course of the disease and plan his therapeutic strategy based on the tools available to him. Finally, the actual day-to-day therapy of the patient is what nurses him back to health.

DIAGNOSIS AND PROGNOSIS

A physician diagnoses a disease initially from the external appearance of the patient and his narrative of the illness, although physicians are warned to not put too much faith in the patient's description of his symptoms. Physical inspection involves a detailed analysis of the patient's pulse, excreta, and most especially urine. The apparent obsession of a physician with urine has made the profession the butt of many jokes, and the distinctive round-bottomed urine flask is an almost universal symbol of the profession. The pre-eminence of urine is due to the fact that it is the waste product of the most important process in the body: the concoction of chyle into the four humors. It can therefore inform the physician of the humoral balance of the patient's body better than any other symptom, from its hue, thickness, cloudiness, inclusion of solid matter, foaminess, smell, taste, and countless other physi-

cal cues. Books on Medicine devote many chapters to tabulating the meanings of these qualities, and the best have color charts indicating in pigment the various shades and their meaning. The next step in diagnosis is nearly always bloodletting, unless the patient is particularly weak. Not only is this the first stage of most therapy, but the inspection of the let blood can reveal the distribution of humors throughout the body and the state of

their digestion into other products.

Prognosis is the prediction of the onset and course of a disease. It follows from the correct diagnosis of the symptoms and their cause, and involves the physician's knowledge of how to combat those causes in his efforts to restore humoral balance. Much of medicine revolves around the prediction and management of crises, turning points in a disease when the body sheds humors,

Medical Magic

The same Creo Corpus guidelines that grant bonuses to Wound Recovery rolls can be used to create spells affecting Disease Recovery rolls, but a spell designed to assist the healing of wounds cannot be used to assist recovery from a disease.

Under the rules presented here, some of the Corpus spells listed in *Ars Magica Fifth Edition*, pages 129–135, require clarifications as to how they act.

Gentle Touch of the Purified Body: Instead of healing a Light Wound caused by disease, this spell uses the new guideline detailed below, and heals a Minor disease.

Restoration of the Defiled Body: This spell can remove any Flaws that result from a disease. The Level 25 guideline is needed to negate the Flaws caused by surgery to save a Heavy or Incapacitating wound.

The Physician's Eye: The caster discovers which humors are out of balance, granting a +1 to his Prognosis roll.

Revealed Flaws of the Mortal Flesh: This spell instantly diagnoses a disease (both cause and effect), and adds +3 to the Prognosis total if the follow-up treatment is designed by the character.

Curse of the Leprous Flesh: This spell does not actually inflict leprosy (which is a Divine curse), but a disease very much like it (see Diseases, Hermetic Leprosy). This spell uses the modified Level 20 Perdo Corpus guideline detailed below, and similar spells can be designed to inflict other diseases. See Make Your Own Plagues, earlier, for details on how to make a magical disease.

Incantation of the Milky Eyes: This spell inflicts a form of Suffusio (see Diseases).

Curse of the Unportended Plague: See Curse of the Leprous Flesh, above.

Rego Corpus spells can cause natural changes in the body humors, and thus mim-

ic the symptoms of diseases; in a healthy person these spells need a duration to maintain their effects. Rego Corpus cannot inflict Disease Penalties, nor cause pain.

NEW CREO CORPUS GUIDELINES

Level 15: Cure a Minor disease

Level 20: Cure a Serious disease

Level 25: Cure a Major disease

Level 30: Cure a Critical disease

Level 35: Cure any disease

NEW PERDO CORPUS GUIDELINES

Level 5: Inflict a Minor or Serious disease with a maximum Severity 10

Level 10: Inflict a Minor, Serious, or Major disease with a maximum Severity 15

Level 20: Inflict any disease

NEW REGO CORPUS GUIDELINES

Level 3: Invoke a minor symptom of a disease without creating any underlying malaise (e.g. rash, mild fever, cough)

Level 5: Invoke a major symptom of a disease without creating any underlying malaise (e.g. vomiting, boils, paralysis)

GIFT OF THE TORTURED BOWELS

Rego Corpus 10

R: Eye, D: Mom, T: Ind

The target is inflicted with a sudden intestinal cramp, then immediately suffers a bout of diarrhea. Once the bowels are empty, there are no physical aftereffects. Medically inclined magi occasionally use this spell (and variants thereof) therapeutically, to purge the body of putrefied humors.

(Base 5, +1 Eye)

typically through a heavy sweat, vomiting, or diarrhea. Crises can be either good or bad, and strong or weak: a good and strong crisis results in the patient beginning to improve; a weak crisis (good or bad) results in no change; and a bad and strong crisis results in the disease worsening. Through prognostic astrology, a physician tries to predict the auspicious days upon which a crisis should occur, and then either delay or hasten the manifestation of the crisis so that it occurs on the right day. Prognostic astrology is covered by the Medicine Ability rather than Artes Liberales, but can only be applied to medical practices.

Correct diagnosis and successful prognosis are combined into a single total called the Prognosis Total, which is compared against the severity of the disease. If the Prognosis Total is greater than the severity of the disease, then the medicus has sufficient skill to plan therapy for his patient, who may add his doctor's Medicine Ability to her Disease Recovery roll. If not, then the medicus is unable to treat this disease, and the patient must attempt to recover without the benefit of Medicine. Note that there is no die roll in the Prognosis Total — the medicus is either sufficiently skilled or he is not.

PROGNOSIS TOTAL:

Intelligence + Medicine + Diet modifier
+ Medication modifier + Surgery modifier

EASE FACTOR: Severity of Disease

MODIFIERS TO PROGNOSIS TOTAL:

Diet modifier + Living Conditions Modifier
Medication modifier
+ Profession: Apothecary (maximum 3)
Surgery modifier + Chirurgy (maximum 3)

To receive the benefit from medication and surgery, the medicus need not have the appropriate Abilities himself, but must have dedicated access to someone with those Abilities for the whole period of the healing process. The apothecary is required to prepare specific ingredients from his store of herbs, and mix them into medicinals for application to the patient. Note that without access to any medicinals, the Disease Recovery roll suffers a penalty as well as restricting the Prognosis Total (see Recovery Modifiers, above). A chirurgeon's assistance is necessary for bloodletting, therapeutic cautery, and cupping (see Chirurgy, below).

If it is necessary to make a diagnosis without combining this with prognosis, then the physician should make a Perception + Medicine roll, with an Ease Factor determined by the storyguide depending on the rarity of the disease, where 6 represents an uncommon but not unusual complaint.

THERAPY

Therapy is the day-to-day care of the patient, which is covered by Disease Recovery rolls. A physician can provide therapy to a number of patients at a time equal to his Medicine Ability without affecting his usual seasonal activities, and can care for a maximum of five times this number of patients by pushing himself to his limit (see Seasonal Activities, above). Physicians who work in hospitals can also coordinate a number of other physicians of lesser skill equal to his Leadership Ability, in addition to those patients under his direct supervision. These subordinates can provide therapy equal to their own Medicine Ability even if their Prognosis Total is insufficient, as long as their supervisor has a sufficient total to treat the disease.

If the physician is relying on an apothecary and/or a chirurgeon and loses that assistance partway through the treatment, the Prognosis Total must be recalculated immediately; if it is insufficient to achieve the Ease Factor, then the benefit from Medicine is lost from the Disease Recovery roll. Remember that as patients improve or worsen, the Severity of the disease changes. Each time a disease worsens, the Prognosis Total must exceed the new Severity to continue to provide benefit. Similarly, as a disease improves, the medicus may no longer need the assistance of his chirurgeon, whose time can be freed up to help others.

DISEASE RECOVERY TOTAL:
Stamina + Medicine* + Recovery Modifiers
+ Magical Aid + stress die

* Medicine may only be added if the Prognosis Total is sufficiently high; see Diagnosis and Prognosis

Prevention of Disease

The principle work of a physician — particularly one retained by a noble lord or at a covenant — is not to cure the diseases of his clients, but to prevent diseases affecting them in the first place. To this end, a physician will prescribe a tailor-made diet and regime of exercise and bloodletting appropriate to the individual based on his native temperament and the time of year. This recipe for living a healthy life is called a *regimen*, and its purpose is to control the effects of the non-naturals and so ensure eucrasia — that state of perfect balance of the humors that prolongs life and negates bodily suffering.

Once a client has been living under a regimen for one year, it begins to have an

Regimens and Covenants

Because a large component of a regimen is diet, promoting eucrasia can be expensive for the leaders of a community. In return for the general health of themselves and their people, the cost of living can double. In general, only wealthy covenants can afford to institute a regimen among its covenfolk. The *Covenants* book for *Ars Magica Fifth Edition* contains rules for the management of a covenant's wealth; if employing these rules, the Inhabitant points (*Covenants*, page 63) for characters under a regimen are increased. Add up all the Inhabitant points

for the characters under each regimen, and apply the following modifier, rounding all fractions up.

CHANGE IN LIVING CONDITIONS MODIFIER	MULTIPLIER TO INHABITANT PTS.
Increased to +1	x1.5
Increased to +2	x2
Increased to +3 or more	x2.5

The cost applies to each step of improvement. For example, two companions of a covenant normally each have Living

Conditions Modifier of 0, but they benefit from a regimen that raises this to +2. The companions now cost 18 Inhabitant points: a +1 bonus raised their combined cost from 6 to 9, and raising it further to +2 doubled this to 18. A magus who is part of the same regimen goes from +1 to +3, costing 25 Inhabitant points (5 Inhabitant points at +1, 10 Inhabitant points at +2, 25 Inhabitant points at +3).

A regimen cannot be instituted if the covenant is applying Emergency Savings to their food budget (*Covenants*, page 69).

effect on health. A regimen requires no roll on behalf of the physician, although he must have a minimum Medicine score as indicated on the table below. Because regular blood-letting is a vital component to the regime of health, a regimen requires regular access to a chirurgeon with a Chirurgy score of at least 3; this may be the physician himself. Note that a regimen is a medical procedure and the chirurgeon lets blood according to the direction of the medicus; a chirurgeon cannot design a regimen without the Medicine Ability. All regimens are unique to the individual, and require constant attention from the physician, who makes small adjustments based on his regular inspection of the urine, feces, complexion, and dreams of his patients. Regular access to the patient by the physician is vital, but this amounts to a few hours each week, and does not substantially interfere with seasonal activities of either the patient or the physician (see Seasonal Activities).

Eucrasia is represented by a Living Conditions Modifier, which applies to Aging rolls and Disease Avoidance rolls, and assists in the Prognosis Total (see above). Every person has a base Living Condition Modifier based on his immediate environment and level of nutrition from his food (ArM5, page 170). Non-naturals such as air and climate are out of the control of the physician, but he can regulate quality of diet, exercise, and the other non-naturals through the regimen. The number of characters in the care of a physician determines the maximum effect of a regimen:

CLIENTS = PHYSICIAN'S (MEDICINE X 5)

Bonus to Living Conditions Modifier: +1

Minimum Medicine: 1

CLIENTS = PHYSICIAN'S MEDICINE

Bonus to Living Conditions Modifier: +2

Minimum Medicine: 4

SINGLE CLIENT

Bonus to Living Conditions Modifier: +3

Minimum Medicine: 7

Each physician can only manage a single regimen (that is, either a +1, +2, or +3 bonus) regardless of how many people are affected by it. The state of humoral balance that gives this bonus to health must be maintained at all times to receive the benefit, and it takes into account the non-naturals commonly influencing the character (see Effects of Non-Naturals, above). If eucrasia is lost, then it takes a whole year to re-establish. Eucrasia is lost if:



- The patient spends more than a month in a different environment;
- The patient neglects his regimen of diet for more than a month;
- The patient's regular exercise changes for more than a month, which includes traveling and convalescing from any injury during this time;
- The patient has disrupted sleep patterns for more than a month, which includes conducting non-standard laboratory regimes (see *Covenants*, pages 107–109);
- The patient's humors are significantly disturbed, which includes suffering from any disease, spending more than a day under the effects of a Corpus spell, or suffering a Wizard's Twilight.

of different practices. Suturing, bandaging, and the preparation and application of plasters, along with bone-setting, are used in the treatment of injuries. The practice of surgery specifically involves cutting (either incision or excision), and is used to treat minor complaints such as swellings and blemishes on the skin, right up to crisis surgery to save lives. Therapeutic uses of Chirurgy involve phlebotomy (bloodletting), cauterization, and cupping. Finally, the skills of a midwife are part of Chirurgy. Any of these practices can be taken as a specialty of a character with the Chirurgy Ability. A chirurgeon is severely restricted if he does not have access to his instruments. Typically, a chirurgeon's tool-bag contains some or all of the following: knives, razors, lancets, cauterization irons, grasping tools, probes, needles, cannulae, trepanning tool, sutures, pads, and bandages. The lancet (a blade used for bloodletting) in particular is such a ubiquitous tool of the chirurgeon that it is often used as a symbol of the profession as a whole.

The following sections describe the practice of Chirurgy under four main topics:

The Practice of Chirurgy

Chirurgy has long been considered the "poor brother" of medicine, and yet as a practical rather than an academic skill it is more accessible than the noble medicine; it is rare to find a village that does not have at least one person who knows the basics of this craft. The most commonly called upon chirurgical techniques require no book-learning, just common sense, and anyone who has studied the basics of the Ability can attempt to perform its procedures.

The Ability of Chirurgy covers a range

Specialties for Chirurgy

Under the rules presented here, the following areas are suitable as specialties in the Chirurgy Ability: surgery, surgical intervention, first aid, palliative care, midwifery.

Chirurgical Magic

Hermetic magic is very effective in speeding the healing of wounds. Even low-level Creo Corpus spells can give the same bonus to Recovery rolls as a skilled physician or chirurgeon, and can duplicate the effects of other applications of the healing Abilities. The *Bind Wound* spell is better than a successful First Aid roll, since any activity can be attempted without risking the worsening of a wound. A new guideline presented below allows the mimicking of a First Aid roll for those who are less proficient with Creo Corpus. Creo Corpus can also assist childbirth rolls (see new guidelines below), but if labor is still ongoing when the spell lapses, the mother must make an immediate childbirth roll, and this extra roll cannot result in improvement.

Rego Corpus can be used to mimic any surgical procedure, similar to Rego Craft Magic (*Covenants*, page 49). The spell must be designed with Target Part if the object of the surgery cannot be seen from outside (such as a tumor). The magus requires precise control over his magic to have a successful result, and must make an Intelligence + Finesse roll against an Ease Factor equal to (Ease Factor for the mundane surgeon + 3). So to remove a rotten tooth, the roll has an Ease Factor of 9. Magical surgery involves no cutting, and does not result in any wound or bleeding, but the consequences of surgery remain. Thus, surgical intervention replicated with magic results in the acquisition of aging points or a Flaw, but the wound does not worsen.

NEW CREO CORPUS GUIDELINES

Level 1: The target's wounds are treated as one category less serious for the purposes of activities while injured

Level 3: Give a character a +1 to childbirth rolls

Level 4: Give a character a +3 to childbirth rolls

Level 5: Give a character a +6 to childbirth rolls

NEW REGO CORPUS GUIDELINES

Wounds inflicted with surgical magic mimic Surgery, and wounds prevented from worsening mimic surgical intervention.

Level 5: Perform a trivial surgical procedure (inflicting a fatigue level)

Level 10: Perform a minor surgical procedure, inflicting a Light Wound or preventing a Light Wound from worsening

Level 15: Perform a major surgical procedure, inflicting a Medium Wound or preventing a Medium Wound from worsening

Level 20: Perform a critical surgical procedure, preventing a Heavy Wound from worsening

Level 25: Perform a life-saving surgical procedure, preventing an Incapacitating or Fatal Wound from worsening

BLESSED RELIEF OF THE BENIGHTED REINS

Rego Corpus 25

R: Touch, D: Mom, T: Part

Cast on a patient suffering from a kidney stone, the stone is removed from the patient's body and appears in the hand of the caster. The "surgery" requires an Intelligence + Finesse roll against an Ease Factor of 12; failure indicates that the stone remains within the target's body.

(Base 15, +1 Touch, +1 Part)

SEVER THE UNWANTED LIMB

Rego Corpus 25

R: Touch, D: Mom, T: Ind

One of the target's limbs is amputated cleanly and painlessly, without bleeding. The amputation requires an Intelligence + Finesse roll against an Ease Factor of 12; failure indicates that the target is left intact. If this roll succeeds, the target acquires the Lame or Missing Hand Flaw. If used instead of surgical intervention, the patient's failed Recovery roll is treated as a stable result instead.

(Base 20, +1 Touch)

the therapeutic practices of phlebotomy and cauterity; surgery, the treatment of wounds; and midwifery. The Recovery Modifiers

mentioned in many of these formula can be found in the insert at the beginning of *The Practice of Medicine* (above).

Phlebotomy and Cautery

Phlebotomy, or blood-letting, is the most frequently used tool of general therapy. All four humors are present in the veins and a build-up of even healthy humors can be detrimental to eucrasia. Worse, a failure to naturally expel bad humors can lead to putrefaction, but these bad humors can also be expelled through blood-letting. The practice of phlebotomy requires a certain amount of technical knowledge. Most commonly, blood is drawn from one of the veins in the arm, but other veins are opened for specific conditions; for example, melancholy is often drawn out through a vein in the forehead. The correct time of the day and phase of the moon must be observed, and these vary according to the complexion of the patient.

The knowledge of when and where to remove blood, and the therapeutic purpose served by the procedure, is covered by the Ability of Medicine, but the actual removal of blood is a chirurgical procedure. Many physicians are forbidden by canon law from cutting, and are thus forced to procure the services of a chirurgeon to perform the actual act. The Chirurgy Ability grants the knowledge of how to ligate the arm, make the incision, recognize and avoid nearby nerves and arteries, and stem bleeding. The most common technique for the actual drawing of blood is venesection, that is, opening the vein with a sharp knife called a lancet; although some practitioners who have studied at Salerno are starting to use the Arabic technique of using blood-sucking leeches instead. The advantage of venesection is that the removed blood can be inspected as part of the diagnosis of disease (see Medicine).

Cautery involves the application of strong heat to the skin. It can be used to prevent the spread of a destructive lesion, invigorate cold tissues, break up putrefying humors imprisoned in a tissue, and stop the flow of blood. Cautery irons are instruments of metal, preferably gold but silver will suffice, which are heated in a fire before being applied to the patient in places and patterns prescribed by medical texts. There are a number of shapes of iron — hooks, leaf-shaped, needles, or spade-shaped, each suited to a particular purpose. This form of cautery is distinct from the surgical application of cautery used to treat wounds. For treatment of hot diseases, where the application of more heat might be detrimental, caustic substances such as lye are used instead of heated metal. Likewise, for dry diseases the chirurgeon may use cupping, which involves the application of metal cups heated in boiling water.

Surgery

Along with phlebotomy and cauterity, minor surgery — incision, excision, cauterity, and medication of swellings and blemishes on the skin — form part of the routine practice of a chirurgeon. Major internal surgery is only attempted in a handful of immediately life-threatening or acutely painful conditions, such as urinary obstruction, gallstones, carious teeth, and the surgical treatment of cataracts. Only on a few rare occasions will a chirurgeon be called upon to perform major surgery (such as repairing physical damage to a major organ) and the chances of success are very slender. Trepanning is rarely used as a surgical procedure because of the risks involved, but for complaints that involve a surfeit of the sensitive faculty — characterized by hallucinations, delirium, and other mental problems — a hole in the head can serve as a temporary measure to allow the excess sensitive faculty to drain away. Amputation is rarely performed to cure disease, but instead is an emergency measure to stop wounds worsening (and thus comes under Surgical Intervention, below).

Not all diseases are amenable to surgical intervention; the descriptions of diseases above indicate whether surgery can assist. Assuming that a surgical intervention is possible, the chirurgeon must plan the operation, employing pharmaceuticals, alcohol, or strong men to render the patient immobile for the procedure. All surgery of this type inflicts a wound upon the patient to allow the chirurgeon access to the afflicted body part, but with luck the wound will be less serious than the consequences of not having the surgery. The Ease Factor is determined by the seriousness of the complaint being cured. On a success, the disease returns to its starting Severity (if it had worsened). Additionally, the patient receives a +3 to his next Disease Recovery roll, although this bonus may be partially or wholly nullified by the Wound Penalty of the surgical wound. On a failed Surgery roll, the patient receives no benefit from the surgery but still receives a wound. On a botch, the patient receives a wound that is one step more serious than indicated on the chart below, and the disease is unaffected by the surgery. Phlebotomy, cauterity, and cupping can only affect the most trivial diseases (Severity 5 or less) on their own.

SURGERY ROLL:
Dexterity + Chirurgy
+ Recovery Modifiers + stress die

SURGICAL PROCEDURE	EASE FACTOR	WOUND INFILCTED
Phlebotomy	3	1 FL
Cautery and cupping	4	1 FL
Removing a rotten tooth	6	1 LW
Opening tonsils to cure quinsy	9	1 LW
Couching a cataract	9	1 LW
Trepanation	12	1 LW
Caesarian delivery (see Midwifery, below)	9	1 MW
Removing a gall stone or fistula	9	1 MW
Removing a cold or hot tumor	12	1 MW
Removing a consumptive tumor	15	1 MW

FL = Fatigue Level

LW = Light Wound

MW = Medium Wound

cal care. The treatment that a wound receives immediately after it is inflicted can be as important as the weeks or months of care that follow. Thus, the bonus to the Wound Recovery roll from the Chirurgy Ability can be divided between first aid and palliative care. The rules presented here are an expansion of those found on pages 179-180 of *Ars Magica Fifth Edition*. Under these extended rules, the Wound Recovery roll becomes:

WOUND RECOVERY TOTAL:
Stamina + First Aid Bonus + Palliative Care Bonus + Recovery Modifiers + Magical Aid + stress die

FIRST AID

First aid is immediate treatment of the wounds: cleansing the site of damage, adding cleansing compresses to draw out the bad humors, and suturing (stitching) the wounds. If first aid is received within one day of being wounded, then the patient receives half of his chirurgeon's Chirurgy Ability (rounded up) to his subsequent Wound Recovery roll. First aid applied after more than a day has elapsed gives no bonus to the Wound Recovery roll.

As well as starting the healing process, first aid can also prevent a wound from worsening for a short period of time, allowing the patient to get to a place of safety for the proper healing of his wounds. When tending a patient's wounds, a chirurgeon can make a First Aid roll against the Improvement Ease Factor of his patient's most serious wound on the Wound Recovery Table (*ArM5*, page 179). If this is successful, the patient is treated as one category higher with respect to Activity While Injured (*ArM5*, page 178). The effects of a successful First Aid roll last just one day, and cannot be repeated. A botched First Aid roll provokes an immediate Wound Recovery roll, and the patient receives no First Aid bonus.

Example: Halfgrím suffers a Light and a Medium wound in combat. He is treated with a First Aid roll against an Ease Factor of 12, which is successful. For the next day he can perform activities as if his Wound Penalty was between -1 and -2 without risking his wounds worsening, rather than his actual Wound Penalty of -4. He still suffers his actual Wound Penalty to any rolls or totals.

FIRST AID BONUS TO WOUND RECOVERY:
(Chirurgy / 2)

FIRST AID ROLL:
Dexterity + Chirurgy + Recovery Modifiers + Magical Aid + stress die vs Improvement Ease Factor

In addition to the environment demanded for healing, there is also the issue of chirurgi-

Nurses

In Mythic Europe women typically take on the role of palliative caregivers for patients, and assist physicians in maintaining a healthy environment for recovery from diseases. Even in poor households it is usual for the housewife to have some Chirurgy Ability, which she uses for the benefit of domestic servants (if any) as well as family members. Hospitals are occasionally attached to monasteries, convents, and medical schools, and the staff perform their Christian duty to provide for the sick. Some hospitals were instituted specifically for those injured on Crusade

(the most famous of which is the Jerusalem Hospital built by the Order of St. John), whereas others specialize in the treatment of leprosy or other chronic ailments.

In game terms, a nurse can act as the lead chirurgeon in both first aid and palliative care, or (more often) take the role of a subordinate, passing the benefit of the lead chirurgeon down to those under her direct care. In addition, nurses attached to hospitals or medical schools often pick up some Medicine, and can act as subordinates during therapy (see Practice of Medicine).

PALLIATIVE CARE

Palliative care is the ongoing treatment of a patient's wounds: changing bandages, cleansing wounds, and attending to diet and environment. A chirurgeon can provide palliative care to a number of patients at a time equal to his Chirurgy Ability without affecting his usual seasonal activities, and can care for a maximum of five times this number of patients by pushing himself to his limit (see Seasonal Activities, above). Chirurgeons who work in hospitals can also coordinate a number of other chirurgeons or nurses of lesser skill equal to his Leadership Ability in addition to those patients under his direct supervision. These subordinates apply the Palliative Care Bonus of their supervisor to a number of patients equal to their own Chirurgy Ability.

Palliative care adds half of the chirurgeon's Chirurgy Ability (rounded up) to the Wound Recovery roll. The total bonus to the Wound Recovery roll from Chirurgy (First Aid and Palliative Care combined) cannot exceed the Chirurgy Ability of the character supplying the palliative care.

Example: Halfgrím received his First Aid after the last battle from another grog, but was then brought back to the covenant for recovery under the covenant's skilled medicus. The grog's Chirurgy is 2 and that of the medicus is 5; so Halfgrím's Wound Recovery roll has a +1 First Aid bonus and a +3 Palliative Care bonus. Had the medicus been available for First Aid, the total bonus for both First Aid and Palliative Care would have been +5 (his Chirurgy Ability), not +6.

PALLIATIVE CARE BONUS TO WOUND RECOVERY:
(Chirurgy / 2)

SURGICAL INTERVENTION

Sometimes, despite the care of a chirurgeon, a patient's wounds worsen as a result of a failed Wound Recovery roll. In these cases, rather than allowing the wound to fester with infection, a chirurgeon can use emergency surgery to attempt to prevent the decline of his patient. Resorting to major surgery is a risky strategy, and there are often adverse consequences, and yet it can save lives. Typical surgical interventions involve deep tissue cautery with boiling oil or red-hot metal, amputation to remove a morbid limb, trepanation to reset a fractured skull, or suturing of damage to internal organs. Unlike other surgery (see above), these procedures do not cause a wound because they operate on a pre-existing wound. However, they all come with lasting consequences to the patient.

Any time a Wound Recovery roll fails, a chirurgeon can opt for a surgical intervention. He must make a Surgery roll (see Surgery, above) against an Ease Factor of 9. If successful, the surgical intervention works and the wound does not worsen; treat the failed Wound Recovery roll as if it was a Stable result instead, including the +3 benefit to subsequent Wound Recovery rolls. However, the surgery has a permanent consequence, as listed in the table below. If the Surgery roll fails, then the wound worsens and the patient suffers the permanent consequences. On a botch the patient's wound worsens by two steps; that is, a Medium Wound becomes an Incapacitating Wound, and anything more serious results in death.

WOUND

	CONSEQUENCES OF SURGICAL INTERVENTION
Light	Make an immediate Aging roll
Medium	Acquire two aging points in a Characteristic appropriate to the type of wound
Heavy	Gain a Minor Flaw appropriate to the type of wound
Incapacitating	Gain a Major Flaw appropriate to the type of wound

Aging points and Flaws that can be gained from surgical intervention depend on the location of the original wound:

HEAD

Major Flaw: Blind, Deaf, Mute
Minor Flaws: Disfigured, Missing Eye, Missing Ear
Characteristics: Int, Per, Com, Pre

TORSO

Major Flaw: Crippled, Enfeebled
Minor Flaws: Disfigured, Fragile Constitution
Characteristics: Sta, Str

LIMBS

Major Flaw: Crippled, No Hands
Minor Flaws: Disfigured, Lame, Missing Hand, Palsied Hands
Characteristics: Dex, Qik

Midwifery

Almost exclusively the province of female practitioners, the skills of a midwife are employed throughout pregnancy; however, it is the birth itself that requires the most intensive effort on behalf of both the mother and the midwife. Childbirth is perilous for both baby and mother — about two in every ten births result in the death of the mother, and if the mother dies, the baby almost always suffers the same fate. In another one to two births out of every ten, the baby perishes but the mother survives. The chance of survival of mother and child is greatly enhanced by the presence of a midwife, and the majority of births are attended by a midwife with a Chirurgy score of at least 1 or 2. A character with no practical experience of childbirth (such as most male chirurgeons) can assist, but suffers a -2 penalty to his Chirurgy Ability.

If it is desirable to play out childbirth as part of a saga, the Wound Recovery rules can be used to simulate the process. The onset of labor is treated as a Medium Wound to the mother, except that Wound Recovery rolls

are made every 2 hours. This wound is not a real wound, but it is a useful gauge to determine the duration and severity of labor.

Once the mother reaches an "unwounded" status, the baby is born. However, every time the mother's condition worsens, the baby loses a Fatigue level, and if it loses five Fatigue levels, it dies. If the mother dies before the baby is born, then the baby dies as well, unless a surgeon is available to perform a Caesarian delivery (see Surgery, above). If a surgical solution is used to deliver the baby prior to the mother's death (which is highly unusual), then the (real) Medium Wound she suffers from the surgery penalizes the mother's Recovery rolls by -3. Both mother and baby are left at the Dazed level of Fatigue following childbirth.

The Practice of the Apothecary

There are areas of crossover between the Abilities of Medicine and Profession: Apothecary (see Characters, Profession: Apothecary), although these are complementary rather than alternative Abilities. Knowledge of Medicine contains the basics of herb craft, but concentrates on how medicinals effect changes in the humors and restore eucrasia. The Profession: Apothecary Ability covers the encyclopedic knowledge of the qualities of individual herbs, animal parts, and minerals that have medical benefit. The apothecary knows where and when to obtain the raw ingredients of his trade, and how to assemble them into the most appropriate pharmaceutical to treat the complaint. Profession: Apothecary is an adjunct to Medicine; it has little practical use on its own. An apothecary who does not possess Medicine cannot prescribe a remedy with any therapeutic effect; nevertheless, this does not prevent the more unscrupulous members of the profession from pretending to.

Medication is the principal form of active intervention in any disease, and using the right herbal preparation is vital to the effective practice of medicine. Where the two professions are kept distinct, a physician describes the symptoms and complications to the apothecary, who then prepares a decoction designed to counteract the symptoms. The medicinal has to be selected according to its qualities, so that for a dry condition a moistening medicine is given, and so forth. Secondly, the nature of the part to be treated must be consid-

Commonly Used Ingredients	
These ingredients can provide Shape and Material Bonuses for magi and for philosophers (see Chapter Five: Experimental Philosophy). Use the largest degree of hot, cold, moist, or dry as the strength of the bonus. Example: <i>Valerian</i> (hot 1, dry 2) grants a +2 bonus to laboratory activities affecting the heart, bowels, or kidneys.	fects any inflammation, dries up humors
Lettuce (cold 2, moist 2, Moon), affects most parts of body, calming	Lettuce (cold 2, moist 2, Moon), affects most parts of body, calming
Mallow (cold 1, moist 1, Venus in Virgo), affects bowel, purges choleric	Mallow (cold 1, moist 1, Venus in Virgo), affects bowel, purges choleric
Millipedes , boiled in oil (hot 3, moist 2, Jupiter in Libra), affect kidneys & liver, diuretic	Millipedes , boiled in oil (hot 3, moist 2, Jupiter in Libra), affect kidneys & liver, diuretic
Pyrites (hot 3, dry 1, Sun in Aries), affect the sight, cleanses and disperses	Pyrites (hot 3, dry 1, Sun in Aries), affect the sight, cleanses and disperses
Sapphire (cold 1, dry 3, Mercury in Virgo) affects the bowels & senses, resists poison	Sapphire (cold 1, dry 3, Mercury in Virgo) affects the bowels & senses, resists poison
Senna (hot 2, moist 1, Mercury in Aries), affects head, heart, liver, spleen, purges melancholy	Senna (hot 2, moist 1, Mercury in Aries), affects head, heart, liver, spleen, purges melancholy
Swallows (hot 1, moist 2, Sun in Taurus), affect head, eyes, & throat, prevent drunkenness	Swallows (hot 1, moist 2, Sun in Taurus), affect head, eyes, & throat, prevent drunkenness
Thyme (hot 3, dry 3, Venus in Cancer), affects head, lungs, stomach and womb, promotes menstruation	Thyme (hot 3, dry 3, Venus in Cancer), affects head, lungs, stomach and womb, promotes menstruation
Valerian (hot 1, dry 2, Mercury in Leo), affects heart, bowels, & kidneys, astringent	Valerian (hot 1, dry 2, Mercury in Leo), affects heart, bowels, & kidneys, astringent
Viper Flesh (hot 3, moist 3, Mercury in Pisces), affect nerves, resist poison	Viper Flesh (hot 3, moist 3, Mercury in Pisces), affect nerves, resist poison
Willow (cold 2, dry 2, Moon in Aries), affects head & joints, cleansing & pain relief	Willow (cold 2, dry 2, Moon in Aries), affects head & joints, cleansing & pain relief

EXAMPLE COMPONENTS OF POISONS

Hot: viper venom, aconite (also called monk's hood, wolfsbane, thung), mineral acids, lye, cantharides (extract from a beetle), poisonous mushrooms, sal ammoniac, sugar of lead
Cold: scorpion venom, hyoscyamus (also called henbane), hellebore, opium, hemlock, bittersweet
Dry: verdigris, cinnabar, saliva from a mad dog, belladonna (also called dwale or deuil, meaning "grief"), bitter almonds, black crows drowned in brine, litharge (white lead), asafetida
Moist: coal gas, strong purgatives (e.g. colocynth), realgar and orpiment (both of which contain arsenic), tares (seeds of a particular grass), brains of cats

ered when deciding on the strength or dose of the medicinal; if a organ that is normally hot is made cold by a disease, the strength of the heating power of a medicine has to be greater than in the case of a cold organ made colder. Finally, medicinals are administered according to the stage of the disease, and ad-

justments should be continually made to the prescription to reflect the changing state of the patient. Gentle medicinals are used first and stronger ones later, unless the threat to life is great and a delay would be injurious. So long as a physician has the constant assistance of an apothecary during the treatment of a

disease, the penalty to the Disease Recovery roll due to lack of medicinal preparations (see Recovery Modifiers, above) is reduced by the Profession: Apothecary Ability, although it cannot become a bonus.

The properties of each curative ingredient are well established, based on its physical appearance, its Sympathy, and its Hidden Virtues (for details of the latter two concepts, see Chapter Five: Experimental Philosophy). Each medicinal substance has a primary effect as a warming, cooling, drying, or moistening preparation, but also possess other functions: cleansing, strengthening, pain-relieving, stupefying, and so forth. Most medicinals are primarily botanical in nature, although many have animal origins, and some are minerals.

MEDICINALS

There are four degrees of medicinals, whether eaten, taken in the fluid state, or applied directly to the surface of the skin:

- A medicinal that is hot, cold, dry, or moist in the **first degree** has a mild action on the body that is imperceptible to the senses;
- The **second degree** possesses a greater degree of action, without perceptibly interfering with the natural function of the body;
- In the **third degree** there is evident interference with function, but not sufficient to be harmful;
- The **fourth degree** causes destruction or death of tissue.

Pharmacy

Medicinals are administered in a number of forms. **Simples** are made from a single ingredient, whereas **compounds** combine the effects of a number of ingredients in a single preparation. The easiest of all medicines consists of herbs infused in hot water to make a **tisane** or tea, or else boiled with the water and then strained to make a **decoction**. A handful of herbs in a pint of water is sufficient for four or five doses. **Simple waters** are produced by steeping the herbs in wine. **Syrups** are made from the juice of herbs heated with sugar or honey to make a thick liquid. **Conсерves** and **preserves** are made from whole flowers or fruit respectively, preserved in honey. **Pills** are prepared for the administering of bitter medicines; they are made from powdered ingredients added to a syrup and then rolled into balls. **Simple oils** are made by gently boiling ingredients in oil or adding herbs steeped in wine to oil, which is then heated to evaporate the wine. **Ointments** are made in a similar way but using pig grease rather than oil, and then mixing the product with turpentine and wax.

The labor rules deal with the day-to-day preservation and preparation of ingredients, and a physician with access to an apothecary can reduce the Recovery Modifier for not having medicinal ingredients by the Profession: Apothecary Ability of his supplier (although the penalty cannot become a bonus). It is not normally necessary to detail the contents of an apothecary's

stores or to determine the longevity of each ingredient. However, in exceptional cases this may be useful. Make an Dexterity + Profession: Apothecary roll. The Ease Factor for this roll is determined by the length of time that the preparation lasts until its medicinal qualities fade. It typically takes a week or more to prepare an ingredient from the initial harvest to the stored product, although this is not usually continuous work. Mineral ingredients normally do not need this preservation.

DURATION	EASE FACTOR
Weeks	3
Months	6
Seasons	9
Years	12
Decades	15
Indefinitely	18

If the preserved item is also an Arcane Connection, and it is preserved for a duration longer than the duration of the Arcane Connection, then the Duration of the Arcane Connection is increased by one category.

For example, an apothecary preserves the scale of a dragon, and achieves an Ease Factor of 15. Not only does the scale retain its medical benefits for decades, but its duration as an Arcane Connection is extended from Months to Years.

Only Arcane Connections that are plants or animal body parts can be extended in this manner by an apothecary.

Medicinals of the first degree are used to qualify the effects of food in the maintenance of eucrasia; so, for example, cooling salad herbs are used in summer to ease the heat in the bowels engendered by that season. Medicinals of the fourth degree are all poisonous, and are only used in the most extreme of cases (see Poisons, below).

Heating medicinals cause the removal of offending humors by thinning them and expelling them in the sweat. In stronger degrees, they are used to cut and scatter tough humors, to clear obstructions, and resist poisons. They promote proper concoction by cherishing the digestive force. Moistening medicinals soften the body and strengthen the expulsive force. They ease coughs and constipation, but can also thicken the blood and counteract acrid humors. Drying medicinals consume moisture, arrest discharges, diarrhea, and loss of blood, and firm up organs to restore proper function. Cooling medicinals are used to ease the heat of cholera, to reduce fevers, and to treat insomnia. Every ingredient is ruled by a planet and a star sign, which indicates to the apothecary which qualities it has, and what body part it can best affect.

POISONS

Using one mouse stung to death by scorpions, pulverized euphorbium, spurge and its leaf, hellebore, opponanax, and mustard, combine all ingredients in a lead crucible, cover tightly and bury in a dungheap for two weeks. Then grind all the ingredients well, being certain to reduce the mouse bones to a fine powder. Add a little saffron. This is supposed to kill in one day, or two.

— *The Book of Poisons*, Ibn Wahshiya

Any substance that is hot, cold, dry, or moist in the fourth degree causes harm to the body, and in sufficient quantities can cause direct wounds to the flesh. Excessively hot or cold substances are acute in nature and their effects are usually immediately evident. A substance that is hot in the fourth degree actually burns the flesh, and external application causes blistering and inflammation. Taken internally, these poisons disperse the vital faculty, causing acute pain, shortness of breath, and a fever. A substance that is cold to the fourth degree is a narcotic, congealing the vital faculty and stupefying the senses. Poisons that are dry or moist tend to be chronic poisons, rarely having an instantaneous effect. Extremely dry substances des-

iccate the body, causing under-nourishment and consumption, and those that are toxic in the quality of moisture dull the activity of the body and take away natural strength.

The knowledge of poisons is covered under Profession: Apothecary since they have therapeutic uses. Unless a character specifically collects poisonous ingredients (which could raise suspicions if such a thing was discovered), the manufacture of a poison usually requires the apothecary to specifically go searching for the requisite ingredients, as detailed above. Only simple poisons (those that inflict a Light Wound, and that have an Ease Factor of 6 or less to resist the damage; see ArM5, page 180 for more details) can be manufactured without knowledge of the correct formula (see Chapter Five: Experimental Philosophy for more details).

THE APOTHECARY'S STORE

A practicing apothecary has a store of medicinal herbs that is being constantly replenished by frequent forays into areas where his raw ingredients may be found in the proper season. He is also likely to maintain a garden for the cultivation of easily-grown plants, and will also buy more exotic ingredients from his trading contacts as they become available at a reasonable price. The Ability of Profession: Apothecary covers the knowledge of where and when to find herbs, and how best to preserve them so that their qualities are available all year round. In any season in which the character is practicing his trade — gathering, preparing, and preserving ingredients, and concocting medicinals — the character generates Labor Points. This mechanic was first introduced in *City & Guild*, Chapter Two: Labor, and is briefly reiterated here. Labor Points do not accumulate in the character's "free seasons," that is, those seasons in which they acquire experience from sources other than Exposure.

LABOR POINTS PER ELIGIBLE SEASON: (Intelligence + Profession: Apothecary) x Wealth Multiplier

The Wealth Multiplier is 2 for a character with the Poor Flaw, 6 for a character with the Wealthy Virtue, and 3 otherwise.

An apothecary's business loses 36 labor points every year. These points represent the general stock and trade of an apothecary in terms of sales to physicians and spoilage. Rich apothecaries lose the same number of labor points each year as poor ones, since



the former simply have a richer clientele who demand more expensive ingredients. A town apothecary has a smaller client base than one in a rural setting, but the demand for his wares is greater due to the less-healthy living conditions. Any labor points that remain each year can be accumulated to plow back into improving the business; full details of this mechanic can be found in *City & Guild*, pages 37–40.

An apothecary has a number of additional drains on his stocks beyond that of his normal trade, and so may lose additional labor points in a year:

- An apothecary's store that is supporting one or more regimens (see Prevention of Disease) costs three Labor Points per year per physician.
- Each medicinal theriac or alchemical reagent (see Chapter Five: Experimental Philosophy, Formulae) made from the in-

gredients of an apothecary's stores costs one Labor Point per five points (or fraction) of the Ease Factor.

- Each ligature (see Chapter Five: Experimental Philosophy, Ligatures) sourced from an apothecary's stores costs one Labor Point.

An apothecary who wishes to avoid this drain on his resources can seek out the specific ingredients he needs for regimens, formulae, and ligatures. To find an ingredient, make a Perception + Profession: Apothecary stress roll against an Ease Factor of 9; each search takes a base time of one month. The Ease Factor may be varied according to terrain, time of year, and assistance; see below for typical modifiers. Success indicates a Labor Point-equivalent of ingredients is found. For every point in excess of the Ease Factor, either another point of ingredients is found, or the time taken is halved. These can be com-

Pharmacy Magic

Creo magic can be used to stock an apothecary's store, but the spell must be Ritual or else the ingredients vanish at the expiry of the duration. Few magi have bothered to take the time to invent such a spell, which would require a minimum of 4 pawns of vis to cast (since Ritual spells have a minimum of 20th level). Medicinal ingredients are processed plant or animal products (in that they are created already dried and preserved), or raw mineral ingredients. Each casting of a spell of this type creates a single variety of ingredient, and each spell contributes one Labor Point, regardless of the quantity produced — it is variety, not quantity, adds value to an apothecary's business. Enterprising magi might sell the excess, but must be careful about their tribunal's restrictions regarding the magical creation of wealth (see *Covenants*, page 57 and *City and Guild*, page 130).

Intellego magics such as *Hunt for the Wild Herb* can be used to find ingredients more efficiently. These spells cannot assist in the

regular upkeep of the apothecary's store, which is planted and harvested rather than found, but they can assist in the search for extra ingredients. If the character is under the effects of this spell for the whole duration of a search, then the Ease Factor of searching for ingredients is reduced by 3.

Rego Craft magic (*Covenants*, page 49) can prepare ingredients for preservation; such spells require an Intelligence + Finesse roll equal to the Ease Factor + 6 to correctly duplicate the week's work in an instant.

CONJURATION OF WILD THYME

Creo Herbam 20

R: Touch, D: Mom, T: Group, Ritual
Creates ten thousand doses of wild thyme, prepared and dried and ready to use. A different spell is required to create each type of herb.

(Base 2, +1 Touch, +2 Group, +3 size)

bined in the case of a good roll; for example, a character who makes the roll by four may take a month to find five points, or find three points in a week, or spend just under two days

to locate a single Labor Point's worth. The roll may be repeated as many times as necessary unless the character botches, in which case he is searching in the wrong environment or

at the wrong time of year, and cannot identify a suitable replacement. Excess ingredients discovered in this manner do not add to the character's Labor Point total, since this mechanic represents taking time out from one's normal trade to find specific ingredients (or their substitutes) rather than gathering and preserving them in the correct season.

SEARCH FOR INGREDIENTS:

Per + Profession: Apothecary,
against Ease Factor of 9

MODIFIERS TO EASE FACTOR FOR SEARCHING

Situation: Apothecary Familiar with Area
Modifier: - Local Area Lore*

Situation: Assistants
Modifier: -1 per assistant**

Situation: Inhospitable Terrain (eg. heavy snow)
Modifier: +1

Situation: Barren Terrain (eg. desert, bare rock)
Modifier: +3

Situation: Winter
Modifier: +2 (in addition to terrain)

* No broader than a region of a country (Kent, Lower Lorraine), or a specific terrain feature (Black Forest, Pyrenees)

** An apothecary can have one assistant for each point of his Leadership Score. Each assistant must have at least either Profession: Apothecary 1 or Local Area Lore 2.

Experimental Philosophy

The Lyceum and Experimentation

Members of the Hermetic Societas of the Lyceum are true rationalists, believing that the changeable nature of the world makes it impossible to derive conclusions from experimentation, and they do not generally indulge in empiricae. Similarly, they eschew Hermetic experimentation in the laboratory, and do not often pursue original research. Those members who

are followers of Bonisagus are more commonly of the lineage of Trianoma. However, their thirst for knowledge makes them excellent theorists, and they often posit scenarios where Hermetic theory is lacking thanks to their superior knowledge of both philosophy and magic. It is left to lesser magi to actually pursue the breakthroughs.

The empirici say that all things are discovered by experimentation (empirica), but we say that some are found by experience (experimentum) and some by reason (ratio)

— Galen

Philosophy in Mythic Europe is very much an exercise for the rational mind, particularly for those who follow Aristotle. A common opinion is that truth and knowledge cannot be learned from sense data or subjective experience. Truth exists prior to individual experience, so knowledge should come from an objective and unchanging source — reason and theory — rather than from a subjective and changeable phenomenon. Those who indulge in experiments, or *empiricae*, are often not considered true philosophers at all. Indeed, the medical community refers to a physician who has no formal learning as an empiric (*empiricus*), since he came by his knowledge through empiricae (experimentation) rather than through reason.

Experimental philosophers are the scientists of Mythic Europe. They conduct experiments in the natural sciences to produce practical results, as well as advancing their knowledge of their respective fields. They argue that by interacting with the world, direct experience can be manipulated, and

that to ignore the subjectivity of experimentation is a crime against the truth. Experimental philosophy is fundamentally no different from smithing, and its products are no more magical than swords or horseshoes, deriving as they do from the natural principles of God's creation. An even closer analogy is the regimen of the *physicus*. While education and knowledge are necessary to design both a regimen and a product of experimental philosophy, neither result is in any way supernatural.

The efforts of philosophers are thus unaffected by supernatural auras and do not need to penetrate Magic Resistance to have an effect, nor do they cause Warping, again

like medical regimens. No aspect of supernatural magic can enhance the operation of experimental philosophy: *vis* has no use to the philosopher (unless he also happens to be a hedge wizard or *magus*); and spells and powers cannot enhance *empiricae*, although they can duplicate them. However, experimental philosophy and magic are not mutually exclusive, quite the opposite, in fact. Throughout history, right up to its culmination in the theory of Bonisagus, wizards have employed philosophical aspects in their magic. For example, the natural principles expounded by philosophy account for the Shape and Material Bonuses of objects: a bloodstone resonates with wounds through the natural principle of Sympathy, whereas an amethyst grants its bonus through Occult Virtues. Ceremonial casting of Spontaneous spells combines astrological correspondences and material components that are not themselves magical, but which make the supernatural magic more effective. The principles of Arcane Connections and Sympathetic Connections are wholly due to the principles of natural philosophy. In all of these cases — and many more — the subject studied by the empiricus is an adjunct to Hermetic magic, acting to enhance or channel its power to maximum effect.

Experimental Philosophy or Natural Magic?

In the thirteenth century the term "natural magic" was used where here we use "experimental philosophy" and "empirica," and where today we would use "science" (albeit in a very different form to modern science). However, in a game like *Ars Magica Fifth Edition* where the focus is so strongly on supernatural magic, the term "natural magic" is unhelpful since it invokes other connotations in the mind of the reader. If

you wish, you may refer to the subject matter of this chapter as natural magic, like the real-world counterparts of your characters would have. Just remember that natural magic is not *supernatural* magic, and draws its power from the natural world, not from any supernatural realm, even though the laws of the natural world in Mythic Europe act differently to those in the world with which we are familiar.

Natural Principles

Whether or not they consciously recognize them or not, all who employ empiricae are working from a set of rules. Primitive magicians often consider these things to be magic, whereas the cultured philosopher knows them to be merely the principles through which God has ordained the world to act. This section reveals some of the most important of these principles identified by philosophers.

PRIME QUALITIES

All things have a prime quality that is derived from the matter from which it is made and its essential form. The substance of an object imbues it with its relative amounts of hot, cold, moisture, and dryness depending upon the mixture of the elements within it. (see Chapter Three: Philosophiae, the section on Form, Matter, and Substance, for more details). Prime qualities are any property of a thing that can be readily discerned with the five senses, and include color, weight, flexibility, hardness, and so forth.

CONTAGION

As well as prime qualities, substances can acquire second qualities by contagion, or association. Thus, the clothing of a person can take on the qualities of the person wearing it, and the strongest connections of all are between those pieces that were once part of another thing but are now separate objects in their own right. Expressed as *paris pro toto*, the "part for the whole," the thing that acquires these second qualities can be used to affect the thing that possesses the prime qualities. Magi know the products of this principle as Arcane Connections,; however, not all contagious relationships are Arcane Connections. A wife is a woman with the second quality of her husband, just as the husband is primarily a man and secondarily a husband through contagion. However, most Hermetic magi cannot exploit such weak contagious relationships as Arcane Connections.

AFFINITY

Substances can take on third qualities, so that rather than simply acquiring qualities through contact, the secondary qualities of the person are transferred to the object. Thus

the crown of a king becomes connected to the king through contagion, and then acquires the regality inherent in the king through affinity, and can be used to demand respect from people. Many Shape and Material bonuses utilized by magi are derived from the principle of affinity; a sword can be used to harm people magically through affinity with its mundane usage. One facet of affinity is sometimes expressed as the principle of antipathy: affinity can repel things with opposite qualities just as it attracts things with the same qualities. Thus, a drum made of wolf skin will frighten sheep, because the drum takes on the qualities of wolf skin by affinity, and wolf skin has the sheep-scaring quality of wolves by contagion.

SIMILARITY

Simply put, *similia similibus*, or "like to like", this principle states that an effect resembles its cause. There is an affinity between those things that share similar qualities of virtues, so that a plant or gemstone that is red is likely to have an effect on the blood, one that is hot to the taste is likely to affect choler (which is the hottest humor), plants that are moist grow near water, and a flower that looks like an eye will heal eyesight. Apothecaries often refer to this principle as the doctrine of signatures, acknowledging that God has made some properties of things obvious to the senses. These are the manifest (i.e. obvious) qualities of the things, rather than the prime qualities or the hidden virtues. Similarity imbues many objects with their Shape and Material bonuses.

Affinity and similarity together are sometimes combined into a single principle of sympathy, although they are clearly different. However, Sympathetic Connections used by magi draw upon both similarity and affinity, so perhaps the category has merit.

HIDDEN VIRTUES

Not all properties of an object are determined by qualities, contagion, affinity, or sympathy. Objects also have *virtutes occultes* — hidden virtues — that cannot be explained by their substance. These hidden qualities are granted by virtue of astral influences. For example, herbs ruled by Venus are good for the kidneys and reproductive organs, which are both ruled by Venus, but these virtues are not always broadcast to man through sympathy. All sapphires resonate with wisdom because they are born under Jupiter's influence, and

rubies are literally Martial in nature. While aligned to the principle of astrology (see below), this principle is different; the hidden virtues of an object are determined by its resonance ordained by God, not the astral circumstances at its formation. Hidden virtues are fixed; they do not vary as the stars vary.

ASTROLOGY

All qualities of a thing are determined by the celestial figure — that is, the position of the planets with reference to the fixed stars at the time of its creation. Thus, the natal horoscope of a person can reveal the complexion and temperament of a person, although the exercise of free will prevents a human's life from being determined by a star. The natal horoscope of an animal can be predict its destiny, as can the inception horoscope of a venture, although the free will of humans can interfere with these fates as well. Under this principle, a herb planted when a hot star such as Mars is in ascendance is hotter in temperament than the same herb grown under the influence of a different planet. Magi employ the principle of astrology in the ceremonial casting of spontaneous spells, and also in the ordering of laboratory work. The schedule of a magus must conform to the rising and falling of the right stars, else the season is wasted (ArM5, page 103).

Ligatures

A ligature is a small charm consisting of a small sack containing parchment, stones, or herbs typically worn around the neck. All ligatures also contain either an Arcane or a Sympathetic Connection to whomever they are designed to affect. They employ the natural principles to assist a specific action, which usually encompasses a single die roll. For example, a medical ligature might employ the resonance of bloodstone to assist in the healing of a specific wound, or a philosophical ligature might employ basil to exert superiority over a snake. Ligatures cannot benefit seasonal activities such as study or Lab Totals.

Any character who knows one of the philosophical arts (Artes Liberales, Philosophiae, or Medicine) can make a ligature; it requires no special knowledge other than that gained from the study of these sciences. However, each ligature is tied to a specific Ability, and a character cannot make, for example, a lig-

Formulae

ture of Medicine unless he possesses a score of at least 1 in Medicine, even if he is capable of making a ligature linked to Philosophiae or Artes Liberales. Each ligature takes a few hours to assemble, during which time the character performs the appropriate astrological calculations, locates objects with the correct occult properties, and inscribes the right prayers on parchment. Each ligature requires one Labor Point from an apothecary (see The Practice of Apothecary, Pharmacy). Without access to an apothecary's stores (or if you are not using these rules), the scholar must find or purchase the required ingredient (as detailed in the Pharmacy section), which may be difficult or even impossible depending on his circumstances.

When creating a ligature, the character must have a clear goal for it in mind, including a specific range of time in which it will act, and the person who will be affected. Many ligatures are made for immediate use, but they may be made up to a year in advance. However, a ligature only operates within a six-hour window on the designated day. Thus, a Philosophiae ligature might be designed to help Carolus of Tytalus ceremonially cast an Intellego Animal spell this morning; this cannot assist Tillitus to cast the same spell, nor will it help Carolus to cast an Intellego Terram spell instead, nor even an Intellego Animal spell tomorrow. After assembling the ligature, the player should roll a stress die and add the character's Intelligence and appropriate Academic Ability.

CREATING A LIGATURE:
Int + Academic Ability + stress die

A botched roll indicates that the components assembled work directly contrary to the action attempted; not only does that action receive a -2 penalty, but it also receives two extra botch dice. The character does not know that a ligature is botched. If the result is nine or greater, then some benefit is gained; compare the total rolled to the Ligature Bonus Table to see what bonus the character receives to the action for which the ligature was made.

A ligature has only one use; once the bonus has been granted to one roll, then the particular conjunction of events that the charm affected has passed. However, the components of the ligature are not consumed, so a gem can be reused in another ligature or returned to the jewelry from which it came. An individual can only have one ligature granting him a bonus at any time (even botched ones), because the principles of each interfere with the other.

The most powerful expressions of the empiricus' study are created through the use of formulae. A philosopher may encounter these formulae during his studies of the Academic Abilities, or else he may develop them himself through practical experimentation with the theoretical knowledge he has gained. A formula is a recipe, similar to a Laboratory Text, which describes how to make one of three products: **astrological incisions** (which are learned as part of Artes Liberales), **alchemical reagents** (which are learned as part of Philosophiae), and **pharmaceutical theriacs** (which form part of the corpus of Medicine).

Creating one of these products is a two-stage process. The philosopher must first research the formula — either learning or inventing the formula by accumulating experience points. Second, the philosopher spends one or more seasons in his laboratory

Ligature Bonus Table

EASE ACHIEVED	FACTOR BONUS
9	+1
15	+2
24	+3 (max)

concocting the product described by his formula. A formula is described in a manner similar to a Hermetic spell or enchantment, but it is important to note that a formula is not a magical effect, and the parallels with supernatural magic are merely a matter of convenience. Like other empiricae, The Gift is not required to concoct a formula, and Supernatural effects cannot assist in its creation. The process of concocting a formula is very much like Hermetic lab work, and this is no coincidence, for the foundations of Hermetic enchantment lie within the realm of natural philosophy.

Example Ligatures

PHILOSOPHIAE POSSIBLE LIGATURE BONUSES

Natural Philosophy: understanding a specific facet of the natural world, rolls to affect the behavior of a specific animal, casting a spell on an animal or plant;

Moral Philosophy: arguing a specific political or ethical issue;

Metaphysics: uncovering a specific fact about a supernatural thing using (Realm) Lore, casting a spell on a supernatural target or an inanimate/elemental object; aiming rolls for projectiles (whether magical or mundane).

MEDICINE POSSIBLE LIGATURE BONUSES

Wounds: surgical intervention rolls, surgery rolls, casting a healing spell;

Diseases: avoiding contraction of a specific disease, prognosis total to combat a disease, casting a healing spell;

Poisons: bonus to resisting the effects of a specific poison.

Medical ligatures cannot affect either Wound Recovery rolls or Disease Recovery rolls.

ARTES LIBERALES POSSIBLE LIGATURE BONUSES

Grammar: interpreting or translating a text; **Logic:** figuring out a specific problem or puzzle;

Rhetoric: convincing others to a particular course of action, casting a Mentem spell;

Arithmetic: a complex calculation;

Geometry: architectural rolls to design a building, casting a spell on a place;

Astronomy: calculating a horoscope, casting an Intellego spell;

Music: performing music, composing music.

Researching Formulae

A formula has to be researched before it can be used, and researching requires the acquisition of experience points. When a character acquires experience points in Artes Liberales, Philosophiae, or Medicine, any or all of the experience points gained can be placed into learning a formula for that Ability instead. Once the formula has accumulated 5 experience points, it has been learned and can be used to create an empirica. Since those who learn these practical applications of their studies are distracted from the "pure" subjects of academic pursuit, those who know many formulae are often denigrated by other scholars for their dilettante behavior. A storyguide might choose to limit which formulae can be learned from a book based on its subject matter — a summa about healing wounds is unlikely to contain details for creating the formula for a poison, for example.

As well as learning formulae inscribed into summae and tractatus of the academic sciences, it is also possible to practice an Academic Ability in a season to learn a formula. In this season of practice, the academic attempts different combinations of the natural principles to produce the effect he desires. No useful product results from this season of experimentation, but the philosopher earns 5 experience points towards the formula (rather

than the usual 4 experience points for a season of Practice; *ArM5*, page 164), thus learning it in a single season. A philosopher can learn a formula that he is unable to create.



Concocting a Formula

To concoct a formula, the philosopher requires a laboratory. This is similar to a Hermetic laboratory, and the equipment found there would not be out of place in a magus' sanctum. The philosopher requires at least 500 square feet of floor area and a

ceiling at least ten feet high. It must be well protected from the elements. The only difference is that the laboratory of a magus is usually situated in a Magic aura, whereas that of a philosopher may be found anywhere, for the strength of a supernatural aura has no effect on his science. The outfittings of the laboratory depend very much on the specialty of the philosopher; an astrologer will have an astrolabe, armillary sphere, and copious astrological charts; an alchemist will have glass, metal, and earthenware containers and tubes, and jars filled with mysterious substances; and a physician will have herbs and spices drying in the rafters. Philosophers who practice more than one type of formula will have components of each.

THE LAB TOTAL

A philosopher generates a Lab Total that is used for all formulae:

LAB TOTAL:
Intelligence + Academic Ability
+ Philosophic Bonuses

The Ability used is either Artes Liberales, Philosophiae, or Medicine depending upon which type of formula is being created (Inceptions, Reagents, and Theriaca respectively).

The Philosophic Bonuses that add to the

Replicating Formulae with Hermetic Magic

Rego Craft magic (see *Covenants*, page 49) can make any change a mundane craftsman can effect, even when the magus is limited by lack of tools, time, or skill. This magic rearranges the raw ingredients into the formula in an instant. The spell required to duplicate an alchemical reagent or pharmaceutical theriac uses the Rego (Form) guideline that controls the appropriate Form in a natural manner, with the following design considerations:

- A different spell is required for duplicating each formula guideline. Assembling an alchemical reagent is a Rego Terram spell of base level 3 with Animal and Herbam requisites. Recreating a pharmaceutical theriac is a Rego Herbam spell of base level 3 with Animal and Terram requisites. These requisites do not incur additional magnitudes.
- The magus must have the formula (written or learned) for the reagent or theriac he wishes to make.

• When cast, the magus must make a Finesse roll to control the rearrangement of materials. The Ease Factor of this Finesse roll is the level of the formula + 9 (which is +3 for using Rego Craft Magic, +6 for completing an entire season's work in an instant).

A Creo spell can both create the components and assemble them into the correct formula, but is subject to the same design restrictions, including the Finesse roll. The appropriate guideline is either Creo Herbam level 3 with Animal and Terram requisites, or Creo Terram level 3 with Animal and Herbam requisites. Additionally, the spell must be a ritual spell. The base Individual for creating a formula produces a single dose.

Craft magic cannot duplicate astrological inceptions, as they do not involve the combination of raw ingredients but the

calculation of stellar positions. Since this computation must include the horoscope of the inception itself (see Astrological Inceptions, below), magic cannot duplicate a pre-existing inception either.

BREW THE HEALING TONIC

Rego Herbam 4
R: Touch, D: Mom, T: Ind
Req: Animal, Terram

The raw ingredients for a restorative that gives a +3 to Wound Recovery rolls are combined into a theriac, providing that the caster has access to an appropriate formula. The Ease Factor of the Finesse roll will vary according to the Potency of the theriac; to duplicate the formula for the Mustard Plaster (Level 5, see below) requires an Ease Factor of 16.

(Level 3, +1 Touch)

Lab Total can never exceed the Ability used in the formula. These bonuses are gained from three sources:

- **Shape and Material Bonuses.** Philosophers can benefit from the same Shape and Material Bonuses as Hermetic Magic (ArM5, page 110, as well as any listed in other sources for *Ars Magica Fifth Edition*). Items employed in this manner are destroyed during the creation of the formula.
- **Risk Modifiers.** A philosopher can choose to Experiment just like a magus (see ArM5, pages 107–109). Do not add a simple die roll to the Lab Total, just the Risk Modifier. You will have to interpret the results of the Experimentation, taking care to exclude all supernatural elements. For example, Warping cannot normally result from a disaster in a philosopher's laboratory.
- **Laboratory Bonuses.**

Distractions from lab work affect philosophers in exactly the same manner as they do Hermetic magi (ArM5, page 103).

The Lab Total is compared against the level of the formula. Each formula has a base level, which is then increased in magnitudes by the formula's guidelines given below. The final level of a formula is calculated in exactly the same manner as a Hermetic spell, except that a formula has a single parameter (either Detail, Alteration, or Potency depending upon whether it is an Inception, Reagent, or Theriac, respectively), rather than the Range, Duration, and Target of a Hermetic spell.

It takes at least a season to concoct a formula. If the Lab Total equals or exceeds the level of the effect, then the philosopher is capable of reproducing the formula; for every season of working on the effect, the philosopher accumulates 1 point for each point by which his Lab Total exceeds the formula's level. When points have been accumulated equal to the effect's level, the formula is complete. Thus, if the magician's Lab Total is twice the level of effect (or more), then it can be completed in a single season. A philosopher need not work continuously on a formula that takes more than one season to complete, but can spread the work over as much time as he desires.

Note that some formulae are exceptionally hard — one must study all one's life and align all philosophic factors to achieve them. Such formulae are famous among philosophers, and many search for Laboratory Texts to speed the route to such legendary concoctions. On occasion such quests lead the character away from the philosophical arts and towards magic.

LABORATORY TEXTS

When a philosopher successfully completes a formula for the first time, he creates a Laboratory Text detailing precisely what he did, which will assist him in duplicating the formula in subsequent laboratory activities.

When using a Laboratory Text to recreate a formula, if the level of effect is greater than the Lab Total of a philosopher, then he cannot reproduce that formula even with the assistance of a Laboratory Text. Otherwise, he creates one copy (or dose) of the work for every five levels (or fraction) of his Lab Total.

Converting Characters

If you have a pre-existing character with Artes Liberales, Philosophiae, and/or Medicine, you can elect to reduce his score in an Ability in return for formulae. Every 5 experience points removed from a character's total grants one formula of the appropriate type.

DOSES OF FORMULAE USING LABORATORY TEXT:
(Lab Total) / 5 (round up)

The Laboratories of Philosophers

Despite their similarities, magi and philosophers cannot automatically use each other's laboratories; it takes a season of rearranging components to suit themselves. However, a Hermetic magus who also practices empirica (this is unusual, but not impossible) can set his laboratory up to be suitable for both practices.

If you are using the *Covenants* rules, then you can simply treat the philosopher's working space as an extra laboratory with an Upkeep score of -3. Such a laboratory does not tax the Labor Points (see Chapter Four: Medicine, Pharmacy) of the covenant's apothecary (if any), since the ingredients are being bought from the covenant's finances. Laboratory Virtues and Flaws that affect Upkeep can also apply to the stores of an apothecary. If the covenant adopts cost-saving measures or

refuses to pay for the apothecary's ingredients, the character might need to keep track of his stores explicitly again.

Many of the other characteristics (including Virtues and Flaws) of a magus' laboratory can also apply to that of a philosopher, because most of these bonuses and penalties are derived from the natural principles such as Sympathy and Similarity. Many of the bonuses to specific activities can also apply to philosophers at the discretion of the storyguide, so a feature that gives a Creo or Herbam bonus to a magus might give the same bonus to a physician. These bonuses are included in the Philosophic Bonuses of the Lab Total, and are limited by the character's appropriate Ability. The only difference is that a philosopher cannot receive any benefit from a Supernatural Virtue or Flaw, but he can still suffer the downsides.

Extended Example of a Philosopher at Work

Martin the Alchemist has learned a Philosophiae formula for creating cement (see below), which is a Level 5 Reagent. Martin has an Intelligence of +2, a Philosophiae of 5 specialized in Reagents, and a philosophic bonus of +4. His lab total is thus 12, sufficient to create this reagent in a single season. He sets to work, and a season later he has completed the formula. He has also created a Laboratory Text for the process, so when he takes another season to make the reagent, this time he gets three doses.

Martin spends a season writing out several of his Laboratory Texts, and gives a copy of the text for the cement to Berenger, a fellow alchemist. Martin has also written a trac-

tatus on Philosophiae explaining how earth can be altered to be as hard as rock, which has a Quality of 6 (his Communication is 0). Berenger spends a season studying the trac-tatus, for which he gains 6 experience points in Philosophiae. He puts five of these points into learning the formula, and the remaining point into his Philosophiae Ability. Berenger can now attempt to recreate the reagent using Martin's Laboratory Text. However, Berenger is a less-skilled alchemist than Martin, and his Lab Total is only 8, which is still sufficient to create two doses of the preservative. Without the Laboratory Text he would have accumulated 3 (8 – 5) points per season, and thus taken two seasons instead.

Philosophers jealously guard the formulae that they have invented themselves, but even

more jealously guard their precious Laboratory Texts. On rare occasions a philosopher

When's My Birthday?

Characters who grew up in a privileged household are likely to know their birth anniversary, as such things are recorded and celebrated among the gentry and nobility. Regardless of social status, many individuals in Mythic Europe derive their common or baptismal name from the saint's day upon which they are born, and since every day of the year is assigned to a saint, this vital date can be divined easily. Other than that, a close approximation of a birth date can often be made due to the proximity of the birth to an important festival or event. Place of birth is even more commonly known than birth date. It is up to the storyguide as to how widespread the knowledge of one's birthdate is in the saga, and how important it is to have the exact date (and location) for an inception. As a guide, if the date can only be narrowed down to a week, or the place narrowed down to a ten-mile approximation, then the inception should be treated as one Detail category less. Thus, a Brief inception only reveals Basic information.

The opinion on inceptions within the Order of Hermes is mixed. On one hand, most Tribunals do not consider an inception as

scrying, since it involves no use of magic. On the other hand, the requirement for a nativity tends to limit their use. Most magi know the precise date of their birth, and those that do not can resort to magic to determine it. However, this information is usually kept well hidden since a horoscope forms a sympathetic connection to the magus. Some magi even alter records or otherwise falsify evidence to trap those who seek to use this personal information against them. A magus who also studies astrology might use the following spell to divine a target's natal information.

THE GENETHLIALOGICAL INVESTIGATION

Intellego Corpus 15
R: Voice, D: Mom, T: Ind

The caster learns the target's place and time of birth. Casting this spell on a magus is tantamount to declaring Wizard's War, since there is no honest reason for needing this information without the consent of the target. Genethlialogy is the study of days of birth.

(base 5, +2 Voice)

Inception Guidelines

An Inception shares characteristics with Magical Sense spells, in that the information gleaned is imparted directly to the philosopher through the medium of his calculations. Inceptions have a single parameter called Detail, which describes the quality of information imparted:

Binary: A one-word answer between two choices (+0 magnitudes)

Basic: Provides the equivalent of a three-word answer (+1 magnitude)

Brief: Provides a single sentence of information (+2 magnitudes)

Thorough: Reveals all relevant information associated with the target of the inception (+3 magnitudes)

An inception that inquires about events in the distant future (more than an astrological month away) adds 1 magnitude, as do questions about the past. Queries about the

near future (within an astrological month) add 2 magnitudes. Predicted future events are subject to the actions of beings with free will, and may not come to pass. Queries about the present add no magnitudes.

Level 2: Learn one visible property of a person or object (e.g. location).

Level 3: Sense one mundane property of a person or object, which can be determined from close examination (state of consciousness, age).

Level 4: Sense a specific piece of information about a person or object, which cannot normally be determined without an appropriate Ability (an emotion, the maker of an object).

Level 5: Sense complex information about a person or object, which would normally require extended use of an Ability (the truth of a statement, all properties of an object).

can be persuaded to copy out his Laboratory Texts for others to use. This is exactly the same procedure as for a Hermetic Laboratory Text (ArM5, page 102). Before a formula can be reproduced from a Laboratory Text not written by the philosopher himself, he must first learn the formula (see Learning a Formula, above). It is thus common practice for a philosopher persuaded to write a Laboratory Text to also scribe a tractatus on the requisite Ability in the same volume, and as long as the Quality of this tractatus is at least 5, the reader can learn the appropriate formula after a season of study. Laboratory Texts for formulae are very rare, and cost a number of covenant Build Points equal to half their level.

Astrological Inceptions

An astrological formula is known as an inception, and is learned as part of Artes Liberales. An inception is an astrological chart designed to answer a specific question about a person, object, or future event. These charts take one or more season of observations of the stars and lengthy calculations to create, but once drawn up, it is a relatively easy task to use them. The astrologer completes the table with the horoscope of the person, object, or event that is the target of the inception, performs the last few calculations, and the answer is revealed to him. Thus each formula is generic in nature when created, and is made specific when used.

Example: Francis has drawn up two inceptions that address the question "Is N in good health?", which took a season to create. He can use one with Grim's horoscope to discover whether the soldier is still alive ("Is Grim in good health?"), and the other to ask the same question about his comrade Branoic ("Is Branoic in good health?"). Alternatively, he can save the second and use it later on behalf of one of his clients.

Using the inception requires the nativity horoscope of the inception's target, which means the astrologer must know the place and date of birth (or making, for an object; or initiation, for an event) of the target. It takes a day to calculate a nativity horoscope, but this only ever needs to be calculated once for each target. Some inceptions can involve two targets — and thus two horoscopes. For example, "Is Amelie inclined to love Francis?" would need the nativities for both Amelie and Francis. No more than two targets can be combined in this fashion.

CALCULATING A NATIVITY HOROSCOPE:
Int + Artes Liberales + die roll,
against Ease Factor 9

Note that it is impossible to calculate a nativity horoscope if the date and location of the birth of the target are unknown (see *When's My Birthday?* for the ease of obtaining this information).

Once the horoscope is known, then it takes one minute per level of the inception to complete the calculation and reveal the answers sought. The astrologer must have access to writing materials to use an inception. Even though they are simple products of parchment and ink, astrological inceptions cannot be simply copied, they must be duplicated using the Laboratory Text in the usual fashion. This is because an inception has its own horoscope, based on the day on which it was completed. When using an inception, the calculated relationship between the inception's own horoscope and the horoscope of the target(s) is the source of the sought-after answer. An inception that is simply copied — rather than recreated with the Laboratory Text — has a different astrological figure than the original inception (it is copied at a different time than the original, and perhaps in a different location as well), and this invalidates the calculations. Copied inceptions cannot therefore provide correct answers except through chance.

EXAMPLE INCEPTIONS

In all these inceptions, the placeholders "N" and "NA" stand for the Latin *nomen* ("name") and *nomen alter* ("other name"), indicating the persons, objects, or events represented by the horoscopes used to complete the inception. Frequently "NA" is the horoscope of the astrologer.

Is N IN GOOD HEALTH?

Inception Level 3

Detail: Binary

By consulting the relative positions of Saturn (the planet of death) and the Sun (the planet of life) in the horoscope, this inception reveals which planet's influence is strongest in the chart of the named person.

(base 3)

Is N INCLINED TO LOVE NA?

Inception Level 4

Detail: Binary

This requires two horoscopes, one for each target. The astrological houses occupied by Venus in each horoscope are either compatible or inauspicious. It does not reveal the feelings of the targets, only whether they have compatible astrological charts.

(base 4)



Has N TOLD THE TRUTH?

Inception Level 5

Detail: Binary

The attitude of Mercury to Scorpio in the horoscope of the target determines whether he is the sort of person who is prone to deception, and whether today (that is, the last 12 hours) is negatively aspected against truth. Together, these pieces of information reveal whether truth or falsehood is dominant.

(base 5)

What Will the Weather Be Like Tomorrow at N?

Inception Level 5

Detail: Basic

The angle between the Moon and Mercury, and which stars they bisect in the horoscope of an event occurring on the morrow (such as a fair), reveals the likely weather in that location on the coming day.

(base 2, +1 Basic, +2 near future)

Will N Wage War?

Inception Level 10

Detail: Binary

This inception requires the horoscope of a person likely to initiate a war. The aspect of Mars in the horoscope indicates whether war should be expected or not. This is an open-ended inception, and it is often more informative if it is restricted to the near future since much can change in the intervening time.

(base 5, +1 distant future)

What Are the Real Feelings of N?

Inception Level 10

Detail: Basic

Venus is the planet of feelings and emotions in general, and its attitude to the other moveable stars reveals the dominant emotion of the target in his horoscope, as determined by his complexion.

(base 5, +1 Basic)



HOW ARE THE PEOPLE OF N REACTING TO NA?

Inception Level 10

Detail: Brief

Given the horoscope of a group of people (such as a town), this inception interrogates Mercury and Virgo — stars most closely related to the community and news — to reveal a brief summary of how they are likely to react as a group to the event or person represented by the second horoscope. It does not reveal what people *think* about the target, just what they are doing.

(base 4, +2 Brief)

WHERE IS THE PERSON N?

Inception Level 10

Detail: Brief

This inception reveals the current location of the named person, within a region of about 30 miles across, and in relation to a particular feature, for example "In the County of Hainault, next to still water" or "north of here, in a building connected to religion in some way." A different inception is required to discover the location of an object.

(base 4, +2 Brief)

HOW FARES THE BATTLE N?

Inception Level 10

Detail: Thorough

By charting the motion of Mars, the astrologer can track the vicissitudes of a battle for which he has the horoscope of the day it starts. The inception reveals the state of the combatants at the moment of inquiry in terms of relative numbers of casualties.

(base 3, +3 Thorough)

WHO IS THE MAKER OF THE OBJECT N?

Inception Level 15

Detail: Thorough

The North node of the Moon is the signifier of beginnings, and Mercury represents craft. The position of these two in the horoscope of an object will reveal identifying information about its maker — his complexion (and thus his approximate appearance), occupation, interests, and present location. This is not a question about the past, since the maker is a present property of the object interrogated.

(Base 4, +3 Thorough)

WHO WAS THE CAUSE OF THE DEATH OF N?

Inception Level 20

Detail: Brief

From the horoscope of a dead man, the astrologer can determine a single characteristic of the person most closely associated with the cause of death, such as his complexion (and thus give a good clue to physical appearance) or approximate location relative to his position at the time of the murder. The nature of the information is determined at the time of using the inception, and while it pertains to a person other than the target, that person's information is still present in the celestial figure of the deceased. The inception is never infallible. For example, the maker of a poison may be more intimately connected with the death than the poisoner, and the perpetrator of a weakened saddle strap that leads to a fatal fall might be miles away from the site of death. If no murder actually occurred, then the answer can be misleading; a spurned lover who committed suicide did so on account of his lover, but she did not willingly cause his death.

(base 5, +2 Brief, +1 Past)

Alchemical Reagents

Alchemical Formulae or Reagents are discovered during researches into Philosophiae. A Reagent is a natural substance made in the laboratory through the combination of minerals, botanicals, and animal components. The substance created may have unusual properties, but not unnatural ones. Thus an alchemical preparation can corrode metal or turn water to ice, but these alterations are simply speeded-up natural processes; a reagent could not turn water into metal, for example. Because the changes caused by Reagents are natural, they have the equivalent of a Momentary Duration, after which time the substance reacts normally according to its type: ice will melt back into water, but compacted dirt remains hard until it is weathered by the elements.

Alchemy works directly on the prime qualities of its ingredients. It cannot create new matter, but it can cause alteration (see Chapter Three: Philosophiae, Change in Quality) by increasing the amounts of hot, cold, dry, or moist particles in an object, and thus changing the natural properties. It can enhance a property of a substance (e.g. make a fire hotter, or an acidic liquid more corrosive), or it can rid a substance of that property (extract pure metal from an alloy, or separate sea water into salt crystals and clear water).

Alchemists recognize two types of matter. The first they call simple matter, elemental material in its most basic form. Simple matter contains only small admixtures of other types of matter, but the vast majority of its particles are of the same type. Examples include soil and rock, air, water, or a flame. The second type of matter is complex matter, which has significant portions of other types of atoms in its elemental mix, resulting in glass, metal, wood, smoke, clouds, oil, vinegar, lightning, and so forth.

Alchemy cannot transform the base substance into another sort, nor can it cause an increase or decrease in the amount of matter. Soil that is made unbreakable is still soil; it has not become rock. Although there are rumors of alchemists who have succeeded in turning lead into gold, the true philosopher scoffs at such tales as impossible through philosophy alone.

To concoct a formula, an alchemist requires a well-stocked laboratory. The raw ingredients for his Reagents come from the daily trade of an apothecary; either the character himself or a contact. The requirements for an alchemist are different from those of a physician, for an alchemist often focuses on the mineral stores of the apothecary rather

Guidance on Using Astrological Inceptions

Inceptions have the potential to be disruptive, particularly in mystery-style adventures, although since they take a season or more to create, a storyguide should plan the existence of inceptions into his plot and perhaps even make them part of the solution. To minimize any problems with these divinations, one must be careful that when the formula is designed it does not ask too broad a question. Take into account the following points when designing an inception:

A horoscope reveals properties and characteristics, not motivations. Inceptions cannot read minds, but they can reveal if a person is the sort that might fall in love with another, or has a deceitful streak.

The stars hold the answers to indirect questions only. For example, there

isn't a planetary configuration that indicates murder, but there are celestial figures related to death. Because of this, a person might be connected to the death of another without actually being a murderer.

The stars do not determine destiny. The stars do not guide the fates of the inhabitants of Mythic Europe, they simply reveal it. All humans retain their free will, and knowing one's destiny is often enough to change it.

The stars do not represent absolutes. Even a binary answer is not necessarily "yes" or "no," but simply reveals whether the horoscope is closer to one celestial figure or another. So, you can't find out if someone is dead or alive, but you can discover whether someone is closer to death or to life.

than on the botanics required by the medical practitioner; nevertheless, the ingredients are the same, and it is merely the quantity that differs. Each alchemical Reagent costs an apothecary's business 1 Labor Point per 5 points (or fraction) of the level (see Chapter Four: Medicine, The Practice of the Apothecary). If multiple doses are created, then multiply the level of the Reagent by the number of doses before dividing by 5 to get the number of Labor Points worth of materials.

EXAMPLE REAGENTS

CHROMATIC FLAMES

Reagent Level 4

Alteration: Minor

When sprinkled over flames or mixed with fuel, this Reagent causes the flames to burn a different hue, a minor alteration of the color of simple fire. The color is determined by the alchemist when he concocts the formula. One dose of the Reagent is enough to change the color of a medium-sized fire (such as a camp fire), and the flames remain colored until the fire is extinguished.

(base 3, +1 Minor)

TINDERDRY

Reagent Level 5

Alteration: Slight

When this wool-like substance is rubbed over damp wood, the wood dries sufficiently to be easily lit with flint and steel. Each application is sufficient only to dry a handful of twigs, but this is sufficient to start a fire.

(base 5)

CEMENT

Reagent Level 5

Alteration: Substantial

When sprinkled over loose earth or sand, this dry powder enhances the hardness and cohesiveness of the matter, causing it to bind together and become as solid as granite. Each dose of cement can cover an area about three paces in diameter to a depth of about six inches.

(base 3, +2 Substantial)

PRESERVATIVE

Reagent Level 10

Alteration: Slight

When painted onto wood, this tarry Reagent proofs it against rot and mold, and makes it unpalatable to pests. About two gallons of preservative are made, enough to coat a small hut or boat.

(base 5, +1 Size)



Reagent Guidelines

A Reagent is an alchemical preparation that is the product of a season's work. When used, it is consumed — each dose has a single use. Once concocted, Reagents have an indefinite shelf-life, but many must be stored carefully due to their potentially volatile nature.

Reagents are described by one parameter, Alteration, which determines the magnitude of natural change that the Reagent imposes on the matter. Thus, altering dirt to be as hard as granite (a very hard rock) is more difficult than making it as hard as chalk (which is a soft rock, but still harder than dirt). The parameter of Alteration has one of the following values:

Slight: The matter undergoes a subtle change in appearance or property, within the usual range for examples of the matter. E.g. a yellow or orange flame, as salty as seawater. A Slight change cannot affect the amount of damage caused by the matter (+0 magnitudes).

Minor: The matter undergoes a noticeable change in appearance or property. The change must be commonly found in nature, and of a general sort. E.g. as hard as rock (but not a specific type of rock), as acidic as vinegar, as cold as ice. A Minor change can add or subtract 5 to or from the damage caused by the matter (+1 magnitude).

Substantial: The matter undergoes a significant change in appearance or property. The change is to a degree uncommon in nature. E.g. as hard as marble, as hot as a volcanic spring, as shiny as silver. A Substantial change can add or subtract 10 to or from the damage caused by the matter (+2 magnitudes).

Major: The matter undergoes a total change in appearance or property. The change must be no more than the extremes found in nature. E.g. as bright as the sun, as dry as the desert, as pure as possible. A Major change can add or subtract 15 to or from the damage caused by the matter (+3 magnitudes).

A Reagent can affect one cubic pace of simple matter, or else fifty cubic inches of complex matter. It can, however, be designed with a size modifier. Each additional magnitude multiplies the base amount of matter by ten.

MAGNITUDE	VOLUME OF SIMPLE MATTER	VOLUME OF COMPLEX MATTER
+0	1 pace ³	50 inches ³
+1	10 paces ³	500 inches ³
+2	100 paces ³	3 feet ³
+3	1000 paces ³	1 pace ³

Properties of matter can be changed without apparently changing the object; these include primary qualities such as hot, cold, dry, or moist, as well as secondary qualities such as acidity, density, weight and color.

Level 3: Enhance or diminish secondary quality of simple matter

Purify simple matter

Level 4: Enhance or diminish principle quality of simple matter

Level 5: Enhance or diminish secondary quality of complex matter

Purify complex matter

Level 10: Enhance or diminish principle quality of complex matter

REFRIGERANT SALT

Reagent Level 10

Alteration: Minor

When the salt-like crystals of this Reagent are scattered onto the surface of water, that water freezes. Up to six-paces diameter of ice can be created at a thickness of about six inches (strong enough to stand on), although unless anchored on one shore, the sheet of ice is unstable. This reagent is ineffective on moving water, where the ice is just washed away. The ice melts normally, according to the weather conditions.

(base 4, +1 Minor, +1 Size)

CALORIFIC STONE

Reagent Level 10

Alteration: Substantial

When dropped into water, this pebble-

like Reagent causes the water to digest into hot particles, and come to a boil in a matter of seconds. A single dose can affect a bathtub full of water.

(base 4, +2 Substantial)

FIRE DAMP

Reagent Level 10

Alteration: Substantial

This Reagent must be kept within a stoppered flask. When opened, a gas is released that will dampen the intensity of flames. The flames will lose 10 points of damage due to the cooling effect of the gas; if reduced to 0 damage they are extinguished. The gas is heavy and remains low to the ground, and in an open area can spread out to cover a 15-foot diameter to the height of two feet.

(base 3, +2 Substantial, +1 Size)

SMOKE OIL

Reagent Level 10

Alteration: Minor

This Reagent must be kept in a sealed container, for when opened the oily liquid evaporates into a thick gray fog. When fully evaporated, the fog fills about a hundred cubic paces, the size of a large room. In still air this fog is impenetrably dark, but its effect is lessened by wind.

(base 3, +1 Minor, +2 Size)

GREEK FIRE

Reagent Level 15

Alteration: Substantial

This Reagent is typically placed into a clay ball with two compartments to contain each of the two parts of the formula. When mixed (such as when the clay is broken by an impact), these components combust into a eight-foot-diameter sphere of very hot fire that inflicts +15 damage should it hit someone (such fire would normally inflict +5 damage). This fire cannot be extinguished with water, but must be beaten out.

(base 4, +2 Substantial, +1 Size)

Alchemical Purification's Shape & Material Bonuses

Purification of substances with alchemy can enhance Shape & Material bonuses that derive from the material rather than the shape. For example, silver's bonus to harm lycanthropes can be enhanced, but not a wand's bonus to repel things. A Minor Alteration can add a +1 to the bonus, a Substantial Alteration adds +2, and a Major Alteration adds +3. An alchemist preparing a difficult formula might spend time to enhance the ingredients he intends to employ. For example, by improving the purification bonus of sulfur before attempting the Lapis Minor. Members

of the Lyceum have also discovered this effect, and employed it in Hermetic Enchantments. Some new Shape & Material bonuses are given below; these can be employed by philosophers and magi alike:

Mercury: +2 alter complex matter
White Arsenic: +1 enhance primary or secondary quality
Sal Ammoniac: +1 diminish primary or secondary quality
Sulfur: +2 purify matter
Green Vitriol: +1 alter simple matter

Volume Conversion Guide

Each increase in size on this chart indicates approximately a ten-fold increase in volume.

50 cubic inches = 2 pints, 4-inch-diameter sphere, five base Individuals of Aquam (poison), a Small object on the Material and Size table (ArM5, page 97).
500 cubic inches = 2 gallons, 1-foot-diameter sphere, three base Individuals of Terram (precious metal), a Medium object on the Material and Size table.
3 cubic feet = 20 gallons, 2-foot-diameter sphere, three base Individuals of Terram (base metal), five base Individuals of Aquam (corrosive), a Large object on the Material and Size table

1 cubic pace = 200 gallons, 4-foot-diameter sphere, base Individual of Ignem, base Individual of Terram (stone), five base Individuals of Aquam (processed liquid), a Huge object on the Material and Size table.
10 cubic paces = 2, 000 gallons, 8-foot-diameter sphere, base Individual of Terram (dirt), five base Individuals of Aquam (natural liquid).
100 cubic paces = 6-pace-diameter sphere, five base Individuals of Aquam (water).
1000 cubic paces = 12-pace-diameter sphere, cylinder 20 paces high and half as wide, cylinder 8 paces high and twice as wide, pool 16 paces in diameter and half as deep.

ALCHEMICAL STEEL

Reagent Level 20

Alteration: Substantial

This metal is a purified form of iron created in the alchemist's laboratory. It can then be forged by any smith capable of working steel. Objects made of this steel are harder and more resilient to damage without affecting its weight. A blade of alchemical steel need not be sharpened so frequently and has a +2 to damage. Metal armor gains a +2 to its Protection. The formula creates enough Reagent to make a dagger; three doses would make a sword, and six doses would make a suit of partial armor.

(base 10, +2 Substantial)

LAPIS MINOR

Reagent Level 20

Alteration: Major

This formula creates a reddish stone, waxy in texture, the touch of which purifies a precious metal from its alloy. For example, gold that has been adulterated with brass separates into pure gold, pure copper, and pure tin. Only a small object can be altered; no larger than a dagger.

This is called the "Lesser Stone;" alchemists have long sought the Greater Stone (Lapis Maior) which will convert pure base metals into gold. In the meantime, they can extract the tiny amounts of gold that are often present in other metals.

(base 5, +3 Major)

Pharmaceutical Theriacs

The term "theriac" is used by commoners and ill-trained medici alike to refer to a cure-all; a sovereign remedy to all diseases, wounds, and poisons. Charlatans claim to have found, or alternatively made, the theriac, which they sell to their trusting victims. These ignoramuses are simply confounding the products of numerous medicinal formulae that have apparently miraculous healing ability. In reality, God's hand is only involved in granting various herbs and stones the ability to heal, and in granting man the knowledge to unlock these hidden properties for therapeutic use. Formulae for Theriacs are learned as part of the Medicine Ability. Recipes can be found in many text books and instruction manuals on the healing arts. Despite the fact that Medicine is not used in the healing of wounds, formulae for Theriacs exist that can cure (or even cause) wounds.

Each Theriac requires rare and expensive ingredients that must be supplied by an apothecary (or come from the character's own stores, if he has Profession: Apothecary himself). Each Theriac costs an apothecary's business 1 Labor Point per 5 points (or fraction) of the level (see Medicine: The Practice of the Apothecary). If multiple doses are created, then multiply the level for each dose by the number of doses before dividing by 5 to get the number of Labor Points worth of materials required.

EXAMPLE THERIACS

TONIC OF GOLD

Theriac Level 5

Potency: Weak

This tonic, made with minute quantities of gold, restores a Winded character to a non-fatigued state. It cannot affect a character who has lost more than one Fatigue level.

(base 5)

TROCHE OF COLOCYNTH

Theriac Level 5

Potency: Weak

This hard pill of compressed powder mixed with gum will cause immediate and violent evacuations of the bowel if the target fails a Stamina roll against an Ease Factor of 9. A patient suffering from a melancholic disease who is affected by this theriac is purged of retained humors, and can reroll a failed Disease Recovery roll, but a successful second roll can only have a Stable result, not an Improvement.

(base 5)

Theriac Guidelines

Theriacs can affect the human body, the humors and the faculties, although they cannot directly affect any of the inner wits, just the sensitive faculty as a whole. A Theriac can also be invented that affects animals rather than humans, but a Theriac designed for a human will not work on an animal, and vice versa. Once concocted Theriacs have an indefinite shelf-life, but they are easily ruined if stored in the damp, or where vermin can get to them. Theriacs must either be applied externally or be consumed by the patient. Different formulae are needed to affect Wound Recovery and Disease Recovery rolls. If affecting Disease Recovery rolls, then each Theriac is specific to a humor but not a disease, and is ineffectual against diseases of the wrong humor.

The strength of a Theriac is governed by a parameter called Potency, which describes the seriousness of a wound or ailment it can help or hinder.

Weak: Affect pain or other symptoms of injury or disease, or Winded Fatigue level (+0 magnitudes).

Mild: Affect a Light Wound, a Minor Disease, or Weary Fatigue level (+1 magnitude).

Moderate: Affect a Medium Wound, a Serious Disease, or Tired Fatigue level (+2 magnitudes).

Strong: Affect a Heavy Wound, a Major Disease, or Dazed Fatigue level (+3 magnitudes).

Mighty: Affect an Incapacitating Wound, a Critical Disease, or Unconscious Fatigue level (+4 magnitudes).

A Theriac that grants a bonus to a Recovery roll can only affect those wounds indicated by the Potency. Thus, a character with two Light Wounds and one Medium Wound needs a Theriac with Potency: Moderate to grant the recovery bonus to

all three of these wounds; if the Potency is only Mild, then only the Light Wounds receive the bonus. Weak Theriacs have a therapeutic effect; by mimicking a symptom they can purge a humor, granting the patient a chance to reroll a failed Disease Recovery roll, although the patient cannot Improve as a result of this second roll.

Level 2: Grant a +1 to the patient's next Wound Recovery roll.

Grant a +1 to the patient's next Disease Recovery roll against diseases of a certain humor.

Level 3: Relieve pain. The patient loses Fatigue levels equivalent to the Potency, but the Fatigue penalty induced reduces the Wound and Disease penalties.

Grant a +3 to the patient's next Wound Recovery roll.

Grant a +3 to the patient's next Disease Recovery roll against diseases of a certain humor.

Reduce the potency of a poison by one step.

Level 4: Grant a +6 to the patient's next Wound Recovery roll.

Grant a +6 to the patient's next Disease Recovery roll against diseases of a certain humor.

Cause a wound if a Stamina roll against an Ease Factor of 6 is failed.

Level 5: Cause a wound if a Stamina roll against an Ease Factor of 9 is failed.

Cure a specific disease, in a time equal to the interval parameter of the disease.

Restore fatigue.

Level 10: Cause a wound if a Stamina roll against an Ease Factor of 12 is failed.

Cure a wound from a specific source (e.g. poison, crushing damage, piercing damage). The wound entirely heals over the course of a normal interval for the wound.

CATAPLASM OF MANDRAKE

Theriac Level 5

Potency: Moderate

This thick paste, or cataplasm, is a secret of the School of Salerno, employing chiefly mandrake and hyoscyamus. When applied to a body part it causes the character to become Tired (loss of three Fatigue levels), but reduces any Wound and Disease Penalty by 3. The body part remains numb until the lost Fatigue levels are recovered.

(base 3, +2 Moderate)

MUSTARD PLASTER

Theriac Level 5

Potency: Moderate

When applied to a wound, this linen cloth smeared with ointment containing ground mustard seeds (among other things) grants a +3 to the patient's next Wound Recovery rolls for all Medium and Light Wounds by drawing out accumulated cholera, which causes inflammation.

(base 3, +2 Moderate)

TINCTURE OF PARSLEY

Theriac Level 10

Potency: Strong

This concentrated herbal infusion is an antidote to the bite of any serpent. If consumed immediately following the bite, then the wound (which must be a Heavy wound or less) inflicted by the venom is treated as one category lower. Thus if bitten by an adder (ArM5, page 180), no wound is suffered.

(base 3, +3 Strong)

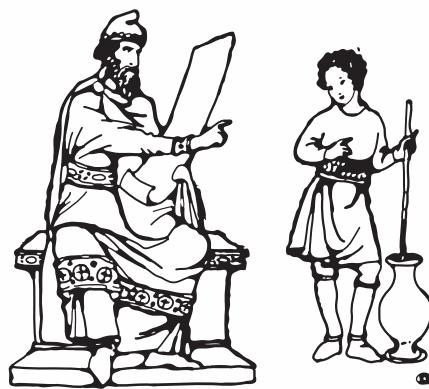
COMPRESS OF MALLOW

Theriac Level 15

Potency: Mild

This cool bandage made of mallow and cucumber soothes burn wounds, and will heal any Light Wound caused by fire over the course of a week.

(base 10, +1 Mild)



CONCOCTION OF LITHARGE AND HENBANE

Theriac Level 15

Potency: Strong

Combining litharge and henbane with many other unpleasant ingredients such as cinnabar and a mouse stung to death by vipers, this poison inflicts a Heavy Wound on its imbiber, unless he succeeds in a Stamina roll against an Ease Factor of 6.

(base 4, +3 Strong)

SOPORIFIC SPONGE

Theriac Level 15

Potency: Mighty

This Theriac is one of the most precious secrets of the School of Salerno. It combines opium, mandrake, hemlock and hyoscyamus (all horrible poisons if used wrongly) into a hypnotic aid that is soaked into a sponge. This, when held against the mouth and nose for a few minutes, causes deep slumber. The patient is reduced to the Unconscious Fatigue Level, and will remain that way for two hours. When the patient comes around, the Fatigue Penalty he suffers is subtracted from any Wound or Disease Penalty. A surgeon who operates on a patient who has been stupefied with this theriac has a +2 to his surgery roll and rolls 2 fewer botch dice (this can reduce botch dice to zero).

(base 3, +4 Mighty)

OINTMENT FOR CONGEALING BLOOD

Theriac Level 20

Potency: Moderate

This compress of tormentil and comfrey stays the flow of blood and causes flesh to knit back together; it cures a Medium Wound caused by a slashing weapon over the course of a month.

(base 10, +2 Moderate)

LOCHOCHE OF FOX LUNGS

Theriac Level 20

Potency: Strong

This lochoche — a thick syrupy medicine made from boiled honey — will cure phthisis, a Major phlegmatic disease, over the course of a month.

(base 5, +3 Strong)

Chapter Six

Institutional Education

The thirteen century is a great age of learning. *Amor sciendi*, the "love of knowing," has blossomed in the breasts of many, making learning itself valuable. People follow the path of reason to better themselves and to achieve a deeper understanding of their faith. Changing social values and the slight increase in social mobility have also allowed educated men to rise in importance. Church reforms and royal empires require the benefits of learned professions for their political

well-being, making such men indispensable and highly regarded. Professional credentials are prestigious accoutrements. Academics are able to negotiate the tangled legal terrain of property rights and inheritances, important issues to any who hold land, as well as tackle the theological issues of differing faiths and differing opinions. Ecclesiastics seek to harmonize Christian philosophy with pagan philosophy through academic learning, creatively systematizing the two into a single

body of knowledge. "Faith through Reason" are the bywords of the century.

There are a variety of educational opportunities in the thirteenth century. Learning is no longer in the sole possession of the clergy, and many laymen receive quality institutional educations. Universities, the acme of higher learning, will be discussed in greater in the next chapter. They are few in the thirteenth century, and most educated people have been taught at other institutions. Most of the institutions described here do not require a new Virtue or Flaw for a character to participate in them. Rather, they allow players to more accurately determine where their educated characters received instruction.

The Limits of Education

Most learned men follow a path of education, from humble beginnings to the great heights of university instruction. Non-university institutions are not set up to provide all the academic nourishment a scholar requires. Only certain types of instruction are taught in specific institutions. To reflect this, starting characters are limited in how high their Academic Abilities can be, depending on the type of institution they attended. Attending any of these schools demands that the character have the Virtue: Educated.

Some Academic Abilities are completely excluded from some institutions. For example, *Philosophiae* is not taught in

parish schools. The following table shows how high the Academic Ability scores of a typical instructor are, which is the limit of a student's score, as well as the Academic subjects allowed him based on his character background. Each institution has a major and a minor course of academic subjects. Major subjects are those that the institution focuses on teaching, while minor subjects are those taught peripherally. Minor subjects are limited to half the regular score limit listed below, rounded up. Besides these score limits, beginning characters' scores are also limited by their age (ArM5, page 31).

INSTITUTION	LIMIT	MAJOR SUBJECTS	MINOR SUBJECTS
Rural Parish School	2	Artes Liberales, Latin	
Urban Parish School	3	Artes Liberales, Latin	Theology
Cathedral School	6	Artes Liberales, Latin, Theology	Canon Law, Philosophiae
Monastic School	4	Artes Liberales, Latin, Theology	Medicine, Philosophiae
Municipal School (Italy)	5	Artes Liberales, Latin, Medicine or Civil Law	Philosophiae, Theology
Imperial School (Spain)	5	Artes Liberales, Latin, Greek, Hebrew	Medicine, Philosophiae
Private Tutor	6	Artes Liberales, Latin (usually)	Any Academic Ability
Royal Court	4	Artes Liberales, Latin	Philosophiae, Theology

Parish Schools

Mythic Europe is divided up into thousands of parishes, the smallest division of ecclesiastical responsibility. Ideally, each has a small church and a priest responsible for the spiritual needs of the inhabitants. In practice, many parishes do adhere to this model. However, even in the heart of Western civilization there are still many wild lands, huge forests and vast marshes, tracts of waste land and hostile coasts, and miles of rough mountains. Many of these locales are inhabited, but the rustic, rough-necked residents live unaided by clerical sermon and advice. Others have fallen into the dire hands of Infernal agents, just as there are those too that have succumbed to faerie or magical interventions.

A parish priest is charged primarily with delivering the sacraments to his flock and shepherding them through the dangerous currents of human sin and vice. He must also administer the economic concerns of his parish, keeping it financially afloat by ensuring that his flock contribute their due tithes. He is presumed to be able to read and write, primar-

Mythic Europe

SCHOOLS & UNIVERSITIES



ily so that he can correctly say mass and fulfill the other liturgical requirements of his post.

Since he is educated to a degree, a parish priest is required to teach able-minded boys and girls of his parish to read and write. Such apt pupils must also be able to pay for their education, meaning that only the sons and daughters of prosperous peasants enjoy this opportunity. Most students are children, but adults can be taught if the priest is amenable. The cost is not negligible; a priest of a rural parish will charge a student one-tenth of a Mythic Pound a year, while his urban counterpart charges up to one-fifth a Mythic Pound. Such fees are almost never in coin, rather coming as foodstuffs, livestock, or produced goods.

Parish schools provide a mere foundation for future learning. The priest teaches grammar and little else. All classes are taught in Latin. This practice was initially instituted to instruct future priests alone, but most priests realize that education has grown to such high status that many of his laity will benefit from even the smallest grasp of written letters. They encourage bright students to continue their studies and become clerics, but do not demand it nor base their agreement to instruct a child on such a decision.

Parish priests are often criticized in popular poetry as being uneducated, with only enough learning to be able to read mass and one or two of the other sacraments. Unfortunately for their pupils, this is true in some areas, with the priest having only paltry knowledge and being a horrible teacher.

A character can become a student at a parish school if he or his parents (if he is a child) can convince the priest that such instruction is deserved. The character, and his parents, should be in good standing with the community, since notorious malcontents will be reprimanded rather than taught. Using the

character's parent or guardian's Characteristics and Abilities, the player makes a Presence + Bargain or Charm or Guile + stress die roll against an Ease Factor of 6 for a rural parish and 9 for an urban parish. Success allows entry into the priest's classroom, and failure equals the priest's denial, although the character can try again in the following year. Botching this roll means that the particular priest will never accept the character as a student.

ATTENDING A PARISH SCHOOL:
Presence + Bargain or Charm or Guile
+ stress die vs. 6 (rural parish)
or 9 (urban parish)

If the parent or guardian is wealthy, the storyguide may allow a +1 to +3 bonus to the player's roll, depending on the size of the contribution the applicant is willing to make.

A student character studies two seasons out of the year from the parish priest. His length of stay at a parish school depends on his personality and his tenacity with his studies. If he is eager, the priest will teach him for three to six years, depending on the skills of the teacher. If the student is idle, the priest will teach him for as long as the student's parents pay him, perhaps two to four years.

demic skills essential to upcoming clerics. They still perform these functions, but have been surpassed as the definitive educational model by the universities, which are emancipated from direct ecclesiastical control. Many famous scholars received their education at cathedral schools, and most continued their careers teaching at their alma mater or other cathedral schools. They provided islands of learning in the haphazard wanderings of scholars, who would wring as much knowledge as they could from one cathedral school's instructor before moving on to the next. Several cathedral schools became famous for the topics they taught and the teachers they attracted. For example, the cathedral school of Chartres is still known for its courses on natural philosophy.

The great church reformer, Pope Gregory VII, decreed in 1079 that all cathedrals must make schooling compulsory for priests. This laid the foundations for such scholastic luminaries as Peter Abelard, who taught at the cathedral school of St Geneviève in Paris; William of Conches and Thierry of Chartres, both of whom taught at Chartres; Peter Lombard, who taught at pre-university Bologna and Paris; and John of Salisbury, another graduate of the Parisian cathedral schools. Later ecclesiastical pressure strove for a singular, systematic approach to cathedral school teaching, including subjects useful for the new-trained cleric who had to navigate the involved legal and theological aspects of Pope Gregory's reforms. When the secular interest in learning and law developed in the eleventh and twelfth centuries, cathedral schools began accepting non-clerical students. Cathedral schools are still beacons of intellectual activity, despite the emphasis the burgeoning universities receive in papal and secular attention.

The cathedral is the physical center of the religious community of the diocese. Besides its primary function as a religious centerpiece for the faithful, it serves as a building to instruct interested pupils. This differs from universities, which are more of a corporation of men than a built structure. Teaching happens in the cathedral, when it is not being used for other religious purposes. Some of the more famous cathedral schools in 1220 are Toledo in Castile; Bordeaux, Poitiers, Chartres, Rouen, Reims, and Tournai in France; Milan, Ravenna, Florence, and Rome in Italy; Monreale and Palermo in Sicily; Canterbury and York in England; and Utrecht, Worms, Mainz, Metz, Speyer, Bamberg, and Magdeburg in the Holy Roman Empire. Most university cities with a cathedral also have a reputable cathedral school.

Cathedral Schools

Cathedral schools were the acme of institutional learning in the eleventh and twelfth centuries, serving both as intellectual havens for brilliant scholars and their attendant students, and as a training facility for the aca-

Female Scholars

In the medieval world, the educational options for women are limited. Monastic schools never accept women students, nor do cathedral schools or universities. Parish and urban schools accept women students, but the majority of students will be male. Private tutors are available depending on the character's background, and royal courts teach royal and noble vassals' children, with no distinction being made for the student's gender.

Despite these restrictions, opportunities for female scholars exist. Convents

will teach female students, following the limits for monastic schools. The medical school at Salerno accepts female students desiring to become physicians. Exceptions could also be made in Mythic Europe that do not mirror actual medieval history; you could allow a cathedral school to accept female scholars if it benefits your saga. If you decide to allow women students into otherwise-restricted institutions, keep in mind that the ruling authorities would keep the men separated from the women.

Holy Orders

Cathedrals are monumental works of art, requiring decades to be built. It is not uncommon for one part of the cathedral to be under construction while other parts are in use. This hub of activity is a good place for academic characters to meet artist characters, painters, sculptors, and the hundreds of other specialists who supply art to beautify the building.

Attending a cathedral is similar to being accepted at a parish school. If a character desires to join a cathedral school, the player makes a Presence + Bargain, Charm, Guile, or Intrigue + a stress die against an Ease Factor of 12. Success, failure, and botching are determined as they are for attending a parish school (see above). The Ability used to determine success will set the tone of the student's academic career at the institution. Those that bargained their way in will continually have to "sell" themselves, while those that charmed their way in must continue to charm the headmaster. Because cathedral school teachers can afford to be choosy, the player must subtract the value of any Bad Reputation her character may have.

ATTENDING A CATHEDRAL SCHOOL:

Presence + Bargain, Charm, Guile
or Intrigue + stress die – highest Bad
Reputation vs. 12

Just as for parish schools, storyguides may allow a +1 to +3 bonus to the roll for exceptionally valuable contributions given to the cathedral school teacher.

A cathedral is run by a strict hierarchy of clerics called the cathedral chapter. The chapter differs in its membership throughout Mythic Europe. Chapter members are either priests or canons — laymen who have taken minor orders and been appointed by the bishop or the ruling sovereign to administer to the cathedral's needs. The division between priests and canons is not universal. In some areas, such as Spain and southern France, the chapter is staffed by twelve to twenty canons while only a handful are actual priests. In England, half of the cathedral chapters are comprised of only canons, and the other half are run by monks, a rare instance of the regular clergy overseeing its secular clerical brethren. The cathedral chapter and their staff meet daily to chant the liturgical hours, deal with the administrative needs of the diocese, and manage the political interests of the cathedral, the bishop, and the archdeacon. There are four posts or "dignitaries" that make up the organizational leadership of the cathedral chapter, regardless of the exact division between regular and secular clergy. The **treasurer** re-

The Catholic Church is divided into orders — ranks of positions that hold authority and importance over those beneath them. In 1220, there are eight orders of the clergy — three major orders and four minor. The major orders are **bishops**, **priests**, **deacons**, and **subdeacons**. The minor orders are **acolytes**, **exorcists**, **lectors**, and **porters** (sometimes called "doormen"). Other than priest and bishop, these orders are not exactly defined, and the duties, description, and obligation of each has yet to be settled by canon law. In fact, it was only recently that Innocent III recognized subdeacons as part of the major order, where they had previously been considered minor.

Taking major orders means a vow of chastity, receiving the tonsure, and adhering to the breviary, the canonical books of the Mass, liturgical hours, and the Psalter. Those in the major orders must remain celibate. Taking minor orders means that a

man becomes tonsured, dresses like a cleric, and promises to maintain a Christian lifestyle. Minor orders grant ecclesiastical privileges, but do not demand that the recipient remain celibate or continue in a career in the clergy. An unmarried man in minor orders can receive a benefice, but must give it up if he becomes married. Critics claim that it is deceptively easy to take minor orders, and that being so bound is not a guarantee against ill behavior.

An **oblate** is a person, usually a child, offered to a monastery and who has dedicated himself to God. Such a person is tonsured and receives ecclesiastical benefits, like his counterpart in the minor orders of the secular clergy. An oblate has not yet taken vows of poverty, chastity, and obedience. Furthermore, having been an oblate does not guarantee that a person will be accepted as monk and asked to take vows. In 1220, the status of oblates is being legislatively phased out of canon law.

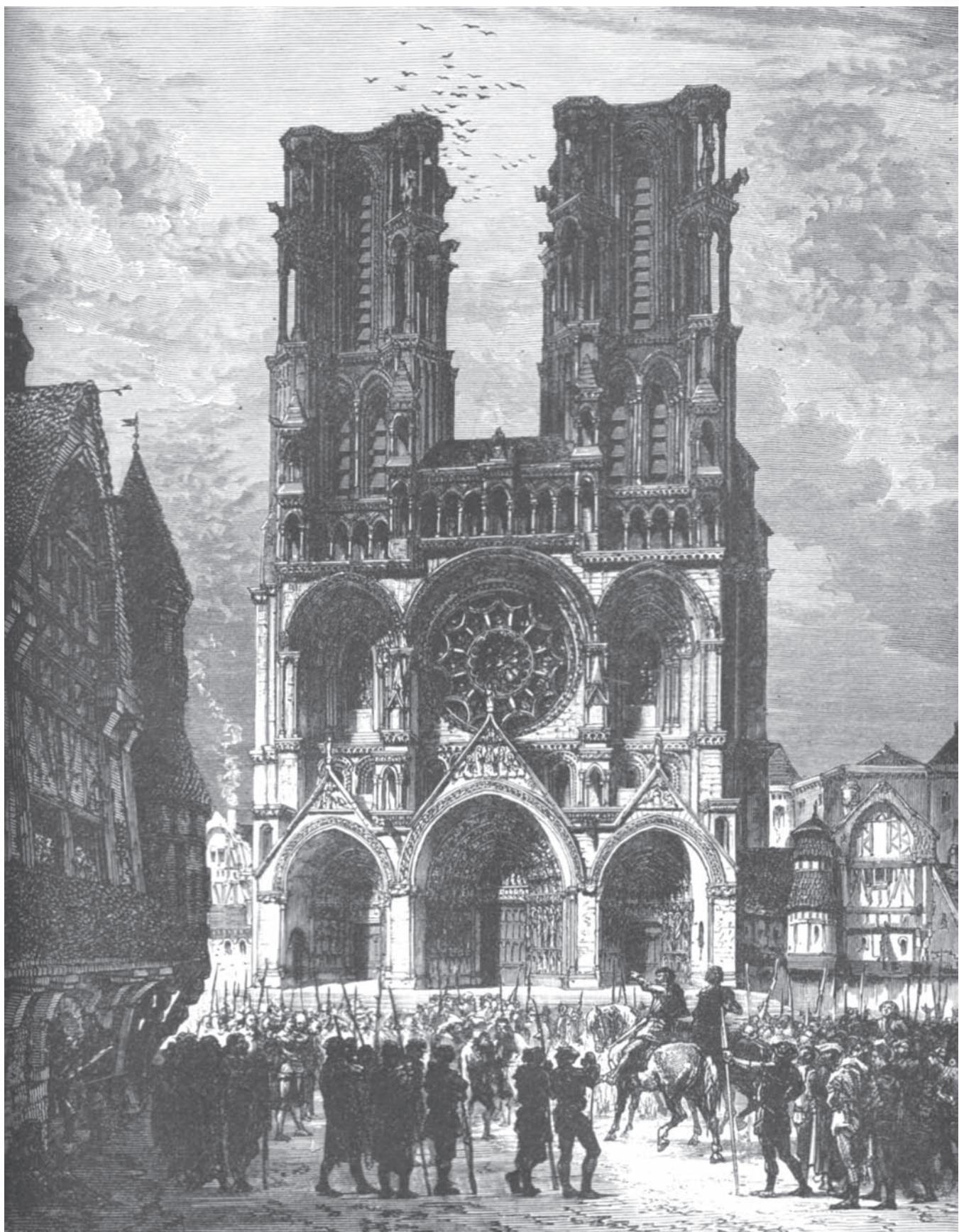
ords and manages the finances, and guards the treasures of the cathedral: the relics, documents, and religious items. The **chanter** oversees the choir. The **provost** heads the chapter as the bishop's right hand man, responsible for his religious duties in his absence, and for guiding the cathedral as a whole. The fourth post is that of the **chancellor**.

The **chancellor** is the second most powerful chapter position and the one directly responsible for overseeing the cathedral's educational programs. His primary duty is to sign and seal all of the cathedral's official documents, hence he must have an understanding of their intent and purpose. In many cases, the chancellor is university trained, familiar with that model of education. He is rarely a priest. The chancellor hires the teachers who will teach in the cathedral school. He has ultimate authority in selecting teachers, and while the cathedral chapter might raise issues with any particular teacher, the chancellor is not bound to heed their concerns. Theoretically, he can be overruled by the bishop, but particular relationships vary. If the chancellor was appointed by a king rather than the bishop, he might ignore the bishop's authority.

In many instances, the chancellor appoints a sole master to teach at a cathedral school, lecturing during the morning to the group of students who have pledge them-

selves to the master. If the cathedral is large or very popular, a second master will be hired, and the students split up between lay and clerical students. There is also the possibility that the chancellor will hire men and women to teach basic grammar to young students. This is one of the few roles for trained academic women in the medieval systems of education. The students do not take examinations but do participate in disputations, and the students stay with the master until he determines that their studies are finished. Usually this is after a set number of years spent studying under a single master. Cathedral school students are not supposed to pay for their education. Instead, the teacher receives a benefice for his efforts, which can be quite lucrative. In practice, students can expect to pay for their education through subtle bribes, living expenses, and the cost of supplies.

The chancellor selects the cathedral school teacher based on the teacher's reputation, authorship, and teaching experience. Political motivations, family ties, and prestigious patronage can all affect a chancellor's decision. To become a cathedral school teacher, a character will have to impress the chancellor. Such a goal makes a good story if the character is an academic looking for a teaching job, and can draw in other types of characters as well. If other stories are more pressing, or the troupe does not wish to role-



play such an event, a mechanic for acquiring a cathedral teaching position is provided at the end of this chapter.

Like a magister in artibus, a cathedral school teacher must teach two seasons out of every year, with two "free" seasons in which he can pursue his own interests. Generally, he will seek to improve his academic credentials and knowledge. Unlike his university counterparts, a cathedral school teacher is easily replaced. Besides staying in the chancellor's good graces, he also faces the danger of other scholastics, who may threaten his posi-

tion. The most common method is for a new teacher, recently arrived in town, to attract a number of students through his luminescent lectures. He tries to steal as many cathedral school students as possible. Resident cathedral school teachers usually demand a public disputatio with this newcomer, to settle the question of who is the better teacher once and for all.

A charismatic cathedral teacher will attract a number of students. Once he gains the position, the storyguide rolls a simple die for every point of Presence + highest Good

Academic Reputation the teacher has. The total of these simple dice is the number of students who arrive for instruction. Every time the teacher's highest Good Academic Reputation increases, the storyguide rolls a simple die and adds it to the number of students already attending. Academic Reputations are explained in the next chapter. A teacher can teach a number of students equal to five times the character's Teaching Ability (ArM5, page 164). If the teacher attracts more students than he can teach, he is in a bind, and must find some means, usually an assistant, to aid him.

There is no set standard length of time any single student remains at a cathedral school. Since there is no license to be gained, there is no set curriculum, although most teachers adhere to teaching the authorities of any individual discipline. It costs a character one Mythic Pound to attend a cathedral school for one year.

Story Seed: The Unbearable Professor

Following the advice of his king, the local chancellor has appointed a master to teach in the cathedral. He is disliked by the bishop and the rest of the cathedral chapter, and the students find him polemical and troublesome. The bishop, however, has greater concerns in his diocese and is not available to listen to the students' concerns. With no one listening to their complaints, the students send one of them to the covenant, ostensibly to see if the magi can help them, but secretly looking for a new master. At the covenant, the student remarks that the magi seem just as odd or "tainted" as the cathedral's master.

The master has The Gift, which should alone prove interesting enough to draw the player character magi's attention. A Gifted teacher in his thirties, with all sorts of academic knowledge, could make an excellent apprentice. Players should wonder if there is more to the story. How is the master connected to the chancellor and the local king, to warrant such a position despite the social consequences of his Gift? Has any magus before noticed him, and if so, why isn't he somehow affiliated with the Order? Perhaps he is a rogue or orphan magus, hiding out in the middle of the town under this innocuous disguise.

St Dominic and St Francis

As a canonical Ars Magica saga begins, both St. Dominic and St. Francis are alive. Dominic is preaching against heresy in Lombardy, converting thousands of heretics with his heartfelt sermons and miracles, and Francis is living near Assisi, helping his newly found order grow. Both of the mendicant orders are recent. Dominic's Order was established in 1216 by Pope Innocent III, the same pontiff who gave Francis the verbal sanction to begin his Franciscan Order. While they are a practicing mendicant order, the Franciscans have not yet received the pope's official approval for formation. Historically, this happens in 1223.

Dominic, a trained scholastic from the cathedral school of Palencia, has decided that the members of his Order should receive an exemplary education, and has taken steps to ensure that happens. He created a hospice in Paris in 1217, a small building used to house a handful of Do-

minican scholars attending the university. A year later, he traveled to Bologna and did the same. Following their leader's zeal, the Dominicans have an appetite for education, and hungrily wring academic knowledge from whatever source available. The Franciscans have not yet been bitten by the scholastic bug, but they will be, and in the years ahead Franciscan scholars will be at the head of academia.

These are recent developments, and misdirection and false starts are entirely possible. Curious Dominicans might show up at a covenant, especially one known for prolific book creation or trading, interested in the many tomes available. Focused on theology and proper Christian doctrine, they will still be interested in nearly any written manuscript. Interactions could lead to a meeting with Dominic himself. Historically, he dies 6 August 1221, but in your saga, anything could happen.

Monastic Schools

Separated from society, a monastery provides all the needs of its community and its success. Having already served as isolated pockets for the protection of biblical and ecclesiastical literature, it was a small step to educating current and future members. Monasteries became an early leader in education, and for several centuries the clergy were the only members of society with the reputation for writing and reading.

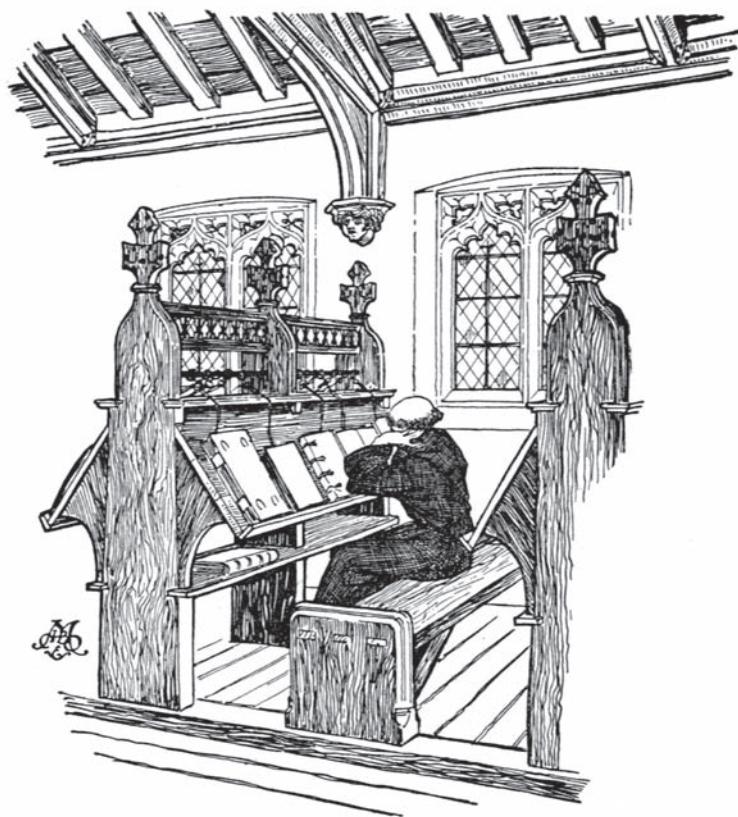
Of the several monastic orders in the early thirteenth century, the Benedictines are most interested in academic learning and teaching. Among the friars, Dominicans are also interested in education. Their order is based on preaching religious sermons to the laity, in the vernacular, based on exacting theological reasoning. Founded to combat heresy, a proper understanding of the liberal arts and theology is essential. The Franciscans become as academic as their black-robed brothers in the years to come.

All monks take vows of poverty, chastity, and obedience, but learning is not part of a monk's obligation. Some of the stricter orders, Cistercians especially, place manual labor over education. Monastic leaders do need an education, however, to successfully interact with the pope and their ecclesiasti-

cal and secular neighbors.

Monastic schools are reluctant to accept laymen as students, preferring to concentrate on their own brothers. Some extend this prohibition to the regular clergy, insisting that only members of their order benefit from their educational program. This is not a universal rule. Many Benedictine monasteries allow laymen to study, although none provide an open invitation or accept large numbers of such students. Most students who study at monasteries continue as monks, either at the monastery where they were instructed, or at another similar institution. To determine if a character is accepted to a monastic school, use the formula for gaining entrance to a cathedral school, but lower the Ease Factor to 9.

Monasteries are even more reluctant to let their members leave to gain an education. The Carthusians are strictly cloistered, and perhaps the extreme example, but the other monastic orders are similarly insular. In the late eleventh century, the pope forbade monks to leave their monasteries to pursue arts and letters, but this is changing. As a canonical saga begins, Dominican friars are forming hospices in university towns, houses designed especially to allow the friars to



Characteristics: Int +2, Per +2, Pre +1, Com +3, Str -4, Sta +2, Dex 0, Qik 0
Size: 0

Age: 20 (20)

Decrepitude: 0

Warping Score: 0 (0)

Confidence Score: 1 (3)

Virtues and Flaws: Mendicant Friar, True Faith, Academic Concentration (rhetoric), Aristotelian Training, Clear Thinker, Educated, Improved Characteristics, Strong-Willed, Driven (knowledge), Monastic Vows, Fragile Constitution, Hunchback, Lame, Poor Strength
Personality Traits: Driven +3, Boisterous +2, Polite +1

Combat:

Dodge: Init -1, Attack n/a, Defense -1, Damage n/a

Fist: Init -1, Attack +2, Defense +2, Damage -4

Soak: +2

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

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Artes Liberales 2 (rhetoric),

Brother Julian

Athletics 2 (running), Awareness 2 (searching), Brawl 2 (fist), Church Lore 2 (offices), French 5 (directions), Folk Ken 3 (peasants), Greek 2 (rhetoric), Languedoc Lore 2 (geography), Latin 4 (church ceremonies), Medicine 2 (anatomy), Occitan 3 (directions), Philosophiae 2 (moral philosophy), Preaching 3 (charity), Teaching 2 (rhetoric), Theology 3 (heresy)

Equipment: Monk's habit, sandals, walking stick

Encumbrance: 0 (0)

Appearance: Hook-nosed and hunchbacked, Brother Julian is an ominous figure. Draped in his black habit and clutching a walking stick, he casts a fearsome appearance despite his young age.

Born deformed, Brother Julian was given to a Benedictine abbey to be raised. He proved an able student, with a sharp mind and a natural inclination for rhetoric. A rambunctious youth, Julian flew from text to text as quickly as the preceptor would allow him. Devouring the academic learning at hand, he craved more than the mon-

astery could provide. Because of this appetite, his abbot allowed him to leave the monastery and join Dominic's burgeoning Order of Preachers.

Brother Julian has spent the last two years wandering the roads of Languedoc, traveling with his brothers and preaching against heresy. While a reasonable preacher in central France, Julian's Occitan is too poor to effectively preach in Languedoc. He hopes to improve his language skills as he travels. Currently, he preaches in central southern France to stem the spread of the Cathar heresy.

Julian's desire for knowledge is insatiable, and he desperately desires to attend a cathedral school or, better yet, the University of Paris. To improve his chances, he wishes to write, knowing that authorship will improve his reputation with his superiors. This is impossible on the road, and Julian would like to find someplace where he could spend a season or two and be allowed to write tractatus.

Brother Julian can be used as a starting companion-level character.

benefit from an education.

The teacher is always a brother monk, as are the librarians and copyists who may assist students. Students are typically boys who have not taken monastic vows, having merely received the tonsure and agreed to participate in the religious services of the brothers. There is little interaction with outsiders, barring the occasional visitor. Students learn *Artes Liberales* and Latin using the Bible and biblical exegeses, with a diminishing emphasis on classical authors. Instruction in Canon Law has moved to the university. Monastic learning focuses on preparing the individual for church services and setting the groundwork for a student who may wish to further his education at a university.

Monastic schools are more interesting to Hermetic characters for their libraries than their educational programs. The head of the library and the scriptorium is the **precentor**, an older monk with other religious duties. The scriptorium is busy, with monks at various stages of their education copying books. Monasteries have many books in their collections, and permission to read any particular volume must be given by the precentor. Precentors don't catalog their collection, relying on memory alone to find a text, so many sorts of literary treasures may exist in their libraries. More than one magus has been caught attempting to rifle these sequestered tomes.

THE RULES OF SILENCE AND READING

Monks live under a strict code, called a "Rule," dictating when they pray, sleep, eat, and speak. Consequently, many monks develop a sign language, to communicate to each other during times of silence. These effective signs can seem silly to others. The sign for "incense" is two fingers stuck up the nostrils, and the sign for "fish" is a hand wiggling like a swimming fish. Monastic characters can know the Ability: Sign Language, which is equivalent to a Living Language but not as accessible. Monastic sign language is not universal, and only understood by monks at a particular monastery. Still, a character who learned it at a monastery could teach it to other characters, importing it to a covenant, for example.

Benedictine monks are required to read one entire book during Lent. Since there are more books than monks, monasteries loan out copies of their books. The usual recipient is a Benedictine, but monasteries will loan out books to other people, provided that the proper sureties are provided in case the book

doesn't come back. These loaning libraries offer a connection between any particular monastery and its secular and Hermetic neighbors.

Urban Schools

Some towns never lost their inclination for public education, based in antiquity and the practices of the Roman Empire, and continue to run municipal schools in the thirteenth century. These are most common in the Lombard towns of northern Italy: Milan, Pavia, Bologna, Modena, and other large cities along the River Po. Municipal schools are primarily interested in the practical application of learning, and focus on law and the liberal arts. Study in medicine is sometimes available, but theology and canon law are not. Schools follow a very basic formula of students paying a salary to a single teacher, who is most probably a practicing jurist.

Students are not clerics but laymen — sons and daughters of townspeople who can afford the teacher's salary. Teachers are notable citizens, generally not known outside

the town's walls. They lecture from a text, usually one of the authorities, and the students take notes. Municipal schools do not have large libraries, relying on the personal library of the instructor, nor do they have extensive codes and statutes for the participants. Students and master are citizens of the commune, and already have a body of regulations that they must adhere to. Foreign students are rare, and although they may be accepted in a school, they have no legal rights in the city. Municipal governments simply don't care about the treatment of foreigners within their walls. This was one of the primary reasons that lead to the formation of student guilds and ultimately universities. To determine if a character is accepted into an urban school, use the formula for gaining entrance to a cathedral school, but lower the Ease Factor to 9 if the prospective student is a citizen of the school's town. If he is a foreigner, make the Ease Factor 12.

Masters do not have rights beyond those of the normal citizen. A master teaches for as long as he can attract students and remain in the good graces of the town's government — the **podesta** in the Italian communes. A master will try to have as many students as he can capably teach (the teacher's Teaching

Story Seed: An Unlikely Connection

A monastic teacher has become convinced that there are similar styles and themes between Peter Lombard's biblical glosses and the commentaries of a famous Hermetic writer. He is collecting all the works of the Hermetic magus he can find, and discovers that the players' covenant houses an excellent copy of one of these works. Through letters and a personal visit, he asks the magi if he can borrow the book to make a copy.

Characters should be suspicious. How-

ever, there are larger ramifications at play than the interests of a monk. Is there a connection between a prominent magus and a clerk famous throughout Mythic Europe? The monk suggests they may be the same person. If so, could reading Peter Lombard's *Sentences* lead to a breakthrough regarding the Divine realm's suppression of magic? Even if this connection is spurious, letting the monk borrow a book might allow one of the magi into the monastery's library, and who knows what can be found within.

Story Seed: A Plague of Dogs

An urban school has been placed under a curse by a town faerie, which turns the students into dogs at night. Transformed, they leave their homes and congregate at the master's house before roaming the streets. The master believes his students are cursed by a demon, but all attempts by exorcists to stop the transformations have failed. The dogs are a nuisance, but the master hopes that the curse will pass with time. Recently,

one of the dogs was slain. At sunrise, the corpse changed back into the body of a son of one of the town's minor nobles, who has accused the master of witchcraft and murder. The master's wife beseeches the characters to help free the imprisoned master, proclaiming his innocence. Investigation may reveal the faerie's curse, which the characters should deal with to successfully complete the adventure.

score times five). Other masters may start their own schools, and a master has no say over the matter. New masters commonly try to steal students away from the other masters, with the podesta becoming involved only if these confrontations erupt into violence.

Municipal schools are interesting to Hermetic magi who have an inclination to learning civil law, primarily. While the Code of Hermes prohibits magi from interfering with mundanes, it would be ludicrous to think that magi won't interact with them. Some magi are interested in mundane legal practices, especially when those practices encroach upon their covenants and income properties. Urban schools are less expensive to attend — a quarter or third of a Mythic Pound a year — and

the attending magus does not have to live with students or swear an oath of matriculation (a formal oath sworn to a master to be his student). The only drawback is overcoming the negative aspects of a magus' Gift.

Private Instructors

There are many private instructors in Mythic Europe — men and some women who earn their livelihood working for a

Translations

The twelfth century saw a great number of lost works of philosophical knowledge regained, through the artful craft of various translators working in the West. Favorite by far were the works of Aristotle, whose newly translated works were dubbed the New Aristotle by scholastic leaders. A large body of other texts was also translated, most of them thought to be written by Aristotle but in fact commentaries on the Philosopher's works by other authors. Spain is the center for works translated from Arabic, Italy and Constantinople for Greek texts, and Sicily is famous for both.

Translating academic texts is extremely difficult. The translator has to know the distinctions between the different meanings of common words; for example, the Greek word for "but" can be translated into several Latin words meaning slightly different things. He must also invent new words for foreign words, and try to capture complicated ideas in words not meant to express the same concept. Owing to this, translations take time and considerable skill.

To translate a text from one language to another, a character has to be fluent in both languages, requiring scores of at least 5. He must also have a minimum Artes Liberales of 2, since Latin-Greek and Latin-Arabic translations use two different scripts and alphabets. It is possible, with an Artes Liberales of 1, to translate a text into a language that uses the same alphabet, Latin to English for example. While this is not a common practice, instances have arisen where a patron commissions popular Latin texts to be translated into his native language.

It takes a season to translate a tractatus. To translate a summa, the character accumulates a number of points equal to his Communication + Language score, using the Language that he is translating from, not to. Once the accumulated points equal the level of the summa, the text is translated. Translated texts have their Quality reduced by 2, one for language differences and one for cultural differences. If the character only has the bare minimum qualifications for translation — Greek 5, Latin 5, Artes Liberales 2 for a Greek text — translated texts have their Quality reduced by 1. If the translator has an elegant command of both languages (Language 6), the Quality of the translated text is not reduced for language differences. If the character has not lived in the culture from which the text is translated — does not have an (Area) Lore of at least 3 — the translated copy loses 1 point of Quality. Thus, if a character has Greek 6, Latin 6, Artes Liberales 2, and Greece Lore 3, he can translate Greek texts into Latin without a reduction in the texts' Quality scores.

Texts on Hermetic Arts translated by magi are easier, since many of the concepts and theories are already familiar to the translator. Latin is the original language of the Order of Hermes, but Greek translations exist in eastern Mythic Europe and Arabic copies are in the Levant and sections of lower Italy and Spain. The above rules apply, but the quality is only reduced by 1 if the translator has the minimum language scores, and living in the culture of the original author's language is not necessary.

patron instructing his children, usually, or members of his court. Teachers are often university men who have gained an education but have not received a license to teach at a university. They are also younger jurists and lawyers augmenting their income as a private tutor. Elder teachers are hired by kings to instruct their sons, teaching them manners as well as the basics of reading. The idea of the chivalrous knight — that princes should be trained in letters as well as warfare — is growing in social acceptance.

Private instructors are also the most common type of teacher found living in a Hermetic covenant. Freed from his bonds of cathedral school or university, he has the freedom to pursue his own studies while earning a steady income teaching Latin and Artes Liberales to apprentices. With a little instruction, he could also teach Magic Theory and other Arcane Abilities, and most covenant libraries contain books to assist him in his initial learning.

There is no specific Virtue for a character desiring to be a private instructor. Any storyguide teacher character bought through covenant Build Points is considered a private instructor (ArM5, page 72). Players who wish their character to be a private instructor should create an appropriately educated character, and simply determine who his employer is. The character will need to work for his employer for two seasons out of every year. Characters who want to become a private instructor during play may follow the rules listed below.

Muslim Schools

In general, Islamic culture has a higher appreciation for learning than its Western neighbors, although this is changing in the thirteenth century. The Prophet said, "Attainment of knowledge is a must for every Muslim," and medieval Islamic society embraces this to the fullest. Muslims have long thought that the population should be educated, an idea still foreign to Westerners, and have a long history of educational institutions to address this need. Muslim thinkers debate the importance of faith, reason, and the ideas of ancient philosophers as vehemently as Western philosophers do, although in general they seem more tolerant of ideas foreign to their faith than their Western counterparts. This is not univer-

Warring Faiths

Scholars' respect for education and learning allows them to openly discuss theology with those opposed to their respective faiths. Because of the elevation of reason, schoolmen believe they can convert intelligent heathens through logical arguments. This has led to several books explaining why any particular faith is the "correct" one. Characters can engage in these debates, motivated by love of their God or the acclaim that comes from such interactions. Christians, Muslims, and Jews all participate in these dialogues.

A character can write a book arguing against a faith, using his understanding of his own faith and his posits of the falsity of the opposing faith. He must have a score in Theology, pertaining to his own faith, and a score in the Theology Ability of the other faith. For example, a Christian philosopher needs a score in Theology and Islam Theology to write a book about the errors of the Muslims. The subject of such

a book is always the author's professed Theology, the one he is arguing for. Both summae and tractatus can be written, using the regular rules for writing these types of books (ArM5, page 165). However, the character must average the scores in the two Theology Abilities to determine the maximum level of the summa, or the number of tractatus he can write about arguments against another faith.

Characters can also engage in theological disputationes with scholars of another religion. Determine which Theology (Christian, Islamic, Judaic) will be discussed when determining which Ability to use to figure disputationes totals (see Chapter Seven: Universities).

Converting the opponent is rare, but challenging him in the first place is laudable. Whenever a character attempts such an endeavor, he receives double the normal amount of Academic Reputation experience points.

of erudite exploration. No licenses or degrees are conferred, even though Muslim students study for the same length of time as Western students. At the end of his studies, a student is accepted as a scholar, and may teach in a madrasah or perform other religious roles.

Muslim scholars are much more interested in Western science and religion than Westerners are interested in them. It is not unusual to find a Muslim 'Alim (scholar) learned in Christian Theology, or willing to debate theological points with a cleric. Their acceptance of foreigners makes them focal points for translated texts, translating the ancient Greek books into Arabic and Latin. Few other academic institutions translate texts, although some cathedral schools are beginning this practice. Aristotle's writings have been available to Muslim scholars since the sixth century, making them more Aristotelian in their views than their Western counterparts, having rejected many Platonic and Neoplatonic ideas in favor of The Philosopher's arguments.

Jewish Schools

sal. The eleventh-century writer al-Ghazali firmly rejected the ideas of Aristotle, Plato, and Socrates in his book, *The Incoherence of the Philosophers*, claiming the ancient Greeks were unbelievers whose ideas were harmful to the faithful. In the twelfth century, Averroes refuted al-Ghazali's claims in his book, *The Incoherence of the Incoherence*, but this did not end the debate with Muslim scholars.

Ideally, every Muslim child receives an education. At the age of seven, children gather at the house of a teacher, who is always a religious man, to sit at his feet and memorize the Qur'an. They do not take notes or make their own copies, but listen and recite back the daily lessons. Lessons are always conducted in Arabic, with the students learning the foundations of grammar and rhetoric as well as religious instructions. The teachers are privately funded, with the community paying their salary rather than any individual student's parent. Spreading the financial burden across the entire community makes it easier to bear for any single family, and allows the majority of children the foundations of reading and writing. In reality, not every child attends school. Poorer families will bring their children into the family business, rather than sending them to school. Compared to Western society, however, many more common peasants can read and write.

Higher education in the Muslim world

mirrors the university structure, without the recurring episodes of violence and unrest. It also has a much longer tradition, having existed since the tenth century, as an educational extension of the ruling caliph's political power. The school, called a **madrasah**, is attached to a mosque, and run by religious leaders. The madrasah is privately endowed, sometimes with the founder's tomb placed within it, and supported by student tuition fees. Jami'at al-Qarawiyyin in Morocco is the oldest madrasah in existence, while the House of Wisdom (*Bayt al-Hikma*) in Baghdad is the most famous. The House of Wisdom is a center for the translation of Syriac, Persian, and Greek texts into Arabic, focusing on science. Historically, the House of Wisdom is destroyed in 1258 by invading Mongols.

Madrasah masters follow a religious organization, which avoids many of the tensions found in Western universities between masters and cathedral chancellors, bishops, and secular lords. Students begin their studies in the *hifz* course, memorizing the Qur'an if they have not yet done so, then continuing in the 'alim courses. 'Alim students study Artes Liberales, Islamic Law, and Theology: Islam, as well as optional courses in Latin, Greek, Medicine, and Muslim history. Other academic interests are natural philosophy, natural magic, alchemy, astrology, and divination, all of which are perceived as suitable topics

Jewish education is sufficiently detailed in the *Ars Magica* supplement *Realms of Power: The Divine* (page 132), and will only receive a summary in this supplement for completeness' sake. Like Muslim schools, Jewish schools are insular, operated by and for members of the Jewish community. Muslims are more tolerant of foreign students than Jewish schools are, which is not surprising considering the treatment Jews have received at the hands of crusaders and kings.

Jewish students receive their instruction from the local rabbi, at a school called a *yeshiva*, learning grammar and Jewish instruction by studying the Talmud and the Mishnah. Students are male and usually study with a partner. A master or advanced student works with them, offering a more one-on-one style of instruction than is common in medieval institutions. Large yeshivas can be found in Cordoba and Granada, as well as in other popular Spanish cities. The yeshivas of Arles in southern Provence, and Narbonne in Catalonia are also famous.

Jewish scholarship has produced many important figures in the study of philosophy. Dominating the group is Maimonides (Rabbi Moses ben Maimon), who wrote *The Guide for the Perplexed* in 1190, finishing it 14 years be-

fore his death. It is a great summa on Jewish philosophy and theology, heavily infused with Aristotelian ideas, and has led to controversy among Jewish scholars. Translated from Arabic to Hebrew by Samuel ibn Tibbon, it has caused French and German Jews, who have yet to read the New Aristotle, to vehemently argue with their Spanish colleagues. They have branded Maimonides a heretic and cast suspicions on all of his scholastic works. This Maimonidean Controversy will worsen once the book is translated into Latin.

Acquiring a Teaching Position

A formal education does not guarantee work. Despite the accolades of teachers, most people are hired based on their social rank, parentage, and network of associates. Employers prefer to hire their friends' sons over other, perhaps more qualified, applicants. Clerics have an easier job of it, since the church accepts a certain amount of responsibility for its members. For laymen, finding a job can be frustrating, with savage competition and unforeseen rejections. Even the Order of

Hermes follows similar hiring practices.

It is best to use a story for any player character seeking a job, rather than a die roll. Such a story would involve traveling to the area and meeting the prospective employer and his current staff. He is interested in the character's academic background, but even more so in his moral character, his loyalty, and his circle of friends. He will dine with the character, watching him as he moves through the court or household and witnessing his interactions with other courtiers. Hermetic interviews could be even weirder. Do the magi participate in the simple hiring of a scribe, or is that decision left to the covenant autocrat? Covenants and magic auras attract odd creatures and characters, and the prospective employee might wonder at the motley crew of staff members assembled at typical covenants.

Conversely, a troupe might decide that other stories are more fun, and that they would rather delegate a character's chances of employment to a die roll. In that situation, a player should have her character spend a season looking for a job, then make a Presence + appropriate Ability + stress die roll against a variable Ease Factor depending on the desired position. The appropriate Ability is based on the type of job he is seeking. Examples are Teaching for a teaching position in a municipal or secular school, Profession: Scribe for a copyist's job, and Artes Liberales, Philosophiae, or Theology for a university or cathedral school position (depending on the faculty position desired). University terms

are fully explained in the next chapter, and provided here to facilitate future reference.

The player may add +1 to his roll for a Minor Social Status Virtue or General Virtue that represents education, privilege, or prestige, and +3 for such a Major Social Status Virtue. Only one bonus based on Virtues is allowed. Add the character's highest Good Academic Reputation and subtract his highest Bad Academic Reputation. If the roll succeeds, the character has found gainful employment. If the roll fails, the season is wasted. If the roll botches, the season is wasted and the character receives either a medium wound or a Bad Reputation when rejected by the employer.

GAINING A CLERKLY POSITION:

Presence + appropriate Ability + Good Academic Reputation + bonus for Virtues
– Bad Academic Reputation + stress die
vs. Variable Ease Factor

EASE FACTOR	POSITION
12	Secular jurist, copyist
15	Municipal, monastic, or royal court teacher
18	Magister in artibus, doctor in (faculty), or cathedral school teacher

The magister in artibus and doctor in (faculty) positions demand that the applicant have the proper license. Teaching at a monastic school requires that the teacher is a monk.

Chapter Seven

Universities

The Latin word “universitas” simply means a collection of individuals, banded together through fraternal, regional, religious, or professional bonds. Such groups — often craftsmen and artisan guilds — gathered to gain some form of autonomy, protecting them from secular, ecclesiastical, or municipal interference. Collections of scholars are “universitas magistrorum et scholarium” (university of masters and scholars) in the long form, and they seek independence from outside social and political intrusions in the pursuit of knowledge. To differentiate them from other types of schools, and to reflect their collective nature, the early universities used the phrase “studium generale” to refer to themselves in their charters. For *Ars Magica* game purposes, the term “university” will refer exclusively to the educational institutions and system described in this chapter.

The thirteenth century is the beginning of a wave of medieval universities. In 1220 there are nine, but this number will double in twenty years and quadruple in forty, if your saga follows medieval history. Universities are popular and well attended, and produce learned men of various ranks and calibers. Pope Honorius III has granted several privileges to Paris and Bologna, the two most prominent universities, and has suggested that all clerical scholars attend one or other university to ensure their theological or legal knowledge. His predecessor, Pope Innocent III, was a university man. Kings, princes, and town burgers all see universities as useful institutional models, finding ways to gain personal advantages from the autonomous institutions.

This chapter details the universities of Mythic Europe in 1220. It offers descriptions of the students, the courses, the curriculum, and the length of time necessary to achieve a teaching license. It also includes information on masters, their duties and responsibilities, and rules to allow player characters to pursue both vocations.

New Virtues and Flaws

With such increased attention to university and learned characters, several new Social Status Virtues are offered to reflect a myriad of careers and social positions. As a rule, these Virtues are only available for male characters. Exceptions to this rule are noted in the descriptions.

An *Ars Magica* character generally has only one Social Status Virtue, and you should pick the one that most accurately applies. Selecting the most apt Social Status Virtue is important primarily during character generation. Social Status Virtues may change as a character advances through his career, and it is not necessary to balance Social Status Virtues after character generation. For example, a character starts as a simple student, taking the minor Virtue that must balance within his total selection of Virtues and Flaws. After many sessions of play, he becomes a Magister in Artibus. It is not necessary to re-calculate the character's Virtues and Flaws now that he has a major Social Status Virtue.

Every university student receives the benefit of clergy, meaning that he has taken minor orders, is tonsured and clothed like a cleric, and enjoys the legal status of being tried under canon law. Students in a municipal school do not receive this benefit, but all of the universities detailed in this chapter require that their students take minor orders.

The career of a professional schoolman begins at the *baccalaureus* stage, which runs for three years, followed by the *master-student* stage, a five-year program whose successful completion will make the schoolman a magister in artibus. Some continue on for two more years, as a *specialist student*, eventually becoming a *doctor in (faculty)*. Taking the *Baccalaureus*, *Magister in Artibus*, or *Doctor in (Faculty)* Virtue means the character has arrived at a certain finishing point in his career, receiving a set number of additional

experience points as described by the Virtues. A master-student character must have the *Baccalaureus* Virtue and still be continuing in his academic career. A specialist student must have the *Magister in Artibus* Virtue, and is continuing his education as well.

Several new Virtues grant experience points in Academic Abilities. Scholastic characters are by default educated, making it unnecessary to select the *Educated* Virtue for such characters. Thus, any character with a Social Status Virtue that grants experience points in Academic Abilities may buy Academic Abilities with any experience points during character creation. You can pick *Educated* in addition to a scholastic Social Status Virtue, and receive the additional experience points supplied by both Virtues. The character must have had an exceptional teacher during his off-stage life (character generation) before entering play.

NEW VIRTUES

BACCALAUREUS

Social Status, Minor

The character has completed a three-year program at a university to receive a *baccalaureus artium* (Bachelor of Arts degree). He is typically between 16 and 19 years old, and has 90 experience points that he may spend on Latin and *Artes Liberales* — 30 experience points per finished year of studies. His future decisions are varied once he gains his degree: he can extend his university career, teaching extraordinary lectures as he works toward his magister in artibus degree; teach in a cathedral or secular school; become a private tutor for a noble family; or find work in ecclesiastical or secular circles. The character has an Academic Reputation of 1.

This Virtue is compatible with the Hermetic Magus, Mendicant Friar, and Priest Virtues.

BEADLE

Social Status, Minor

The character is an assistant to a university dean. He is a townsman or student of merit employed by the university to carry the university's insignia in parades, collect dues and fines, read mandatory announcements at university congregations, and announce disputationes. The character may purchase Academic Abilities at character generation.

CATHEDRAL SCHOOL MASTER

Social Status, Major

The character teaches at a cathedral school, one of the many that dot Mythic Europe. He is at least (30 – Intelligence) years old and must have scores of 5 in Latin and Artes Liberales, and a Teaching of at least 3. He may learn any Academic Ability, and may teach it to his students. He is typically not a university man, but was instructed at a cathedral school. He receives 240 additional experience points, which may be spent on Academic Abilities and Teaching. The character has an Academic Reputation of 2.

doctor of medicine is also titled magister in medicina (see Chapter Four: Medicine), having typically been taught in one of the southern universities.

A character starting the game with this Virtue must be at least (27 – Intelligence) years old. He must have a score of 5 in Latin, Artes Liberales, and the Ability that correlates to his faculty degree. The character has spent ten years at a university and receives an additional 300 experience points, which must be spent on Latin and Academic Abilities. He also begins the game with an Academic Reputation of 3.

Like other working characters, he must spend two seasons a year practicing his profession, either teaching or working in a secular or ecclesiastical court. Both the Wealthy Virtue and the Poor Flaw are allowable, but players must decide what calamity befell such an erudite scholar if he is Poor, for which he receives a Bad Reputation at a level of 2.

This Virtue is compatible with the Hermetic Magus, Mendicant Friar, and Priest Virtues.

versity education. It is also compatible with the Priest and Mendicant Friar Virtues.

LUPUS (THE WOLF)

Social Status, Minor

The character is employed by the university to watch over the students and ensure that they speak only Latin in their colleges and hostels. He is a member of the urban community where the university is located. He may begin play with scores in Latin or Artes Liberales, although a score of more than 1 in Artes Liberales would be rare. He may live with the students if he is unmarried, but if he has a family then he lives with them, possessing keys to the students' housing to allow unannounced entry.

MAGISTER IN ARTIBUS

Existing Social Status, Major

In addition to the description of this Virtue in the regular rules (ArM5, page 45), the character begins with an Academic Reputation of 2. This Virtue is compatible with the Hermetic Magus, Mendicant Friar, and Priest Virtues.



This Virtue is compatible with the Bacheloreus and Priest Virtues. Characters with higher university degrees should take those Virtues instead; a magister or doctor gains no additional status from teaching at a cathedral school.

DOCTOR IN (FACULTY)

Social Status, Major

The character has graduated from one of the higher faculties of a university, in medicine, civil or canon law, or theology, having already received his magister in artibus license, and may instruct fellow students. The character may teach anywhere, even at a university that he didn't attend. This is the highest educational license in Mythic Europe. A

JURIST

Social Status, Minor

The character is a judge, advocate, or procurator — essentially a medieval lawyer in some capacity. At character generation he may purchase the Abilities Latin, Artes Liberales, and Civil and Canon Law. He is not necessarily university trained, having obtained his education through private schools, tutors, or a cathedral school, and need not have a degree. If he is a cleric, he works in an ecclesiastical setting: the papal curia, the College of Cardinals, or a bishop's or archbishop's office. If he is a layman, he works for a secular prince or town municipality.

This Virtue is compatible with the Bacheloreus, Magister in Artibus, and Doctor in (Faculty) Virtues, as a jurist *may* have a uni-

NUNTIUS

Social Status, Free

The character is a *nuntius* (messenger), charged with delivering messages, mail, and monetary donations between students and their families. He is employed by a university nation and is not necessarily educated. He is affected by the Wealthy Virtue and Poor Flaw as normal. The character can be either male or female, although travel is obviously more dangerous for a lone female.

PRESTIGIOUS STUDENT

General, Minor

The character is a son of a nobleman or a prosperous merchant, matriculated in a university that specializes in either Civil Law or

Medicine. He has a small group of retainers with him, two or three servants who attend to his needs while at the university. He was trained in Artes Liberales and Latin by a private tutor, and may purchase Academic Abilities at character generation. The character must take a Social Status Virtue to reflect where he is in the educational process.

SIMPLE STUDENT

Social Status, Minor

The character is a university student who is has not yet taken a degree. He is typically between 14 and 16 years old and somewhere along his university program. He receives 30 experience points per finished year that he can apply to Latin or Artes Liberales. If he has finished his second year of studies, he is in the liminal position of either applying for work or continuing his education.

More than half of all university students are Simple Students.

UNIVERSITY GRAMMAR TEACHER

Social Status, Minor

The character is employed by a university to teach its younger members grammar. The character can be of any age and either gender. He may purchase the Academic Abilities: Latin and Artes Liberales at character generation, and should have a score in Teaching. He must teach two seasons out of the year.

NEW FLAWS

FAILED STUDENT

Story, Minor

The character has studied for a specific university license and failed his final examination. If he passed earlier exams, he may have a scholastic Social Status Virtue showing how far he got. (Obviously, this cannot be Doctor in (Faculty).) The character has a Bad Academic Reputation of 2.

POOR DISPUTER

General, Minor

The character has a difficult time with disputationes and suffers a -3 penalty on disputation die rolls.

RECTOR/PROCTOR

Story, Major

The character is the representative leader of his faculty or nation, depending on whether he is a master or a student. He is responsible for his colleagues' behavior and is obliged to deal with their academic

concerns. The character must have a Social Status Virtue dictating his place within the university. The character can expect to spend considerable time sorting out his fellows' affairs.



UNIVERSITY DEAN

Story, Major

The character is the head of a university, having already acquired his doctor in (faculty) license. The character has been chosen to lead the university, overseeing external affairs with the town and internal affairs between students and masters. Though prestigious, the position imposes serious demands on the character's time. The character can expect many interruptions in his teaching during the school year. The character must have the Virtue: Doctor in (Faculty), be at least 40 years old, and can not have the Poor Flaw or any other Flaw that grants a Bad Reputation.

The University

A university is a group of masters and students who have obtained a degree of autonomy from papal or imperial authorities for their organization. With other educational models, instruction centers on the single master. Universities focus on the group, and no single educator holds ultimate influence in the university. This is the single most important distinction between universities and cathedral, municipal, and private schools. It

is not defined by any physical structure or joint property, but by the rights conferred to the assembled scholars. It must have at least two branches of instruction, called **faculties** and described in detail below, one of which is a Faculty of Arts and the other one of the higher faculties: medicine, civil and canon law, or theology. Universities are urban establishments. They have affiliations, agreements, and tensions with ecclesiastical, imperial, secular, and town rulers. Their autonomy is paradoxical, for without these outside political structures, they wouldn't exist.

There are two types of universities: the student-run university and the university of masters. They can also be distinguished geographically. Universities of masters are northern universities, like Oxford, Cambridge, and Paris, while southern universities are generally student-run, like Bologna, Montpellier, and Salamanca. But even within these broad definitions, no two universities are exactly alike, with the same statutes, regulations, offered courses, and awarded degrees.

Both types of universities mirror each other in statutes for masters and students; the distinction is in who sets the statutes, not what they are. Examples of these statutes are given later. **Ars Magica** characters should follow master or student statutes, as determined by the character's Social Status Virtue rather than the type of university. There tend to be more statutes for masters than students in the south, and more rules for students than masters in the north. As the Middle Ages progresses, the two types of universities will converge into a single type of organization.

Student-Run University

The University of Bologna is the model for this type of university. Student-run universities exist in the south: Italy, southern France, and Spain. Bologna is the purest model, with Montpellier a close second. Iberian universities are closely allied with the power of the provincial king, so while structured as a student-run university, they are less autonomous and more tied to their local ruler. Southern universities typically teach medicine and law as their primary focus. Most of the masters are laymen, who have been awarded the right to be legally treated as clerics, but often have other businesses or financial concerns.

The studium generale was formed by the students. Initially, a large percentage of the students were foreigners in the university's

city, with no rights to property or legal redress for confiscated goods. Urban citizens had certain rights that the students wanted to mirror, and their collective strives to acquire and maintain social parity with the townsfolk. Secondly, students were determined to set the standards for their education, and the university is managed by student pressures. While statutes exist to ensure their proper behavior, far more regulations exist for the masters, who must conform to them to keep their position. The focus is on the quality of the education, set texts and determined lengths of time that they are studied, keeping teachers accountable for their instruction, and maintaining a safe living environment for their continued studies.

The governing body of the university is staffed by senior students, who are chosen from the student body by their peers. Many regulatory and enforcement agents are students. While the head of the university is a master, he is selected by the elected student government.

Some examples of the many statutes imposed on masters are:

- Masters must be on time for their lectures.
- Masters may not miss more than one lecture per term.
- A master must prepare original instruction for his courses, and may not merely repeat information from one term to the next.
- A master may not read directly from the text during his lecture, but must offer commentaries and arguments that gloss the text.
- A master may only leave the city for one week per year.
- A master should not marry. If he is married, he must still conform to all other statutes.
- A master must attend all university meetings and observe all religious holidays.
- A master must march in religious parades with the university staff.
- A master must host a disputatio at least once a term.
- A master must attend the student examinations of his faculty.
- A master must retain a good reputation with the city and the university and should be of unquestionable moral character.

University of Masters

In northern Mythic Europe, it was the masters who initially sought the right to teach from the towns and political powers.

Seeking initially to free themselves from the authority of the chancellor in the cathedral school system, they later included provisions to regulate the lives of their students. They also desire control over their

Faculty Titles

The full version of doctor in (faculty) for each faculty is as follows:

Doctor in theologia (theology)
Doctor in legibus (law)
Doctor in medicina (medicine)

The corresponding magister in (faculty) titles are used interchangeably at many universities.

own careers, so that they can't be moved around Mythic Europe on an ecclesiastical master's whim.

The University of Paris is the model for this type of university, copied by both Oxford and Cambridge, and popular north of the Alps. Northern universities focus on the liberal arts and theology. The majority of masters are learned clerics. They do not receive salaries but are provided with prebends (an awarded percentage of a cathedral's income) or benefices (rights to the agricultural profits and tithes of a diocese or parish). The pope has recently allowed the rector of a parish, the regular recipient of the benefice, the right to live apart from his parish. This arrangement allows him income from a place where he does not have to live.

The university is governed by the masters, at all levels except the lowest, which allows representative student government. The masters set the standards of education, the curriculum, and the hours of instruction. They also make statutes defining proper student behavior.

Some of the student statutes are:

- Students must wear academic robes and may not dress flamboyantly.
- Students may not bear arms.
- A student may not ride a horse to lectures.
- A student may not keep dogs as pets or affect other types of noble behavior.
- Students must not gamble.
- A student must be in his residence by nightfall.
- Women are not allowed in student residences.

- A student must always speak Latin, at class and in his residence.
- All students must attend mandatory university meetings.
- A student must own his own textbooks.
- A student must be matriculated into his faculty and must swear his Oath of Matriculation.
- A student cannot be absent from the university for more than a week, except during the "Great Vacation" that happens in the summer.
- If fined, a student must pay his fine, usually in liters of wine, promptly.

University Structure

Like any institution, universities are subdivided into smaller organizations. The primary subgroups are the **faculties**, after which come **nations**. Some universities, specifically Paris and Bologna, also have **hospices**, a newly-created additional student subgroup. Every university has faculties, most have nations, and only Paris and Bologna have hospices. The number of any individual subdivision will differ. For example, Paris has four nations and Oxford only two.

FACULTIES

A faculty is the complete course of learning necessary to achieve a license within a specific subject. There are four faculties: a Faculty of Arts, which every university has, and faculties of medicine, canon or civil law, and theology. The faculties are ranked according to their perceived religious characteristics, coupled with the intellectual dignity and social usefulness that each awards. Theology is judged the highest, with medicine and law tying for second place. All three are seen as higher academic endeavors than the liberal arts. Higher faculties also require a degree in Artes Liberales. The faculty of Art only teaches Artes Liberales, and the higher faculties teach only the subject they are named for. Law is grouped as a single faculty, even in the rare situation where both canon and civil law are taught. Canon and civil law courses are different enough to warrant separate faculties, but don't have them.

Each faculty is led by a **rector**, the master who is the eldest and still teaching, although he is nominally elected by the other professors of his faculty. His duties are many, from juggling the minutiae of daily finances and

student quibbles to overseeing the awarding of degrees and political interactions with church officials, secular princes, and town leaders. In some instances, the rector is also called the chancellor, mimicking the title of the cathedral representative. In others, the rector actually is the chancellor, who is usually appointed by the bishop. He is infinitely busy, using a group of assistants, called **beadles**, to run errands and perform minor functions. He marches first in the feast-day parades, and should be an exemplar of moral fortitude and virtue. One of the rectors is elected the rector of the university, usually called a **dean** but not always. The dean is the representative head of the institution and deals with kings and the pope in receiving new teaching privileges and maintaining existing ones.

NATIONS

Nations are a collection of students who all come from the same geographic area. Initially, foreign students did not have any legal rights in the university's town. A Bolognese

student attending the University of Bologna didn't have to worry about it, since he was already a citizen of the commune, but his fellow student from Milan did. This situation prompted the foreign students of Bologna to seek the right to incorporate themselves into a **studium generale**, subdivided into representative nations that corresponded with their original home.

Nations live, study, and play together, offering foreign students the familiarity of home through their student association. They have gained the same rights as the local citizens and no longer have to fear legal discrimination. For convenience, local students have organized into nations as well, even though they don't legally need to. Thus, the University of Paris has a French Nation.

Nations are led by a **proctor**, an older student elected to act as the nation's representative with the masters, who has both administrative and financial powers.

Not every student in a nation will study in the same faculty. Religious parades are grouped by faculties, so nations will not walk together. Still, this is a stronger bond than the faculty for most nation members.

HOSPICES

A hospice, sometimes called a "college," is a building funded by a benefactor that provides room and board for a small group of students. There are only a few in 1220, and they exist at the Universities of Bologna and Paris. They are either Dominican houses or funded by other ecclesiastic patrons. In the years ahead, secular lords will found hospices for secular students, but this practice is premature in 1220. Hospices are primarily for poor or exceptionally intelligent ecclesiastical students. Most students must find their own residences. Colleges for secular students do not historically occur until mid-century.

Each hospice allows for a specific number of student residents and a layman caretaker. Hospices typically house eight to twenty students, all of whom belong to the same religious order. Members are called "fellows" (Latin: *socii*), who live, eat, study, and socialize together, all the while maintaining their religious rule. In theory, hospices provide a safe haven from the trials and temptations of town life.



Outside Relationships

For all its hard-won independence, a university does not exist in a social vacuum. Relationships exist between the church, the state, and the Order of Hermes. All of these ties are both beneficial and problematic at times. A university strives for its autonomy, working within the system to provide for its members' personal and financial security. The church and the state like to maintain control of university appointments, promoting like-minded fellows and suppressing polemical or outspoken scholars. Both view universities as a means to maintain the status quo.

THE CHURCH

Most universities are ultimately beholden to the church because academic licenses can only be awarded by the bishop's chancellor. Even if the degree is awarded based solely on the committee of masters' acknowledgment, it is the chancellor who is empowered to confer the actual title of magister or doctor. The few who don't receive degrees from chancellors receive them from a king, so a similar relationship exists. From this vantage point, universities are subject to the ecclesiastical leader of the diocese.

They are, in essence, an extension of the church, both as a training facility for future clerics and as an arena of intellectual thought. Plagued by recent heresies, most notably the Albigensians, the church relies on the faculties of theology to correctly interpret scripture and the various commentaries made by scholastics. The mendicant orders, especially the Dominicans in 1220, have entered universities, learning alongside laymen and the regular clergy. Many masters see this as an intrusion, since friars are sworn to each other rather than to a master, and they can be some of the most demanding students he teaches. It is, however, the will of the pope, so refusing to teach friars is futile. Most universities are willing to give the pope a little political power over their institution, and demand more from him in return.

THE KING

Universities owe their political autonomy to Frederick I Barbarossa, who granted Bolognese scholars the freedom to move

Story Seed: The Undelivered Deal

A neighboring magus has discovered that a summa on *Herbam* is owned by a university master, and has made a clandestine deal with one of his students to copy the work, since the magus' Gift prevents him from doing it himself. The student pretends to copy another work, to allay the suspicions of his master, and is all the while copying the desired tome. A season passes, and the ruse seems to be working. The student promises the magus that he will have the finished copy ready at the end of a second season.

When the time for delivery comes,

the student fails to show at the appointed rendezvous. Subtle inquiries from the magus' companions reveal that the student had been discovered and fled in the night, fearful of his master's reprimand. At a loss for the proper response to this situation, the magus visits the players' covenant and confesses his situation to the player characters. He has the Blatant Gift and refuses to enter the university town to investigate the student's disappearance. Where has the student gone, and more importantly, does he have the copy of the book he promised to make?

throughout the Holy Roman Empire and safe residences once they arrived at their destination. This initial royal grant of protection, given in 1190, has been copied throughout western Mythic Europe, with many kings granting resident scholars royal protection, legal immunities, and travel privileges, regardless of their nationality.

Since universities are interested in the intellectual and spiritual application of knowledge over the practical, they do not pose much of a threat to ruling kings and princes. Restless students are a problem for a king's bailiff, rather than the king in person. Only in the most grievous instances will a king intervene. Most are content to let the scholars think and teach inside their straw-floored classrooms. A university adds to a king's reputation as an enlightened sovereign. Politically, the university can also be used as a tool against the pope. In some instances, most commonly Spanish universities, the king appoints the cathedral chapter of regular canons, sometimes with the bishop's advice, and has influence over the chancellor.

What tension there is shows at the city level, between scholars and townsmen. The town's citizens have to deal directly, sometimes daily, with the resident scholars. Students bring wealth to a town, but make demands that are hard to live with at times. Rent control, prices for books and food, and drinking establishment hours are all hotly contended. If trouble arises, it is the town's bailiff who has to deal with it. Despite the hassles, the town burghers generally appreciate how the university's members bolster the town's finances.

THE ORDER OF HERMES

Both universities and the Order of Hermes are interested in knowledge, academic on the one hand and arcane on the other, so it is natural that both keep tabs on the other. The Order is more interested in universities than the reverse, watching both the methods of instruction and the areas of knowledge taught. The formulae devised by natural philosophers are interesting, but in general the Order views them as minor effects that even a simple apprentice can mimic with magic.

On the other hand, universities provide a pool of potential covenant employees. Bachelaurei can be hired as private instructors, accountants, or autocrats responsible for overseeing a covenant's administrative needs. Simple students can become scribes, living and working at the covenant under less-strict regulations than with a secular prince. As the mundane book trade flourishes, many covenants have increased the number of scribes copying academic books so that copies may be traded. University students are also used to living away from home, so the transition from town to covenant is relatively easy.

Covenants located near university towns have been known to sneak members into the university for free training. This is more common with poor covenants that do not have the resources to hire a teacher. Universities are large enough for a lone student to unobtrusively "steal" an education from it by quietly sitting in the back of a classroom and taking notes. Usually it is an under-educated scribe that a covenant sends, although cases have arisen of a magus sending his apprentice

False Scholars

If a character desires, he may attempt to gain an education from a university illegally, by posing as a student and not paying the mandatory matriculation fees. He must dress as a student, which isn't difficult, and inconspicuously slip into lectures and participate in disputationes. Since most universities have a large number of visiting masters and students, this isn't as hard as it sounds.

Each season, the player must make a Communication + Guile + stress die roll against an Ease Factor of 9 to pass the

character off as a regular student. Penalties from The Gift apply to this roll. If the roll is successful, the student gains the same amount of experience points as a regular student. If the roll fails, the student doesn't attend disputationes – for fear of discovery – and gains only half the normal experience points. If the roll botches, the character is discovered and caught, and brought before the law courts of the municipality. Depending on the character, the other player characters could stage a dazzling rescue to retrieve their companion.

to a university to learn basic Latin and Artes Liberales; apprentices without the Gentle Gift are prone to drawing attention, however.

More fascinating are the libraries that university masters keep. The university does not itself maintain a library, unlike cathedral and monastic schools. Instead, each individual master uses his personal library as his source for teaching. Hidden beneath stacks of academic material are "secret books" — tomes the masters have collected but don't include in their curriculum or even their catalog of titles. Most scholars are notorious bibliophiles, and will collect books on any subject, solely for the sake of possessing them. Summae and tractatus on the Hermetic Arts can be found in a master's personal library, often simply for the reason that they are books. Some few masters find Hermetic texts interesting if eccentric reads, many think them rubbish or a lunatic's misunderstanding of Platonic forms, and a large percentage of masters scrape the pages clean and re-use them for their own purposes.

Student Life

After arriving at his destination, a student must find a master to register under. Even in the communal education system of southern universities, every student must be attached to a specific master, who has the responsibility of overseeing the student's studies and private life, and who assumes some legal responsibility for the student's civil conduct. There are no educational prerequisites for being accepted, and students are

judged on their moral character alone. Naturally, gifts from affluent parents can grease this process. Having found a master, the student must matriculate into the university, which involves paying an entrance fee and swearing the Oath of Matriculation to the master. Each master keeps a private register of the students sworn to him, and in 1220, such a register remains the private property of the master. Universities will not compose registers of all their students until the end of the century. A master usually has twenty to thirty students sworn to him.

While it is necessary to find a master, it is not vital that a student matriculate before attending classes. Many students, particularly those who lack funds, make verbal agreements with a master, promising to live by the statutes of the university and matricu-

late into the university before their academic career ends. Matriculation entails paying a fee, signing the master's register, and swearing the Oath of Matriculation, in which the student must swear to obey his master and the statutes of the university, promote the welfare of the university, and renounce private vengeance from injustice, both academic and private. To swear a binding oath the student must be at least 16 years of age, forcing younger students to wait until they have come of legal age.

Since registers are private, not all masters know who all the students at a university are, nor even if any particular student is matriculated, or even legally bound to the university. Students study from the collection of masters in a faculty, learning grammar from one master, for example, and logic from another. A high student-master ratio and private registers allow some men to sneak an education out of the university. These *falsi scholares*, or *false scholars*, are usually local men who can easily slip into the classroom dressed in student garb. They receive an education without ever paying for it, or binding themselves to the university through oaths. False scholars are common in the Faculties of Arts, less so in the higher faculties that have a smaller student-master ratio.

Once accepted by a master, matriculating or not, the student finds his representative nation and joins his fellows. He will live with these young men until his educational program is complete. He enjoys the fixed rent and boarding fee of the nation, and the companionship of his countrymen. He will also assume their prejudices, and will loyally

Academic Learning and Experience Points

Typically, a character earns experience points in a single Ability or Art in a season, regardless of whether these experience points are earned by practice, teaching, training, or exposure. Adventures break this rule, allowing players to distribute experience points gained from a story in any Art or Ability the character used. Academic learning is another exception, allowing characters to distribute earned experience points to more than one Ability.

Each time a character earns experience points from being taught an Academic Ability, the player may apply those experience points to the specific Academic Ability taught, or to Latin or

Teaching. He must put at least half of the gained experience points in the Academic Ability taught, distributing the remaining experience points however he wishes. If the character is taught Latin, the player may put some of those experience points in Artes Liberales as well, since Latin is taught using the classics and displaying the grammatical and rhetorical skill of the ancient authors. If a player puts experience points gained from Latin instruction into Artes Liberales, he must put at least half of them in Latin.

This is a common practice at a university for student characters with no prior learning in Latin.

participate in pranks against other nations.

There is also a group of students called **poor students**, who are unable to pay for even the most meager education. The church sees itself as responsible for the instruction of the laity, so it awards a handful of able students the opportunity for advanced studies. Poor students usually live in squalid conditions and attend a Faculty of Arts. Note that this is not the same as the Flaw: Poor Student, which emphasizes a student's learning ability rather than his income.

Besides lectures, students are expected to attend mass daily, as well as the weekly sermon delivered on Sundays. **Ordinary lectures** begin at sunrise. They are taught by masters in a house that they rent for that purpose. Crude wooden tables and chairs are provided for the students, and fresh straw is strewn about the room in the winter. The student is expected to bring a copy of the text the master is lecturing about, as well as quills and ink to make personal notes in the margins. Lectures are not interactive; the master dictates and the students madly take notes. Attendance is mandatory, but absences are not always noted. Some masters employ an assistant to mark absentee students, but many merely arrive and launch into their prepared presentation. Late students are refused entry, and disruptive students dismissed. The master lectures for two or three hours, after which the students are excused and can mill about until lunchtime.

Universities follow a strict curriculum, every text being approved by the masters and any ecclesiastical superiors they may have. Few students are rich enough to buy the text outright. Most rent a few pages of the text that the master will cover from a book seller, and make personal copies. The course load is large, and copying texts is a daily chore. They also rewrite their notes made during class, converting them from hasty scribbles into legible, logical ideas. Since a student is taking classes during the same season, it takes longer than the normal copying rules (*ArM5*, page 166). Overall, it takes twice as long as normal, so that a character can carefully copy half a tractatus or gain points equal to $3 + \text{Profession: Scribe}/2$ to accumulate toward a summa. If a character copies quickly, he may copy one and a half tractatus in a season or gain $9 + 1.5 \times \text{Profession: Scribe}$ score of points accumulated toward a summa's level. Copying quickly still reduces the source text's Quality by 1. Chapter Two: Artes Liberales discusses the authoritative texts used in the curriculum of each discipline of the Artes Liberales, and the Who's Who in Philosophy appendix lists these texts' Level and Quality.

Story Seed: On the Nature of Magic

An advanced student at a nearby university has begun teaching Magic Theory to students as part of an extra-ordinary lecture series. The group meets in a brothel after dinner, crowding a rented room and listening to the instructor. The time or location of the meeting isn't as odd as the subject matter, causing the brothel owner to wonder if her renters are up to something nefarious. She is considering informing the university masters, the town officials, or the local clergy. An incidental meeting with a covenant grog brings this matter to the magi's attention.

This raises serious questions. Who is this advanced student? Why is he teaching Magic Theory, and why are a group of students interested enough to listen? Is

the teacher or any of the students Gifted? What was the grog doing at a brothel in the first place?

In fact, the instructor is a magus, Theophilus of House Jerbiton. He has the Gentle Gift, and is teaching Magic Theory to students to see if any of them have a natural inclination for it. Perhaps such an individual would also have the Gentle Gift. Even if he doesn't find a Gifted person, he can still cull the university flock looking for scribes, copyists, and other potentially useful covenant members. He is doing this without the authority of his covenant, hoping to increase his personal power at home by returning with an apprentice or fresh employees. Your magi might find his intrusions unacceptable.

After lunch, **extra-ordinary lectures** take place, lasting until the late afternoon. These lectures are not taught by masters but by bachelors, student-masters, and specialist students to younger members. Extra-ordinary lectures are not as regulated by university officials as ordinary lectures are, so the topics may vary considerably. Teachers base their lectures on recent commentaries on authoritative texts rather than the originals, so the lectures are more vibrant and contemporary. Alchemy and astrology are sometimes taught, as are other esoteric classes on natural philosophy. These lectures do not meet any requirements for any license; they are electives that are meant both to entice young minds and provide the new teachers with classroom experience. Because they have the potential to be controversial, they are incredibly popular with the students. After these lectures, students have a few hours of free time before supper, eaten together in their college or rented rooms.

The pattern of ordinary lectures in the morning and extra-ordinary lectures in the afternoon is not universal among universities, and different types of lectures are held at different times and different locations. For example, the University of Paris has a penchant for having the students gather in the meadows outside the city. The academic distinction between the two types of lectures is universal, however; ordinary lectures count toward a license and extra-ordinary lectures do not.

One day of the week the students participate in a formal debate called a **disputa-**

tio. Certain students are selected to debate either each other or a master. This is the test to see if they have understood their studies. Disputationes vary in difficulty, depending on the material, personality of the master, and age of the participants. Weekly disputationes cannot be failed, *per se*, although participants can certainly do poorly. The master uses them to measure the students' progress.

Students also meet periodically to discuss matters important to their college, nation, and faculty. These organized gatherings are lead by the nation's proctor. He ensures that university statutes are being followed, and imposes fines on students who have made infractions. Fines are paid in liters of wine rather than cash. The proctors of the various nations also act as the university dean's councilors, advising him on administrative matters that concern the students.

Tuition, food, and rent usually cost a student two Mythic Pounds a year. Books, parchment, and writing supplies typically cost another two Mythic Pounds. These prices fluctuate slightly, with costs being steeper at Bologna and Paris and lower at Salerno and Arezzo.

A student character spends two seasons a year studying and has two "free" seasons, like any other *Ars Magica* character (*ArM5*, page 163). This abstraction is to keep academic characters in line with other *Ars Magica* characters. Historically universities taught classes for most of the year, with sizeable breaks for religious holidays and a larger break during the summer.

Town vs. Gown

With such a heavy load of academic work, it's hard to imagine that students would have time to get into trouble. But like all young men, they find the time. Resentments lie like a thick fog between students and townsfolk. Students find the locals dim-witted, lazy, and mean-spirited, while townspeople think students are over-privileged, idlers, and arrogant. Racial prejudices color both perspectives, "race" denoting the community or area someone is from, as the nations find the locals noisome and the townsfolk resent the legal protection and urban intrusion of the foreigners. University masters and town leaders try their best to keep this tension to a low boil, but they sometimes fail and violence spills into the streets.

Many student statutes are aimed at preventing such violence, hence the prohibition on drinking, gambling, and visiting local women. Each nation has imposed a curfew that members are supposed to follow. However, statutes are commonly ignored and rented rooms are easy to sneak out of. For many young men, the call of the urban nightlife is too loud to resist. Outside of the purview of rectors and proctors, students have their favorite drinking holes and gambling

dens. Certain brothels cater specifically to university students and masters, and offer a modicum of discretion to individual clients.

If your saga is set in a university town, town and student rivalries offer exciting moments of tension and conflict resolution. Player characters do not necessarily have to be either a student or a townsman, and could simply be innocent bystanders who are unfortunately in the wrong place when violence stirs. Insults and slurs quickly lead to punches and kicks, and non-lethal brawling could easily evolve into drawn swords. Typically, those engaged do not have weapons with them, since these are barred by both university and town laws, and instead race home, gather weapons and fellows, and search for the offenders in the dead of the night. This has happened more than once in a university town, and will likely happen for years to come.

Examinations

University students take only one exam per stage of their academic careers. There are no periodic or regular examinations, and a typical student will study for three years before undergoing his only examination. Called

a **private examination**, this exam is exhaustive. The prospective graduate is tested before all the masters of his faculty, who propose complex questions and points of debate that must be answered and defended. Theoretically, these questions concern the entire academic career of the candidate to date. This is an oral examination, lasting an entire day or more, at the end of which the masters decide if the candidate has expressed enough knowledge to be awarded the sought-after degree. Most candidates fail this examination, both because it is extremely difficult and because failing means they must spend another year studying if they hope to attempt it again. This means another year of tuition and living expenses, much of which goes to the examining masters.

Following the private examination is a **public examination**. Having passed his private examination, the candidate must participate in the public examination, which is an extremely ceremonial procedure conducted in front of the entire membership of the university. He delivers a lecture to the audience, purposefully similar to a lecture he would teach to a class, displaying his teaching style and expert knowledge. At the end of the public examination, the candidate is awarded his license by the diocesan chancellor or secular agent who is empowered to award the license. He cannot fail

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

Size: -1

Age: 19 (19)

Decrepitude: 0

Warping Score: 0 (0)

Confidence Score: 1 (3)

Virtues and Flaws: Baccalaureus, Entrance-ment, Book Learner, Intuition, Latent Magic Ability, Favors, Overconfident, Small Frame

Personality Traits: Overconfident +3, Chatty +2, Self-obsessed +2

Reputations: Good Astronomer 1 (academic) **Combat:**

Dodge: Init +0, Attack n/a, Defense +0, Damage n/a

Soak: +0

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

Wound Penalties: -1 (1-4), -3 (5-8), -5 (9-12), Incapacitated (13-16), Dead (17+)

Abilities: Arabic 2 (astronomical terms), Artes Liberales 3 (astronomy), Athlet-

Gilpatrick

ics 2 (contortions), Awareness 1 (alertness), Bargain 2 (writing supplies), Charm 2 (flattery), English 3 (slang), Entrancement 3 (social equals), Folk Ken 1 (clergy), French 4 (slang), Greek 3 (mathematical terms), Irish 5 (slang), Latin 5 (academic usage), Swim 1 (long distances), Theology 3 (ontological arguments)

Equipment: Scholar's robes

Encumbrance: 0 (0)

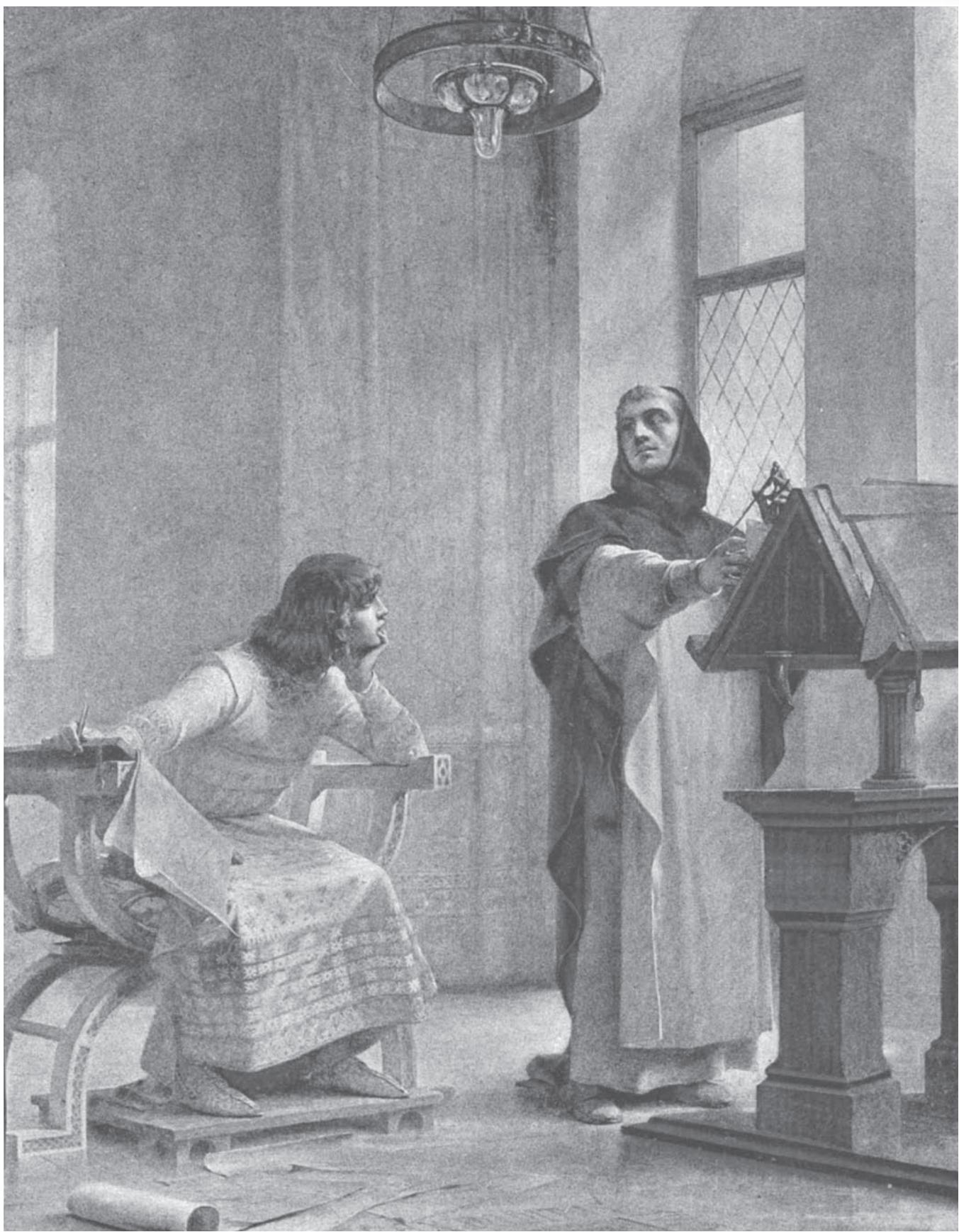
Appearance: Gilpatrick has blue eyes, ruddy cheeks, and dark hair poking out of the hood of his scholastic robes. He is short with a slight build.

Gilpatrick is an Irish-born student studying at the University of Paris. He is indebted to the bishop of Dublin for his initial scholastic placement, a debt he has yet to repay. He has used his Entrancement Ability to his advantage, finding cheap housing, a master, and securing school supplies. Unfortunately, he can't use it in disputations, which are as difficult as combat

for those who want to look someone in the eye. He has studied for three years at the university and (barely) received his baccalaureate license. Presently, he is preparing to enter the Faculty of Theology.

Gilpatrick is never at a loss to talk about himself. He loves the university environment, both the learning and the wilder side of student life. His overconfidence has led him to some of Paris' seedier drinking establishments, where he has heard rumors of an order of "philosophers," men and women who can manipulate reality at their whim. He would be very interested in meeting such a person.

Gilpatrick is a companion-level character. He is easily customized for universities other than Paris. If, for example, your saga is set closer to Italy, replace Gilpatrick's French with Italian, and his Theology with Canon and Civil Law. He also has room for three more points of Virtues and Flaws. He knows the Latin, Greek, and Arabic writing systems.



Story Seed: The End of the Oral Oath?

A group of magi, taken with the bureaucratic practices of kings and bishops, has convinced House Guernicus that a publicly available written ledger listing the names of all Hermetic magi would be a good thing. They further argue that merely having a maga say her Oath of Hermes is problematic, and that every magus and maga should sign a written Oath of Hermes, which should be compiled and stored at Durenmar. The Roman Tribunal of 1207 has granted the first privilege, but was unconvinced of the second.

This same group is determined to record the names of every magus in Mythic Europe, and, while doing so, advance their case for written oaths in other Tribunals. They hope to garnish enough support to present their proposal at the next Grand Tribunal. There is already House reluctance; Ex Miscellanea finds the proposal ludicrous and is certain that there are ulterior motives at play, Bjornaer resents

the proposed intrusion on their House and Mystery, and Bonisagus, a generally conservative House, resists because it is new. Houses Guernicus and Mercere, who may already have such compilations, are reluctant to share this information with the Order.

The player characters become intractably involved, their number being just enough to propel the proposal forward, or squash it forever. Hopefully, the group will be in disagreement, allowing the proponents to curry favor with bribes and future promises. If you saga is not politically orientated, the incomplete ledger could lead to clues about missing and forgotten magi. Seekers would want a look at this list. Some magi, who are perhaps dabbling in things best left alone, would rather not have their names on the list, instead drifting to the edges of Hermetic memory to pursue their ambiguously legal research.

his public examination, and while it is only a formality, it is a necessary one. While he might receive the right to his license after passing his private examination, the actual document is awarded after the public examination.

Not every student who passes the private examination takes the public examination. The rub is that the candidate must pay for the ceremony, including the mandatory feast and individual gifts given to the masters of his faculty. This entire ceremony can cost as much as an entire Mythic Pound, more for the higher degrees. The difficulty of the private examination, and the cost of the public, means that very few students who begin their journey to an academic degree finish it. The only career that is absolutely barred to a student without a degree is university teaching. While a degree is helpful in gaining a job, it is not vital. Nor does it guarantee post-graduate employment outside the university.

PASSING EXAMINATIONS

Examinations are deliberative disputations, as explained below in the disputatio section. Characters who spend the required time studying are eligible to take a private examination. If your saga is sufficiently academic, and your troupe would enjoy running multiple disputations against the candidate

character, you may follow the rules listed under Disputatio. If, however, you wish to spend time on other aspects of your saga, you can simply calculate a candidate character's Examination Total at the end of the season to see if he passes his private examination. The character must have spent the required time studying at a university before such this is allowed. A baccalaureate candidate must have spent three years at the university, a candidate for magister in artibus five more, and a candidate for doctor in (faculty) ten years total.

The character must also have a required score in a Good Academic Reputation before the masters will allow him to attempt the private examination. Bad Reputations should also be considered. If the Bad Reputation is academic, subtract it from the positive Good Academic Reputation to see if the character has the required minimum. A Bad Reputation: Drunkard, for example, would not necessarily detract from a Good Reputation: Diligent Student. A baccalaureate candidate needs a Good Academic Reputation of at least 1, a magister in artibus candidate 2, and a doctoral candidate needs a minimum score of 3.

Calculate the candidate character's Communication + Academic Ability + Good Academic Reputation – relevant Bad Reputation. The Academic Ability is specific to each license. The Ease Factor depends on the desired license.

BACCALAUREUS LICENSE EXAM TOTAL:

Communication + Artes Liberales
+ Good Academic Reputation
– Bad Academic Reputation
+ Stress Die vs. 6

MAGISTER IN ARTIBUS LICENSE EXAM TOTAL:

Communication + Artes Liberales
+ Good Academic Reputation
– Bad Academic Reputation
+ Stress Die vs. 12

DOCTOR IN (FACULTY) LICENSE EXAM TOTAL:

Communication + Faculty's Academic Ability (Theology, Medicine, or Canon or Civil Law) + Good Academic Reputation
– Bad Academic Reputation
+ Stress Die vs. 12

There is no in-game mechanic to pass the public examination, and it is purely a matter of whether the candidate character has the funds to do so. The public examination for a baccalaureate license costs one Mythic Pound, the magister in artibus public examination costs three, and the doctor in (faculty) public examination costs five Mythic Pounds.

Careers

After graduation, many university students seek careers. Only a few continue their studies, passing from simple student to master-student and perhaps on to specialist student. Most clerical students likely find a position in a cardinal's court or a bishop's household, with a lucky few obtaining jobs in the papal curia. This office is responsible for the many bulls, letters, correspondences, land grants, benefices, and other legal documents of the pope, and has steadily grown as the western church has grown in power. Each document is copied many times, for the papal archives and multiple distributions, and the curia employs hundreds of scribes, jurists, and copyists. Other ecclesiastical courts operate in the same way, albeit on a much smaller scale.

Other learned clerics occupy parishes and dioceses, using their knowledge in letters to the benefit of their flock. Land ownership and inheritances are commonly disputed with lay neighbors, especially those of means and political power, and the cleric needs to be able to contest against the equally educated jurists working for the secular lord. Some graduate clerics continue to work for the university, as grammar teachers, beadles,

or in other middle management positions.

Lay graduates seek nearly the same functions in the courts of lords or towns. Both the French and Angevin courts are growing, employing advocates, administrators, judges, and jurists. Just as one bad apple spoils the barrel, as soon as one political faction has a lawyer, his opponents will want one to counter him. The book trade is growing as well, and many lay scholars are gainfully employed by guildsmen as copyists and scribes. Several become private tutors, teaching the children of nobles and wealthy townsmen simple grammar and mathematics.

Hermetic covenants also employ learned laymen, and this knowledge is more common than the Order may wish. Several covenant autocrats are university men, and many scribes were simple students, who learned just enough of the liberal arts to be useful.

Chapter Six: Institutional Education, offers game mechanics for university students seeking gainful employment.

The Life of a Master

Masters are trained professionals, men who have undergone rigorous educational training and continued on to teach in a university. Most, but not all, were educated in a university. Exceptions occur in the southern schools, where famous surgeons and lawyers teach medicine and law, and in the northern schools where a charismatic teacher can rise from the cathedral schools. Most masters begin teaching at around thirty years of age.

Masters are primarily responsible for teaching Academic Abilities, through their daily lectures and weekly disputations. Statutes exist to keep their teaching fresh, so that they do not fall into a routine. Each day's lecture must be prepared beforehand, since the master cannot instruct his students using notes. He must have intimate knowledge of his source text, which he will explain piecemeal to his students throughout the academic term. Theoretically, he should not comment on more pages than a student can copy in a night. Ideally, a student copies three or four pages from a text, and the master comments on those pages in the next day's class. Since lectures are not interactive, the master gains little feedback on his teaching style or the pace of his instruction, and proceeds at his

pace, rather than the students'.

Each week the master must hold and oversee a *disputatio*, either arranged between students or in which he disputes against a single student. If his class is small, he holds the *disputatio* in the rented room where he teaches. For larger classes, and more important disputations, he holds it in the church that the university uses for congregations, assemblies, and other larger events.

The academic workload also includes making sure that the copies made of authoritative texts are accurate. The most reliable copy of a text is used to make second copies, which are then rented by the students to make their own copies. Masters must ensure that these second copies are accurate.

Several administrative matters also occupy the masters. Each is responsible for a clutch of students, and acts as the personal adviser of each, overseeing his studies and academic progress. He also acts as his judge if the student is caught breaking a town or university law. Masters and students have the right to be tried under ecclesiastical law, so the master should have a score in Canon Law. If he does not, he will defer the case to a university superior or urban cleric who has the necessary skill — either the town's cathedral chancellor, archdeacon, or bishop.

Masters are also in charge of the *reformatio*, the practice of reviewing the universities statutes, classes, and lectures and imposing necessary reforms. Continually critical of itself, the university routinely explores its organization and body of knowledge to ensure accuracy and educational stability. Reforming committees are made up of students and masters, but it is the latter who are under the most pressure to maintain the high standards of their institution and profession.

Masters also have a monopoly on their professional positions. They choose by consensus who is accepted as a master, having wrested this right from the hands of ecclesiastical and secular administrations. Masters who have teaching positions, called *chairs* and funded by ecclesiastical benefices, are called resident masters. A resident master's position is guaranteed for as long as he wants it, usually until he is too old to teach. He can be dismissed by his fellows, but such a dismissal must be grounded in his poor behavior, heretical writings, or excessive absences.

Visiting masters are teachers who teach for a limited time, usually a year, and are paid a salary. A visiting master does not sit on any of the university's committees, does not accept students in a personal register, and is not guaranteed a position once his

specific term of hire ends. He is usually hired to teach basic grammar or some of the other fundamentals of a higher faculty. Visiting teachers are usually foreigners, trained at another university as magisters in artibus, with a Good Reputation as a teacher or foremost authority on a particular subject.

As students are split primarily into nations, masters are divided into faculties. Each university has a specified number of endowed chairs for masters of a particular faculty, usually ranging from six to a dozen. Added to this number are half again as many visiting masters, fulfilling the contractual obligation and perhaps vying for a soon-to-be-vacant chair. At a large university, with four faculties, there could be as many as 30 resident masters and just as many visiting masters.

Master characters must teach two seasons of every year, and like other normal characters, receive two "free" seasons to pursue other interests. They gain exposure experience points for the seasons spent teaching.

Heresy

Heresy is an opinion or doctrine that expresses a different view than that endorsed by the faith. It is also an adherence to these views. Heresy is thus having an unorthodox opinion and expressing it. The Church is vehemently opposed to doctrines that threaten its universal orthodoxy, and has taken a strong stance against heretics since its formation. Radical scholastic thought runs the risk of being deemed heretical, and the consequences are drastic. The lesser punishment is destruction of the book and all its copies, and the promise to abandon heretical thoughts. The greatest and most dire punishment is being burned alive. As intellectual academics weave their often-tangled arguments, they must be constantly vigilant that their theories do not stray into heresy.

This does not mean there is no room for free or original thought. Church authorities recognize that it is not a sin to investigate God's work by rational methods. Many theories that seem like heresy at first are merely errors, and need only correction, not suppression and censure. For example, the theory that there were two predeterminations, one good and one evil, is only an error, corrected by John Scottus in the ninth century. Two of Peter Abelard's theories were heresies, however, and Bernard of Clairvaux condemned his works to the flames.

Two of the most important unrepentant

heretics of the thirteenth century were teachers at Paris, magisters in artibus who were still at the university pursuing their theology license. They both taught a type of pantheistic philosophy, claiming that God and the universe are one. "God is everything and everything is God." This violated the idea that God is separate and outside reality. It also denied transubstantiation (that the eucharist becomes the body of Christ), among other fundamental theological ideas. The first heretic, Amaury de Bene, had a substantial following. When his sect of clerics, priests, and laymen was uncovered and their heresy discovered, they were suppressed. Amaury, four years dead, was exhumed, excommunicated, and his bones tossed into unhallowed ground. Four of his followers were imprisoned for life, and six others were released to the secular au-

thorities to be burned at the stake.

The second heretic is David of Dinant. His heresy was discovered in 1215 by Cardinal Robert Caurçon, after a reading of his book, *Quaternuli* ("little note-books"). His book confiscated, David refused to recant his beliefs and fled the city during the night. His current whereabouts are unknown. Where Amaury's theories were only heretical, David's are also infernal. The *Quaternui* is a tractatus describing the Infernal Virtue: Incantation, with a Quality of 13. Incantation is an Infernal Supernatural Ability (see *Realms of Power: The Infernal*, page 104) that grants the Unholy Method: Incantation. Rumor has it that David is writing a second book detailing an Unholy Power. The combination of the two, the Unholy Method and an Unholy Power, can cause ruinous effects.

Lecture Commentaries

A teaching character may wish to use a scribe to record his academic lectures. These notes can be bound into a tractatus, offering commentaries on the Academic Ability the teacher was teaching. Done in the same season that the character is teaching, both the teaching character and the scribe are considered to be working, receiving exposure experience points for the season (ArM5, page 165). At season's end, the scribe produces a tractatus with a Quality of the teaching character's Communication + one half the scribe's Profession: Scribe score.

LECTURE COMMENTARY QUALITY:
Teacher's Communication
+ scribe's Profession: Scribe/2

A character could then spend an additional season and edit his lecture commentary. This is like glossing a text (see *Covenants*) but includes more rewriting. When finished the tractatus' quality is increased by one. Bonuses from Virtues concerning writing are also applied.

EDITED LECTURE COMMENTARY QUALITY:
Original Quality + 1
+ bonuses from Virtues

Lecture commentaries will never be as high a quality as a tractatus written by the schoolman. The benefit is that they do not count against the number of regular tractatus that a character can write. A character can produce a number of lecture commentaries equal to his relevant Academic Ability score. For example, a scholar with Artes Liberales 4 can write 2 tractatus and produce 4 lecture commentaries.

Arcane Abilities are sometimes taught in the same manner as Academic Abilities. If a teacher, mundane or magus, teaches more than one student an Arcane Ability, he can use a scribe to make a lecture commentary. The teaching of Hermetic Arts is much more interactive, and commentaries cannot be made from those seasons of instruction.



Academic Reputations

As a scholar increases his knowledge, his reputation in academia also increases. Since academic interests extend outside educational circles, a schoolman's reputation influences and attracts secular attention. Academic Reputations can be both good and bad, and characters can have both a good and bad Academic Reputation at the same time. Peter Abelard, for example, would have had both an excellent Good Academic Reputation: Logician, and a substantial Bad Reputation: Argumentative.

Every character who receives institutional education during character generation has a Good Academic Reputation score of 0. Characters with the Virtue Famous can, with the troupe's agreement, have a starting Academic Reputation of 4. For most characters, those who don't pursue an academic career, this Reputation is negligible, and need not be recorded. It is vital to characters with an academic vocation, and may interest any Hermetic characters who might brush elbows with scholastic characters. An Academic Reputation builds like an Ability, increased by experience points gained solely through academic events. Academic Reputation experience points can not be used in any other way than to raise Academic Reputations.

A Good Academic Reputation is increased through scholarship. Each time a character does any of the following, he gains one Academic Reputation experience point:

- Write a summa with its level equal to half the relevant Ability score
- Write a tractatus
- Write two lecture commentaries
- Translate an academic text into Latin
- Increase his score in Artes Liberales, Philosophiae, Theology, or Civil and Canon Law (see the exception for Common Law below)
- Gloss a text that is used in a school's curriculum
- Get accepted by a school or master as a student
- Gain a teaching position
- Gain an ecclesiastical post
- Do something academic that the troupe deems exceptionally notable during an adventure

A character trained in Common Law gains an experience point of Academic Reputation for writing a summa or tractatus on Common Law, and for increasing his score in that Ability. However, this is only appreciated in England. Such a character should have a second Good Academic Reputation to cover his reputation in England.

Some example Good Academic Reputations are: Good Logician, Good Grammarian, Good Disputer, Fast Learner, Prolific Writer, Engaging Lecturer, Fervent Platonist, Enthusiastic Learner, and Passionate Pupil.

Slurs are heard louder than praise, and it is easy to gain a Bad Academic Reputation. The following list describes various deeds and the resulting gain of experience points that increase a Bad Academic Reputation. Storyguides are allowed to increase the number of experience points if the specified deed is exceptionally heinous or frequently repeated.

- Being forced to leave an academic post grants 5 experience points
- Not writing a summa within a five-year period grants 5 experience points
- Not writing a tractatus or lecture commentary within a two-year period grants 1 experience point
- Losing a clerical benefice or prebend grants 5 experience points
- Losing a clerical position grants 10 experience points
- Being caught engaging in immoral activities grants at least 5 experience points.
- Stagnating gains a character 1 experience point per year. A character stagnates when he does nothing to advance his scholarship. If a year passes and the character does not gain any experience points towards a Good Academic Reputation, he gains 1 experience point toward a Bad Academic Reputation

Some examples of Bad Academic Reputations are: Poor Mathematician, Poor Astronomer, Argumentative Student, Inattentive Student, Absentee, Belligerent Disputer, Reluctant Writer, and Miserable Penmanship.

Studying, increasing, or writing about the Hermetic Arts does not award Academic Reputation experience points, which is why most magi disdain any Good Academic Reputation they might have. A maga's Academic Reputation holds no sway in any Hermetic gathering. However, some magi do pursue scholarly interests, with the resulting gain in Academic Reputation, most notably magi of House Jerbiton. Those who do gain the same boons that regular academics gain as they increase their Academic Reputation.

Disputatio

A *disputatio* (plural *disputationes*) is an extremely formal style of verbal debate or dispute used by scholastics as a training exercise for students and in sparring matches between accomplished scholars. Based on the rhetorical writings of Cicero, two challengers engage in a structured argument to prove some point, opinion, or academic issue. Every university scholar participates in *disputationes*, and some have achieved great renown for their ability in these theoretical discussions.

Disputationes are used by academics in academic environments. There are three types of *disputationes*: *epideictic*, which attempt to praise or blemish an opponent; *deliberative*, which express a point or opinion; and *forensic*, used judicially to prosecute or defend a legal issue. A cocky magister might engage a new teacher in an *epideictic* *disputatio* to show the student body that he is still the most prestigious instructor, advanced theology students might have a *deliberative* *disputatio* debating if animals have a soul, and an accused magister might have a *forensic* *disputatio* with the leaders of his university defending against charges of adultery.

The first challenger is called the *opponent*, the defender the *responder*, and both contestants are called *disputers*. The disputers debate until one has proved the other's argument inadequate or faulty, thus defeating his challenger and winning the *disputatio*. Every *disputatio* has a *judge*, someone who is more versed in the topic to be disputed, such as an older student for classroom disputes, an elder magister for teacher *disputationes*, or an experienced legal judge for *forensic* debates. This judge then poses a series of questions germane to the disputed topic. The disputer who has been selected as the opponent offers the first statement, to which the respondent replies in defense. Then, the respondent offers his counter argument, and the opponent replies in response.

This exchange of the opponent's statement and the respondent's reply, and the respondent's statement and the opponent's reply, constitute one exchange of the *disputatio*. Once finished, the judge offers a second question, and a second exchange is undertaken by the disputers. *Disputationes* have a set number of questions, determined beforehand and usually numbering seven, nine, or twelve. Mechanically, both exchanges are treated like a round, although this is an abstraction used to govern the flow of the *disputatio*, since each posed statement

and its rebuttal could take several minutes. The exchange begins when the opponent offers his first statement, and ends when he defends against the respondent's statement.

Basic Disputatio

In *Ars Magica 5th Edition*, a disputatio is settled very much like a certamen contest between magi. Disputers try to wear down their opponent's arguments, symbolically rendering their logical argument "unconscious." A disputer's arguments have 5 Fatigue Levels, just like the character. Once a disputer has lost these 5 Fatigue Levels, his opponent wins. Only the argument falls unconscious, however.

A disputatio depends on five totals generated for each disputer. These totals are generated by combining a specific characteristic with a specific Ability. The Ability depends on the subject debated, and includes Artes Liberales, Philosophiae, Theology, and Civil and Canon Law. Unlike certamen, disputaciones do not have an Initiative Total, since the opponent and responder are determined before the disputatio begins. The opponent is usually selected because he is the favorite of the judge or audience, or has a higher Good Academic Reputation than the scholar chosen as the respondent.

ATTACK TOTAL:
Communication + Ability + stress die

DEFENSE TOTAL:
Perception + Ability + stress die

ATTACK ADVANTAGE:
Attack Total – Defense Total
(if Attack Total is higher)

WEAKENING TOTAL:
Intelligence + Attack Advantage

RESISTANCE TOTAL:
Presence + Highest Positive
Academic Reputation

Lost Fatigue Levels are not real fatigue for the characters, but do impose the normal penalties on their disputatio as if they were regular fatigue. Certain Virtues and Flaws influence disputations, and only disputaciones, in the following way:

- Afflicted Tongue penalizes the Attack Total by –2
- Clear Thinker decreases the penalties for lost Fatigue Levels by one point
- Enfeebled penalizes die rolls by a cumulative –1 past the first round of the disputatio
- Good Teacher adds +3 to the Attack Total of a deliberative disputatio
- Incomprehensible penalizes the Attack Total by –6
- Inspirational adds +3 to the Attack Total of epideictic disputatio
- Piercing Gaze adds +3 to the Weakening Total
- Puissant Ability adds +2 to the roll, if the

Virtue matches the disputatio Ability; this is just the normal effect of the Virtue

- Short Attention Span penalizes the Defense Total by –3
- Strong-Willed adds +3 to the Resistance Total

The opponent calculates his Attack Total and compares it to the responder's Defense Total. If the Attack Total is higher, he applies his Weakening Total against the responder's Resistance Total to determine if any of the responder's symbolic Fatigue Levels are lost. Then, the responder calculates his Attack Total and compares it to the opponent's Defense Total, following the same procedure described above to determine if the opponent loses Fatigue Levels. Once a disputer has lost all his symbolic Fatigue Levels, he has lost the disputatio.

A disputatio ends when either disputer loses all his Fatigue Levels, or at the arranged number of exchanges. If neither disputer has lost all his Fatigue Levels by the time the disputatio ends, the winner is the disputer who has lost the least number of Fatigue Levels. If both disputants have lost the same number of Fatigue Levels, the disputatio ends in a draw, with neither receiving a decisive victory.

At the end of the disputatio, both challengers must make a Stamina + stress die roll to see if they have lost real fatigue, possibly becoming over-exerted due to their disputatio. The Ease Factor is the number of exchanges (rounds) of the disputatio. This fatigue lost is real, not symbolic like the fatigue lost during a disputatio, and a failed roll results in the loss of 1 Long-Term Fatigue Level. Botching this roll adds additional Long-Term Fatigue Level losses, 1 per 0 on the botch dice. This is important if either challenger then participates in a second, immediate disputatio. Both "real" Long-Term Fatigue Levels and "symbolic" Fatigue Levels apply penalties to disputatio die rolls.

DISPUTATIO OVER-EXERTION CHECK:
Stamina + stress die vs. Ease Factor equal to the number of rounds of the disputatio

Schoolmen's Disputationes and House Tytalus' Debates

House Tytalus also has a system of debating, honed over time so that they have the reputation for being the finest debaters in the Order of Hermes. This system, detailed in the Tytalus chapter of *Houses of Hermes: Societates*, is similar to the academic system of disputatio, but not an exact copy. Because of this more flexible system, a Tytalus magus can instantly argue in the academic's style. The reverse is not true, however, and a trained schoolman can only argue in the type of disputatio detailed here.

If an academic character and a Tytalus character ever do engage in a debate, let each character use his style of debate. Calculate the Tytalus character's Debate Totals

as per the rules listed in *Houses of Hermes: Societates*. Use the diputation rules here to calculate the academic character's Disputatio Totals. Engage in the debate as normal, back and forth, allowing the Tytalus character to switch his debate tactics. The academic is restricted his more rigid style.

Because disputaciones are social situations, a maga's Gift can penalize her interaction with mundane agents. Storyguides must determine if a –3 penalty is appropriate, depending on the situation. It is surely called for if the disputatio happens in front of a crowd. If the disputatio happens in front of just a judge, who is used to the Gifted disputer, the penalty can be ignored.

Advanced Disputatio

Since disputaciones are used in a variety of situations, the storyguide may impose special modifiers on the challengers. The most common modifier is for the judge to declare that the challengers in a disputatio must make extremely precise statements, display-

ing their knowledge of the argued subject. Each Attack Total must exceed an Ease Factor, set by the storyguide to express the difficulty of the statements. Attack Totals that fall below the Ease Factor are deemed incorrect statements that the respondent does not need to refute, essentially wasting the opponent's portion of the round. The Ease Factor could be 6 for a deliberative disputatio between simple students, 9 for disputing bachelors, or 12 for a candidate disputing his masters for his license (see below). Forensic disputations usually have such an Ease Factor, the value depending on the crime of the accused.

Another odd variation is that, in epideictic and deliberative disputations, the judge could call for questions from the audience to replace one or more of his own. In such a case, the storyguide generates an Attack Total against the opponent's Defense Total, determining an advantage and proceeding as usual. He then does the same thing for the respondent. Neither disputer gets to return a statement to the crowd, effectively meaning that both must suffer free "attacks" from the crowd. An exchange ends once both disputants have defended themselves.

At Advent and Lent, universities host public disputations. Both opponent and respondent field questions from the crowd, one after another, offering no reply or counter-argument in response to the field of questions. Set in academic environments, at universities or cathedral schools, these disputations last all day long. The winner is the disputer who lasts the longest.

To determine a crowd's Attack and Weakening Totals, the only important disputatio totals since they are not responding to statements, consider that a typical crowd is likely filled with schoolmen — fellow masters and students — rather than the common riffraff the notion of a medieval crowd conjures. Roll a stress die (no botch) to determine the Attack Total. Add 6 for a deliberative disputatio, the most common situation when a judge might call for questions from the audience, and add 3 for epideictic disputations. Add an additional +3 modifier for the highly attended Advent and Lent disputations. The storyguide may make new rolls for each "attack" and each round, if she wishes, or keep existing values. In-game, this would mean that one member of the crowd asks more than one question before the judge chooses another.

Finally, a graduate candidate's private examination is a disputatio against a panel



of magisters. He is the respondent in this disputatio, and must defend his statements from the assembled magisters. He does not have to win the disputatio, but must manage to keep his argument "conscious" until the final exchange. Following this first disputatio, he must then dispute the other masters until all of them have questioned him. This is a grueling exercise that only a quarter of the eligible candidates pass. In game terms, the storyguide should determine the number of magisters on the panel (four to eight) and the number of exchanges in which each will engage the character (seven to ten). Passing the Disputatio Over-Exertion check becomes of primary importance as the candidate continues from one master to the next.

Disputations are flamboyant, flagrant displays, entertaining and enlightening, but they do not change legal codes or laws. Church officials and secular potentates have much more demanding, painstakingly slow processes for such changes, and while they can be influenced by a dramatic argument, they will ultimately make laws based on other criteria.

Characters should receive some benefit from engaging in and winning a disputatio. The winner of an epideictic or a deliberative either receives one experience point with which he can increase a positive Good Academic Reputation, or force the loser to gain one experience point to apply to a Bad Academic Reputation. The winner of a forensic disputatio proves his case, either for his innocence or someone else's guilt. Disputatio experience point rewards should not be granted more than once a season.

Specific Universities

The four largest and most famous universities in Mythic Europe are Bologna, Paris, Oxford, and Montpellier. Several smaller universities exist, and many more will be founded in the near future. In 1220, the smaller universities are Salerno, Reggio, and Avezzo in Italy, Palencia and Salamanca in Spain, and Cambridge in England. While these are smaller than the four most famous, they are not paltry, and several hundred students attend lectures there.

Paris

Parisians claim that the University of Paris was founded by Charlemagne, an extension of his Palatine School, and that the ghost of its most famous teacher, the Englishman Alcuin of York, still haunts the classrooms. They are not keen to be reminded that the Palatine School was at Aachen, not Paris. In the eleventh century, Paris was famous for three schools, each with its own succession of dynamic teachers: the cathedral school of Notre Dame, led by William of Champeaux; the Collegiate Church of St. Geneviève, where Peter Abelard taught; and the Church of Canons Regular of St. Victor. The cathedral school grew in popularity, surpassing the other two, which failed to attract students as

the cathedral school succeeded. Paris was a city of teachers, and it was their large numbers coupled with the success of the cathedral school that led to the university.

Originally teaching in the Ile-de-la-Cité, an island in the River Seine and the very center of Paris, the masters moved to avoid the dominating control of the bishop's chancellor. Crossing to the left bank, the masters live in an area named the Rue de Fouarre, "the street of straw," named after the straw that covers the masters' schoolroom floors. A ramshackle collection of jumbled houses and twisted avenues, this section of Paris will soon be called the Latin Quarter, because of the perpetual drone of the speaking students.

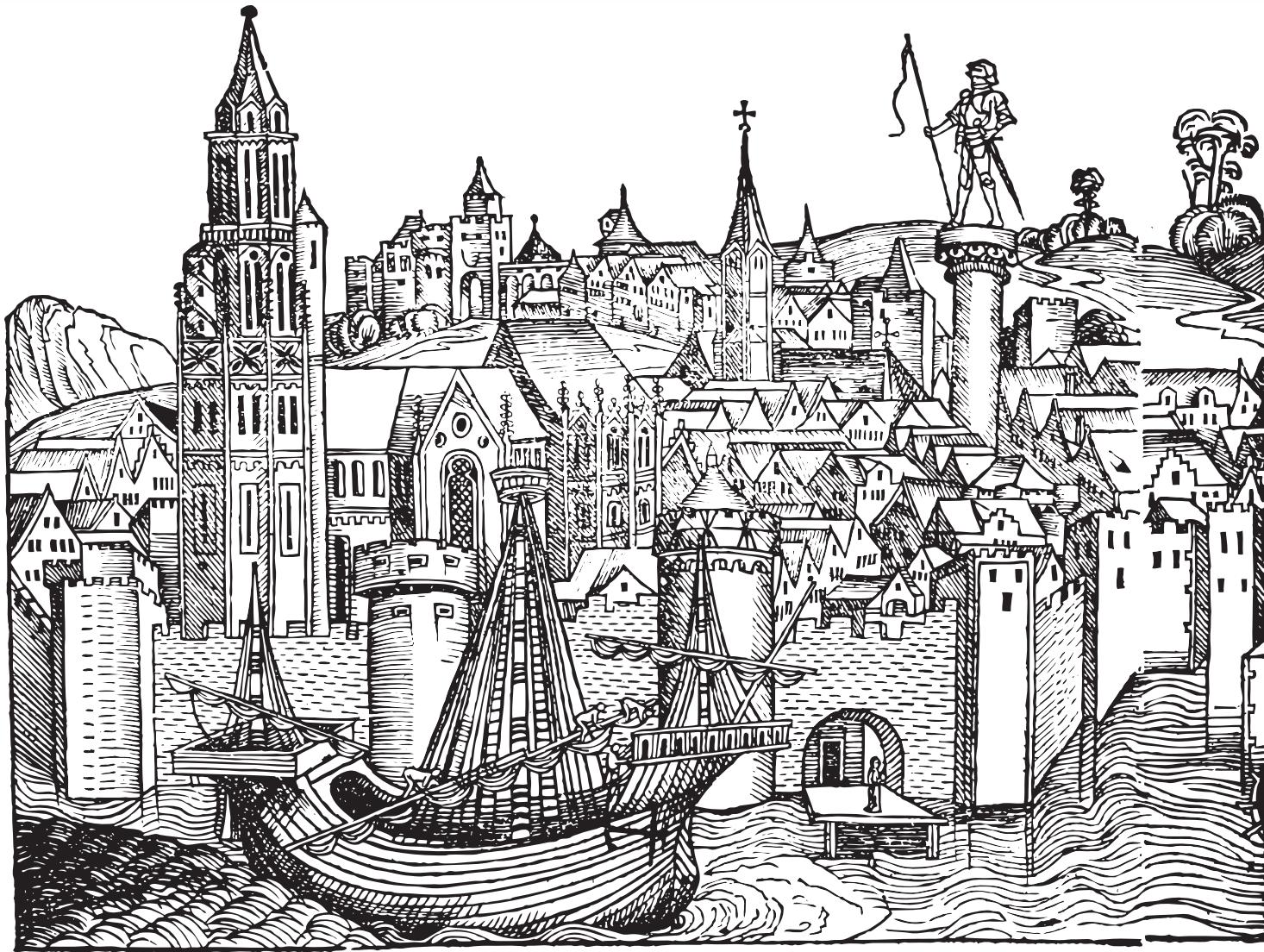
Unlike the south, with its permissive attitude, the University of Paris is conservative, hieratic, and dogmatic. Focusing on

theology, it is almost an extension of the church, and while it struggles for autonomy, it embraces attitudes very similar to ecclesiastics. Like their predecessors, many of the masters are regular members of the clergy, priests who have committed themselves to education. They do not continue the ambiguous clerical affiliations of the students, but take holy orders and receive benefices. In fact, no resident master of the University of Paris can be paid through student tuition, and each receives his income through benefices bestowed by the bishop.

Paris is a university of masters, who make the rules for themselves and their students. There are four faculties at Paris: the Faculties of Arts, Theology, Law, and Medicine. Of the four, Paris is most known for educating theologians, and the only doctoral license

it grants is a doctor in theology. Though it presents itself as the ideal university, not every course of instruction is taught, nor is every available source text employed. In 1219, the masters were forbidden to teach civil law, banned by Pope Honarius III because he was upset by civil law's growing popularity. The university has also been banned from teaching the New Aristotle, preferring its more conservative curriculum.

More than 5,000 students attend the university. They are divided into four nations: France, Normandy, Picardy, and the England nation that includes German students and those who come from any region not covered by the other three nations. Their structure and responsibilities mirror those of their Bolognese brothers, but they do not have the political power that the southern



students have. The masters have won the battle between student guild and master guild, and jealously maintain the advantage. A few hospices exist, all for ecclesiastical students. Besides Dominican hospices, there are Saint-Thomas de Louvre, St. Honore, and Dix-huits ("The Eighteen").

In 1200, a terrible outbreak of town versus gown rivalry resulted in the death of several students and citizens, the most severe case to date. The masters sought protection from the crown, and were awarded the right to suspend lectures and cease teaching if they felt their rights were infringed upon by city officials. This has left a lingering resentment, especially in the provost of Paris, the head burgher, and the chancellor of Notre Dame, Phillipus de Grevia. The chancellor has the power to confer degrees and excom-

municate members of the university, and he uses these rights to maintain his influence over the university masters. They, in return, seek imperial and papal protection from the chancellor's abuse of his privileges. By 1220, papal decree has demanded that the chancellor bestow degrees based on the masters' recommendation alone, and has stated that he is compelled to follow their recommendations. This has only exacerbated the tension.

Another source of conflict is the newly arrived Dominican friars, living apart in private hospices but studying the same texts under the same masters. The Dominicans are extremely orthodox in their views and strictly adhere to papal authority and the rules of their Order. They are all too ready to criticize a teacher who tries to incorporate possibly heretical ideas into his lectures.

A PARISIAN SAGA

Games set in Paris will be affected by the constant tension felt between the students and the citizens. While this has subsided from its peak, small skirmishes continue to erupt between students and citizens. The Latin Quarter will surely draw the attention of neighboring magi, as it is a place of books and learning. It is also a place of drinking and gambling, home to thieves and prostitutes. Visiting player characters are susceptible to all sorts of urban commotions in the nearly lawless streets of nighttime Paris.

Masters and students are spread throughout the Latin Quarter, governed only by their personal adherence to university statutes. Characters might wish to engage one for a personal tutor. Since advanced students



The Nature of Students

The English are drunken cowards, the French proud, soft and effeminate; the Germans are quarrelsome and foul-mouthed, the Normans vain and haughty, the men of Poitou treacherous and miserly, the Burgundians stupid brutes, the Bretons frivolous and flighty, the Lombards miserly, spiteful and evil-minded, the Romans vicious and violent, the Sicilians tyrannical and cruel, the men of Brabant are thieves and the Flemings are debauched.

— Jacques de Vitry, commenting on students living in the Latin Quarter in the early thirteenth century

teach the extraordinary lectures, especially those concerned with alchemy and astrology, their personal residences offer tempting bait for Hermetic characters interested in those arts. If the chancellor knows of the player characters, he might enlist them in his nefarious schemes to discredit the university masters. Stirring up trouble on the streets is easy; it is more complicated to discredit a master, although a magus may have the means to do so. On the other hand, the masters might seek magical aid in their struggles against the chancellor and provost, since both the king's and pope's aid is often slow-coming and at times ineffectual.

Bologna

According to legend, the University of Bologna was founded in 433 by the Emperor Theodosius II, who granted a group of masters the right to teach. Private teaching institutions never died out in northern Italy, and many northern towns maintained a tradition of municipal schools led by private instructors. Bologna has always had a reputation for the study of the liberal arts, but it was the emphasis on law that developed in the eleventh century that really put the university on the map, led by two important figures, the jurist Irnerius and the monk Gratian.

Many Italian towns continued to use Roman law as the basis of their legal system. In 1135, the *Pandects of Justinian*, an exhaustive collection of legal codes, were discovered in

Amalfi. Other legal codes, transferred from Ravenna, arrived in Bologna, where Irnerius began to teach them to his students. Charismatic and intellectual, Irnerius was the first to teach the *Corpus Iuris Civilis*, the complete collection of Roman law as practiced by the Empire, focusing on the thickest, most important section called the Digest. At the same time, the Benedictine monk Gratian completed his *Decretum*, a similar collection of ecclesiastical laws. Herds of students arrived to study either civil or canon law, and Bologna's reputation as the finest legal school in Mythic Europe began.

Compared to the northern schools, Bologna is deemed free-spirited, lax, and revolutionary — a layman's school. It is a collection of universities and nations, all bound together with the common goal of education. It is a student-run university, with the student nations making many of the decisions for the university. The masters are not entirely at their mercy; a guild of masters has long existed at Bologna, one which fought against the student guilds at every turn of the developmental road. The student guilds are huge, and their terrible threat of boycott and flight overpowered the smaller guild of the masters.

There are many student nations in Bologna, the primary two being the Ultramontane, students from above the Alps, and the Cismontane, made up of the nations of Lombards, Tuscans, and Romans, the latter which includes Campanians. Bolognese students do not join a nation, being already protected by urban rights due to their citizenship. The student-to-master ratio is large, sometimes one hundred to one, and while there are never that large a number of masters teaching, there are literally thousands of students in attendance. The student and master guilds have reached an uneasy alliance, accepting each other's needs. However, at the slightest provocation, any student nation is ready to flee Bologna and take its collection of students elsewhere.

Bologna has a Faculty of Law, in which both civil and canon law is taught, and a Faculty of Arts and Medicine. The university does not teach theology, whose importance has been replaced by an emphasis on canon law. The masters are all Bolognese citizens, which is one of the ways that the bishop and his chancellor vie for control over the university. While the student nations are truly democratic, with students biannually electing a proctor to lead them, the masters are run by a monopoly. They choose who becomes a teacher, keeping as tight a rein as they can on their organization. Still, they

consider the students' opinion, since an unpopular choice could cause uproar.

Instruction is centered around the great cathedral of San Pietro, sitting in the center of the walled town. Nearly 40,000 people call Bologna home, making it one of the largest cities of western Mythic Europe. The population is growing, extending past the recently completed city walls. Nearly 6,000 students live in the northern section of town. During the compulsory university meetings, they gather in San Pietro, packing the cathedral and spilling out into the streets.

The current rector of the Faculty of Arts is Boncompagno, a famous rhetorician who has written several tractatus on various subjects. He is still vibrant and enthusiastic despite being in his sixties, and is currently at the head of a hotly debated topic. Boncompagno thinks the university should have a "body" to house its intellectual "head," and is proposing to the university and the city's government that they should erect a building dedicated to learning. This is being opposed on every front, but Boncompagno is persistent.

The rector of the Faculty of Law, Azo, has recently died, and his replacement has not been selected. The two frontrunners are Accursius, a renowned commentator, and Odofredus, a great debater. Both men have grown incredibly wealthy from their scholastic appointment, and own luxurious townhouses and expansive farms outside the city walls. Their faculty fellows are reluctant to name one above the other as rector, since both are popular choices. To settle this dispute, both have announced that they will write a complete digest, which includes all previous legal commentaries, glosses, notes, and expositions on civil law. In 1220, these projects are underway.

At the same time, the podesta of Bologna, Guglielmo de Pusterla, has forbidden the swearing of oaths to non-city organizations, outlawing the Oath of Matriculation that students must make to their masters. He desires the masters to swear an oath to the city, promising not to leave if the students do. Without the students, though, the masters have no income, and are reluctant to make such a promise to the podesta. They have beseeched the pope for help, and Honorius III has told the scholars to resist the podesta using non-violent measures.

A BOLOGNESE SAGA

Games set in or near Bologna could quickly become embroiled in these tensions.

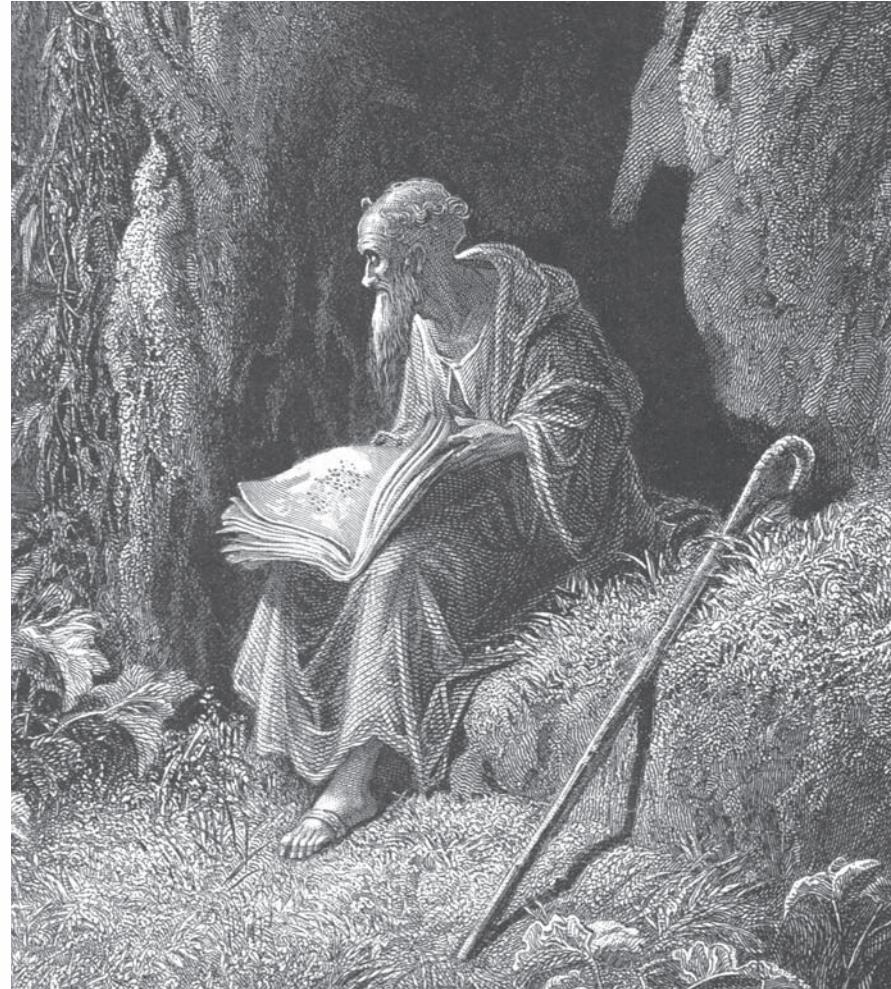
The covenant is a convenient third party that any faction would be interested in using to settle strife in their favor. It would be surprising if a nearby covenant did not have university ties, making the university's masters the likely candidates to seek aid from the magi. With their rudimentary knowledge of the scholarly wizards, the masters are sure that the magi can cast spells to change the podesta's mind. Their problem could be solved with a wave of a hand. Magi, remembering their Oath of Hermes, should be reluctant to step in and magically alter the situation.

Pope Honorius III's announcement that the masters should resist non-violently indicates that the situation has grown violent. Armed students fight with the podesta's agents, and blood has been spilled on several occasions. Walking the northern section of town at night is dangerous, and masters and students might request an armed guard or two from the covenant to protect them. They are likely to promise all sorts of favors in return: copying books, money, and other gifts or services.

Both Accursius and Odofredus could ask for help constructing their compilations. Both men are rich, powerful, and egotistical, and either might ask for aid that is not entirely ethical. Neither has a complete understanding of magic, so that their requests could be fantastic. Odofredus could ask the magi to trap Accursius in a spell that suspends him in time, while Accursius might ask them to magically whisk Odofredus to Iceland, buying time while his rival travels home. Historically, Accursius pretended to be sick and retreated to his nearby farm. Thinking his rival ill, Odofredus idled away his time, planning to start his digest once he heard that Accursius was well enough to work. Accursius then completed his digest under this guise. In your saga, Accursius might ask to live with the magi, using their library and scriptorium to complete his work. Odofredus' agents would attempt to penetrate the covenant to keep tabs on the sequestered scholar.

Montpellier

Montpellier has a long history as a school of medicine, visited by wandering scholars throughout the tenth and eleventh centuries. Located in southern France, it has a geographic advantage that fosters interactions with Jewish and Arabic intellectuals. Some say the school was initially formed in the eighth century, when retreating Saracens



repelled by Charles Martel initiated the university. Whether due to its location or its history, Montpellier relies more heavily on the translated Arabic texts of Avicenna than the authorities used by other universities, either Galen or Hippocrates.

Montpellier gained its status as an independent fief from France in 1204, making it resemble the student-run organization of Bologna more than the masters' school at Paris. While known as a university, it will not receive a papal grant or formal establishment until 1289. The town is ruled by the Guillem family, vassals to the counts of Melgueil and staunch papal supporters. This makes the connection to Bologna even stronger. Most of the time, the Guillem family allow the university to govern itself, as long as it maintains proper ties to Pope Honorius III.

There are two faculties at Montpellier, the arts and medicine, and three nations: Provence, Burgundy, and Catalonia. Montpellier offers some courses in civil law, but does not have a recognized faculty for that branch of academia. Rector Bassianus does

his best to increase the reputation of the Faculty of Arts, but it is the Faculty of Medicine that draws students from near and far, and its reputation as the preeminent school of medicine is rivaled only by Salerno. Presently, Montpellier does not confer licenses on its candidate masters, although this situation is changing in 1220. Currently, the Cardinal Legate Conrad of Urach is in Montpellier, preparing to announce the pope's wishes for specific statutes of the university. The Bishop of Maguelone is to become the sole authority of the university, appointing a chancellor to grant licenses to acceptable candidates. Previously, Guillem VIII had allowed anyone to teach medicine at Montpellier. The new chancellor will be counseled by the two rectors of the university and a proctor from one of the student nations.

A MONTPELLIER SAGA

A saga set in Montpellier in 1220 will certainly start out with the political ramifica-



tions of the cardinal legate's announcements. University and noble characters will seek out the magi, asking them to help influence these appointments. The Guillems might even ask the magi to change the cardinal legate's mind. Although they are papal supporters, the new statutes completely remove the university from their hands. The appointment of a single student from the hundreds living in the three nations will certainly cause a row. The once-peaceful institution is now scrabbling with anxious masters and nervous students.

Montpellier is a center for medical studies, and these will also impact the saga. Each student must spend a year studying anatomy, which is best done with corpses. The town only allows the university to use two cadavers a year, far too few, and students have responded by illegally buying dead bodies to use in their studies. The magi, suspicious because of their Gift, are naturally sought out. Students hope the mysterious player characters can assist them with their morbid need.

Based on the teachings of Avicenna, the faculty of medicine takes a more hands-on approach to medicine and diseases than other universities do with their subjects. Thus, they might well discover a new plague in its early stages. Hermetic magi can be well suited to handle such things, and the university might keep friendly relations with the magi just in case such a development arises. Their support is paid for by allowing magi to use Montpellier's library — a large collection of Jewish, Arabic, Hebrew, and Latin books concerning medicine, the liberal arts, and various other less-savory topics. Both alchemy and astrology are studied at Montpellier, which fills the student register with would-be natural philosophers.

Oxford

While every university has its own legend of origin, none compares to the fantastic myths told of Oxford's creation. Surviving the fall of Troy, Brutus sailed to England, bringing King Mempric and a collection of Greek scholars with him. He settled in Wiltshire for a while, before relocating to Oxford. The colony prospered, and in ninth century was legally recognized by Alfred the Great, King of Wessex. Fewer people bother to refute this myth than those of other universities, since Oxford was not a great center of learning before the thirteenth century, nor does it have a monumental cathedral, the springboard for most other medieval universities. Whatever

its origins, Oxford grew enormously during the twelfth century, when King Henry II withdrew permission for scholars to cross the English Channel. Locked in his dispute with Thomas Becket, the Parisian masters lent the archbishop support by expelling all English scholars from their schools. Several traveled to Oxford, including some French teachers.

Oxford's university closely resembles Paris' — a master-run university copying all the French university's statutes, obligations, and privileges. However, most of the tension that occupies the university of Paris is not found at Oxford, and an odd harmony exists between masters and students, university and both church and king. This does not mean that tensions never arise, but overall the university exists peacefully. Oxford has all four faculties, each led by a rector, with one of the four acting as the dean of the university. It has two nations, the *Australes*, those living south of the river Trent and including the Irish and the Welsh, and the *Borealis*, northerners coming from above the river and including the Scots. There is no need for any continental nations, since not a single student comes from across the English Channel.

Since there is no cathedral, the chancellor is actually a member of the university, usually the most prominent scholar, appointed by the Bishop of Lincoln. Since he is a university man, the chancellor is not at odds with the dean, like at other universities, and since Lincoln is so far removed from Oxford, he is not often at odds with the bishop. The position of the chancellor is recently invented, and hasn't been filled in 1220. Oxford's first chancellor, historically appointed in 1221, will be Robert Grosseteste, famed scholar and mathematician. Born in 1168, Grosseteste is 52 years old, and historically he has a long life ahead of him, filled with accolades and accomplishments to come.

The one great moment of strife occurred in 1209, when most of the students and masters fled Oxford and began a new university in Cambridge. Tensions were already hot, since Pope Innocent III excommunicated King John in 1208. A year later, without the protection of the priests, three infernal-witch witches crept into town, sowing seeds of wickedness and wantonness. Recognizing their demonic nature, a young student slew one, but was apprehended by the possessed sheriff and a mob of angry townsmen. The youth was imprisoned, and the chancellor called for his release. As a student, he could only legally be tried under canon law. The sheriff refused and hanged the boy. Without delay, the majority of the scholastic popula-

tion fled to Cambridge. They did not return until 1218, well after King John had grudgingly made amends to the pope and the interdict had been removed. Enough time had passed, though, to provide a stable foundation for the University of Cambridge.

AN OXFORD SAGA

Setting a saga in Oxford is ideal for groups that wish to explore the university setting without the frequent violence that haunts other cities. Such a saga would explore learning, the interaction between university and Hermetic covenant, and the adaptation of interesting parts of one organization to the other. Unafraid of heresies, Oxford has a large number of natural philosophers, whose experimental philosophy could easily draw a magus' attention. Natural philosophers would be eager to peruse a covenant's library, wondering if any of the magi's odd literature could increase their understanding of the natural world.

Some tension does exist between the town and the university, and small acts of violence may occur. The most brutal assaults happen between the two nations; the Scots and the Welsh do not get along well with the English, and the Irish don't get along with anybody. Historically, this conflict grew so great that the two nations were abolished in 1270. If your saga mirrors history, that is fifty years of tavern brawls and midnight sword fights.

A saga could also center around the odd harmony that exists at Oxford. Perhaps the origin myths are true, and a lingering pagan spirit spreads a sense of peace and enlightenment. Merlin prophesied that "wisdom would flourish at Oxford" and perhaps that great wizard knew something that is now hidden. Oxford venerates St. Mary; it could be the saint's benevolence that keeps the people safe. On the other hand, the demon behind the 1209 witches could be luring the population into a false sense of security, bidding its time to unleash further havoc.

Cambridge

Cambridge was merely a small collection of grammar schools and a monastic school before the arrival of the Oxford masters and students in 1209. They quickly instituted their university statutes and courses, which took such a firm root that the University of Cambridge continued after the Oxford

scholars returned home in 1218. Enrollment dropped for two years, but it is steadily on the rise in 1220. King Henry III's regents encourage Parisian masters to come teach at Cambridge, and many accept the offer, and the accompanying salary. The university is overseen by the Bishop of Ely, who keeps a firmer hand on the university than his peer, the Bishop of Lincoln, does on Oxford.

There are no nations of students at Cambridge, and only two taught faculties: arts and theology. Other than that, Cambridge is run very much like its sister university. Both king and bishop do much to ensure the peaceful continuation of this recent educational tradition.

Cambridge is famous Hermetically for Schola Pythagorani, a Jerbiton-run covenant that has existed in the town for nearly a century. The magi say they were instrumental in bringing the fleeing Oxford scholars to the town in 1209, which may be true. The covenant is run like a school, with no central building and magi, apprentices, and covenant folk living in separate buildings throughout the town. The magi accept and teach unGifted students, mostly as a ruse to keep the population unsuspecting of their true nature, and some magi serve as visiting masters to the Cambridge students. Natural philosophy is a popular extraordinary course, drawing natural philosophers, magicians, and the odd magus to the classroom. The covenant is inconsistent that all its members have the Gentle Gift, and only reluctantly allow Gifted visitors to study with them. Edward of Milton is the nominated head of Schola Pythagorani, a Jerbiton archmagus and good friend of the renowned scholar Robert Grosseteste. His personal student register shows that Grosseteste studied under him for two years, in the late twelfth century.

Salerno

Salerno is a school more than a university, for despite its size and reputation, it does not have any of the institutional structures of the other universities. During the ninth and tenth centuries, Salerno stayed in close connection with the Byzantine Empire, maintaining its Greek language and traditions. Founded on a site of naturally healing hot springs, Salerno maintains the medical tradition of ancient Rome in the thirteenth century. It specializes in medicine exclusively, offering instruction in other subjects only as

a precursor to medical training.

Although famous, vying against Montpellier as Mythic Europe's most famous school of medicine, it is not large, having only a dozen or so masters and a couple of hundred students. Masters at Salerno prefer the Greek authorities over foreign wisdom, basing their lectures on Galen and Hippocrates. They do use the medical writings of Constantinus Africanus, translated from the Arabic, but ignore other Arabic sources.

Salerno is an exception to the rule forbidding women from attending university, and so they have a group of women studying medicine. Called "The Salernitan Women," this group is famous as obstetricians and surgeons. Their skill has drawn more than one ailing northerner to their southern climes, and legend has it that they cured Robert, the Duke of Normandy, of his grievous wound received in the First Crusade.

Salerno is a stable, peaceful school, suffering the usual assortment of troubles that plague other universities but lacking the tension that exists at Bologna or Paris. Salerno's true trials will come in 1224, if your saga follows actual history, when Frederick II of Naples institutes his University of Naples and draws on the masters of Salerno to teach in his new creation.

Arezzo, Reggio, and Vicenza

These Italian universities are small copies of the University of Bologna. All had some beginnings as municipal schools, but became universities when Bolognese scholars left their hometown due to various squabbles and took up residences. The University of Vicenza was very short lived, beginning in 1204 and ending when the scholars returned to Bologna in 1210. Reggio and Arezzo still exist, and both are competitors of Bologna, trying to draw masters and students away from there. But neither is faring especially well. Both have maintained their university statutes, although the fickle Bolognese scholars have since returned home. Reggio is located northwest of Bologna and teaches law exclusively. Arezzo, founded in 1215 just south of Florence, offers faculties of law, medicine, and the arts. Both Arezzo and Reggio are student-run universities, with statutes similar to Bologna.

Palencia and Salamanca

The two Spanish universities differ from all others because they are both royal institutions, founded by a king and overseen by his rule. The cultural mesh of Jewish, Christian, and Muslim thinkers in Spain has been responsible for a long tradition of private teachers and cathedral schools. Most of the translations of foreign and ancient sources happened in Spain, before filtering to the other intellectual centers of Mythic Europe. Saint Dominic studied theology in Palencia's cathedral school in the late twelfth century. The sovereigns have long placed an importance on personal education, for themselves and for their families. Seeing the popularity of other universities, the kings of both León and Castile have started universities in their kingdoms, changing the already famous cathedral schools into proper universities.

Palencia was founded by King Alfonso VIII of Castile in 1208, making it only a dozen years old when a canonical Ars Magica saga starts. Most of the teachers are from Paris and Bologna, lured to Palencia by the king's invitation and promise of a lucrative teaching salary. Tello, the Bishop of Palencia, works with Alfonso to ensure the stability of his fledgling university. Palencia is organized like a master-run university, although some of the masters' highest privileges are muted by the bishop's control. Tello strives to reduce the common tension found between dean and chancellor. He has allowed the masters to form a council that advises the chancellor, but the chancellor has final say over any problematic issue.

Palencia has three faculties: the arts, canon law, and theology. Licenses are granted by the bishop, through the royal authority of the king. Paris and Bologna view these licenses as being inferior to their own, and disallow magisters and doctors graduated from Palencia to teach in their universities. The current king, Ferdinand III, would like to change this, asking Bishop Tello to entreat Pope Honorius III for papal authority to grant universal licenses. Ferdinand is also asking that a quarter of the tithes he collects for the church go to paying the masters' salaries. The pope is interested in helping Palencia, viewing his aid as an extension of papal power, but is reluctant to allow universal licenses. Paris has a monopoly on theology degrees, and since they are so strongly connected to the papacy, Honorius would like to keep it that way.

Salamanca is another royal creation, founded by Alfonso IX of León in 1218. His motivation was selfish; he was tired of see-

ing his most learned subjects leave his city to study in other universities, rarely returning to their home. He is not interested in papal approval, awarding licenses by his authority alone. Salamanca is run by the masters, but like Palencia, the ultimate decision power belongs to the chancellor of the cathedral school. In 1220, Salamanca is not prosperous, and is barely surviving its fledgling years.

Two very odd practices occur at Salamanca. Besides faculties of arts, law, and theology, the university offers a degree in music, making it a separate faculty from the remaining liberal arts. Other universities find this degree dubious and hardly practical, since it allows a scholar to teach only at Salamanca. Secondly, and odder still, the university allows women scholars to study alongside the men. They are still barred from studying law and theology, although many easily sneak into the ordinary lectures, but they are fully embraced in the faculties of arts and music. This embrace is sometimes taken literally by the male students, and naturally, problems occur.

Upcoming Universities

Paris, Bologna, Oxford, and their smaller versions have set the stage for universities,

and the thirteenth century will see many new universities begin. New universities are either "planted" or "swarmed." Planted universities are those founded by a political power, much like the Spanish universities. The king desires a university in his kingdom and starts one. Swarms are great migrations of scholars leaving an existing university and starting a new one in the town they happen to squat in. Cambridge is an example of a swarmed university, as are Arezzo and Vicenza. Neither type of new university is more stable or guaranteed a longer life than the other, nor do either avoid the usual tensions found in university settings. A strong king helps a planted university prosper, but it is susceptible to the king's fortunes. A swarmed university is most likely to succeed if it lands in a town with an established cathedral school, although that was not the case in Cambridge.

The following list shows the founding dates of many historic universities. Whether these occur in your Mythic Europe is up to you.

- 1222 – University of Padua, swarmed by Bolognese scholars
- 1224 – University of Naples, planted by Frederick II
- 1229 – University of Toulouse, planted

(through coercion) by Count Raymond VII
1235 – University of Orléans, planted by Honorius III, based on the famed cathedral school

1238 – University of Salisbury, swarmed after a dispute between masters and the papal legate, and quickly abandoned when the scholars returned to Oxford

1245 – University of the Roman curia, planted by Pope Innocent IV

1245 – University of Valencia, planted by James I the Conqueror

1246 – University of Siena, swarmed by Bolognese scholars

1248 – University of Piacenza, founded on a municipal school and planted by the papal bull of Innocent IV

1250 – University of Angers, a famous cathedral school that taught civil law, bolstered by Parisian swarms, since teaching civil law has been outlawed at Paris

1254 – University of Seville, founded on a cathedral school and planted by the local archdeacon

1261 – University of Northampton, swarmed when Oxford scholars left after a usual dispute with townsmen. It was very short lived, with the king demanding the scholars' return to Oxford in 1264

1290 – University of Lisbon, planted by King Dinis

Chapter Eight

Artists

The dim lights and drab shades of the Dark Ages have passed. Mythic Europe is bright with color, loud with music, and shining with monumental cathedrals. Kingdoms have stabilized, the Church is powerful, towns grow in independence, and educated men reap the benefits of foreign learning. The crusades have introduced the East to the West, with spices, scientific marvels, architecture, and art riding on the coattails of bloody swords and uneasy peace. Harvests are plentiful, temperatures moderate, and it seems like civilization has regained the glory that was shattered when barbarian tribes razed Rome.

Artists are everywhere. Depicted in manuscript illuminations, entertaining courts and kings, decorating churches and covenants, and juggling before market crowds, artists are carving a niche for themselves in society. The evolving system of education produces and inspires poets. Romances — tales of chivalry, sorcery, and adventure — climb in popularity. A new style of architecture rises in France, copied everywhere in the West except for the Italian peninsula. In these times of prosperity, art praises its patrons, heralds history, and educates and entertains the masses.

Art and academia go hand in hand. Honorius of Autun called art the literature of the laity, and it is through art that the principle ideas of the scholastics filter down to the public in general. Iconography and recurring themes in artwork convey the religious and cultural ideas that have been thoroughly considered by theologians and philosophers. The concepts of proportions, ratios, and luminosity, as taught by geography, music, and physics, have been incorporated into the general notion of beauty. Just as academics search for the one correct model of the universe, as constructed by God, and record it in their massive *summae*, artists combine their understanding and skills with art and assemble it into massive cathedrals.

Artists are divided into two groups in

Ars Magica 5th Edition, those who produce art and those who perform it. This division does not exist in-game or historically, but is only used as a rule to separate characters who use (Craft) Ability for their art and those who use (Profession) Ability. There is no specific Social Status Virtue to describe the myriad vocations of artists. Production artists should take the free Social Status Virtue: Craftsman, and performance artists should take the free Social Status Virtue: Wanderer. Select cases may require different Social Status Virtues — a poet might want to take Clerk — but Craftsman and Wanderer should cover most situations.

For the purposes of this chapter, the term **artwork** is defined as anything an artist produces or performs. Artwork is what an artist does. Every piece of artwork has an Aesthetic Quality that determines how beautiful it is. Every medieval craftsman believes that all of his finished pieces are works of art, as he strives to make the best thing he possible can, but artwork refers to cathedrals, illuminations, poems, tapestries, plays, tumbling routines, stained-glass windows, religious icons, pictures and portraits; not saddles, scabbards, shoes, swords, armor, or tunics. If an item in question has a mundane, practical use, it is a manufactured item. If an item is ostensibly aesthetic, made to please the senses above all else, it is artwork.

type of guild or professional organization. Rules for such things can be found in *City and Guild*. But again, *Ars Magica* makes a distinction between craftsmen and production artists that did not exist historically.

Artists that craft particular artworks do so for a select audience: noblemen, ecclesiastics, wealthy merchants, and the occasional Hermetic magus. The cost of their artwork is exorbitant, which actually pleases their clientele. Displaying expensive artwork further separates the elite from the masses, a distinction that is fostered by society's ranking members. Their art is specialized and distinctive. While a common standard of excellence exists, each piece is unique within that mental framework, allowing one artist to identify the work of a second artist with a few minutes of viewing.

An artist character can identify an artwork's creator with a Perception + the creator's (Artist) Reputation + a simple die roll against an Ease Factor of 15. Non-artist characters may identify a particular piece of artwork with a Perception + the creator's (Artist) Reputation + simple die roll against an Ease Factor of 18. The higher an artist's professional Reputation, the easier it is to identify his work.

Several artistic vocations follow, highlighting the most valued items of art in Mythic Europe.

Production Artists

Production artists work in metal, stone, wood, glass, ivory, and pigments to create artwork. Production artists are most akin to craftsmen, operating shops, receiving specialized training through extended apprenticeships, and often participating in some

Cathedrals

The greatest of all produced artwork is the cathedral, rising above its urban environment and reaching to the heavens in a display of man's worldly devotion to his maker. Cathedrals are towering stone monuments found in the largest population centers. The most famous cathedrals sit at holy sites, and are destinations for thousands of annual pilgrims who come to venerate saints' relics and marvel at the building itself. While this

section refers throughout to cathedrals, the discussion also applies to the larger abbey churches, and even a few of the largest collegiate churches.

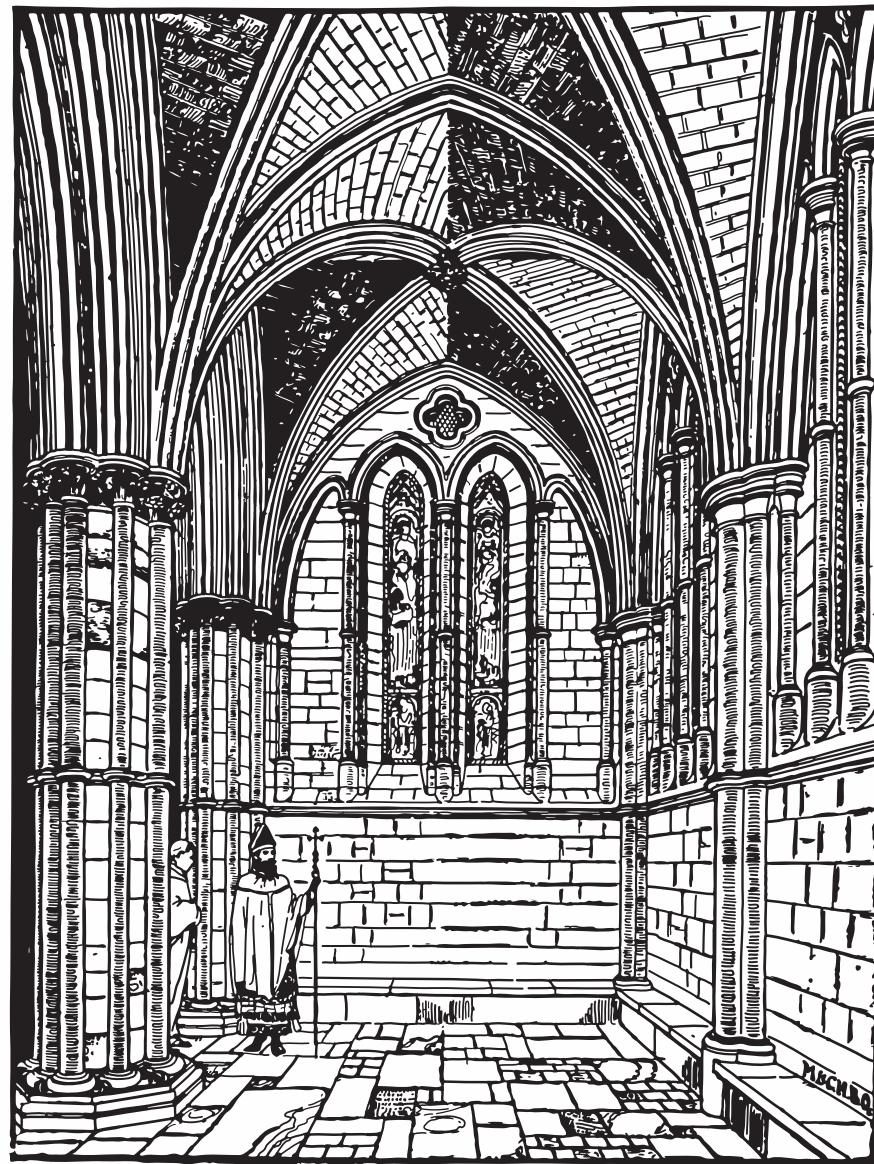
There are two styles of medieval architecture, typified in cathedral building but spreading to other sorts of large buildings and castles, called Romanesque and Gothic. These are modern terms, useful to players browsing for pictures and illustrations. Characters refer to these styles as the "Roman" or "old" style, versus the "new" or "French" style. The old style exists everywhere, while the new style is popular in France and is quickly spreading to other areas except Italy, which prefers the older style reminiscent of ancient Roman architecture.

The old style is copied from Byzantine and Roman basilicas, and based on a cruciform design running east to west. A transept runs north to south, making the ground plan look like a horizontal cross. The central nave runs the length of the cathedral, ending in an apse. An aisle or ambulatory — a walkway for displaying relics — runs around the nave. The western entrance is typically flanked by two towers, and a variety of smaller towers and cupolas rise from the roof. The ceiling is supported by barrel vaults — rounded arches that look like half a barrel. The walls have to be thick and set close together in order to support the weight of the stone ceiling. Windows are small and few, since window space decreases the strength of the supporting walls. The interior of a Romanesque cathedral is narrow, dim, and intimidating.

Originating with the church of St. Denis, the new style is essentially more pointed. Round arches are replaced by pointed arches, focusing the weight of the ceiling to focal point columns rather than entire walls. Flying buttresses — stone supports that transfer the weight of the ceiling to exterior supports — eliminate the need for massive interior columns. As a result, the walls are thinner and the windows are larger and more numerous, filled with stained glass that showers the interior with colored light. These architectural advances allow the new-style cathedrals to tower over their older cousins. For instance, the Cathedral of St. Pierre in Beauvais, north of Paris, is over 150 feet tall, and the recently completed nave of Notre Dame de Paris is 112 feet tall, with the western façade being planned at 228 feet. The interior of this type of cathedral is light, roomy, and awe-inspiring. Most of the cathedrals under construction in northern Mythic Europe and Spain are being built in this new style.

A large community of artists and craftsmen builds cathedrals, all working under the ultimate design of the master mason, the architect responsible for the building as a whole. He in turn works closely with the cathedral chapter. Although he could benefit from a university education, many master masons didn't attend an institution of formal education. Those who did can augment their skill with geometric principles learned from studying the liberal arts. Since each city has only one cathedral, a master mason and his troupe of artists travel quite a bit, leaving one city for the next when a cathedral is completed. They are not constantly on the road, however, since it takes several years, perhaps decades, to complete a cathedral, and most are constructed by more than one master mason and his team.

Besides the army of craftsmen — brick-layers, joint-makers, stone-cutters, and unskilled manual laborers — teams of sculptors and painters work with the master mason. Cathedrals are packed with art: sculpted columns, iron doors, painted murals, stained glass windows, and rooftop gargoyles. Individual pieces, stained glass windows, column capitals, bronze doors, and interior paintings, are all funded by specific patrons. This can lead to fierce competition, as noble families vie against each other for the most magnificent piece of art. Ecclesiastical and noble patrons are not the only ones who pay for a cathedral; guilds and craftsmen also contribute funds. Indeed, it takes a whole town to build a cathedral, and the exorbitant cost has left more than one town in dire financial straits.



Story Seed: A Noble Rivalry

In 1220, the body of the Cathedral of Chartres is nearing completion. The noble Dreux family, counts of Brittany, is competing against the royal Capetian family to see who can fund the most beautiful window in the south transept. Word has spread far and wide, and both families have agents looking for famous stained glass makers. The commission to find such an artist is so large that these agents will go anywhere, following the slightest rumor, and could easily find their way to a covenant. They will search out other famous artists, thinking that birds of a feather

flock together, hoping to find the ablest glazier they can.

Once two glaziers have been found, they will need to work almost side-by-side at the building site. The cathedral chapter is worried that the intense rivalry might lead one family to interfere with the other glazier. Happy that the glaziers are working, but interested in keeping the peace, they might ask appropriate characters to keep their eyes on the artists. This aristocratic attention could also draw other artists, always on the lookout for new sponsors and ready to display their sample art at a moment's notice.

Story Seed: The Dead Emperor's Ghost

Along with his palace school, Charlemagne's winter capitol at Aachen was famous for its goldsmiths, whose artistic traditions were not interrupted by the "darkness" that obscured many artistic and intellectual endeavors after the collapse of the Roman Empire. Aachen has lost much of its prominence in 1220, enjoying only regional importance and governed by a nearby Benedictine abbey. Its goldsmiths prosper, however, and the abbey is filled with their artwork. A group of scholars, visiting the abbey's scriptorium in hopes of finding lost works of Alcuin, loudly admire one particular piece, an equestrian statue of Charlemagne. Mysteriously, this small statue is discovered missing a few days after the scholars depart.

The Benedictine monks ask the characters for aid in retrieving the statue. Being desperate, they would ask any sort of character — magus, academic, or artist — for aid. The scholars left spotty information about themselves, saying only that they are academics from one of the universities. A few clues will reveal that something more nefarious is at hand. The statue hid clippings of Charlemagne's hair, and the monks suspect that the scholars are actually infernalists who are hoping to summon the emperor's ghost. Hermetic characters would suspect that Charlemagne's soul is safely bound in Heaven, but perhaps some unknown diabolical method could penetrate even this holy protection. Helping the abbey would put characters in good standing with the monks.

Story Seed: Three Nails or Four

A metalworker artist near the covenant is making gold crucifixes with Christ nailed to the cross with three nails, his right foot atop his left, instead of the traditional four, feet side by side. This is causing quite a stir. Ecclesiastics see this as controversial and wish the man stopped. Secular lords, however, find that the raised foot adds depth and realism to the crucifixes, and buy them as fast as the man can make them. The artist persists in his artwork, to the ire of the local churchmen.

Someone engages the characters to intervene. It might be a secular lord who asks that the covenant help protect the man from restrictions that the clerics are imposing. Or the clerics ask for help, to see if the

magi have a subtler means to stop the artist. The artist himself, flustered at the pressure from both sides, might ask the covenant for sanctuary. If they award him such protection, he naturally continues his artwork, irritating his protectors by refusing to remain quiet until the trouble blows over. The new crucifixes themselves might be trouble as well. A demon could be behind the entire plot, possessing the man and forcing him to subtly profane the holy by making his new version. In this case, an angel might be the one seeking help from the magi, to combat this infernal intrusion into the world of man. Or vice versa, as a demon, pretending to be an angel, tries to get the characters to undermine a divine scheme to increase devotion.

The most famous master mason in 1220 is Villard de Honnecourt, who has worked on cathedrals in Laon, Chartres, Reims, and Meux, as well as buildings in Burgundy and Hungary. He has a number of tractatus, which he calls "sketchbooks," about the art of masonry. Each of these can be studied, acting as a tractatus on the Craft: Mason Ability, with a quality of 7. More information on masons can be found in *City and Guild*, page 59.

Metal Works

Metalworking artists craft gold, silver, and bronze into religious and secular items, decorating their artwork with precious stones, gems, and colorful enamels. Secular princes are adorned with crowns and belt buckles, display elegant table wear, and their horses are furnished with decorative mountings for the saddle and reins. Religious artifacts fill cathedrals and parish churches — metal items made especially for various services and venerations. This liturgical art includes altar pieces, chalices to hold the blood of Christ, patens and ciboria to hold the Host, candlesticks, crucifixes, and crosiers.

All of these pieces take a long time to create, as the artist molds and decorates the metal, repeating the process indefinitely until the final creation is finished. Most metalworker artists refuse to be rushed, and while a serviceable silver fork might be forged in an afternoon, a fork destined for the bishop's table could take several months. The care and intricacy of their work is instantly evident, making such artwork enviable and greedily appreciated. Metalwork is subject to extreme scrutiny, and religious artifacts are held to the strictest, conservative standards.

Goldsmiths are ranked highest in the hierarchy of metalworking artists because of the brilliance of their material. Gold is a simile for divine illumination, for just as God's immaterial light illuminates the mind, so does gold's luminance delight the eyes. Gold is viewed as the material manifestation of light, and is used to make a plethora of religious and secular items: crosiers, chalices, crosses, reliquaries, covers for sacred books, and altar pieces, as well as thrones, crowns, pins, buckles, pendants, necklaces, and fibulae (a clasp or brooch). Because gold is incredibly malleable, it can be flattened into sheets of gold leaf, which is then used in illuminating books and for other artistic decorations.

Painting

The artist painter works with a variety of media and raw materials to create several sorts of painted artwork, including murals, altar pieces, icons, decorated wooden panels, and book illuminations. Personal portraits are also coming into vogue, and several renowned painters have been commissioned to paint portraits of their patrons. Paintings are very popular, and there is barely a church in Mythic Europe without wall murals and painted altar pieces.

Wall murals are frescoes, an Italian word meaning "fresh." Pigment is painted on fresh plaster, which dries and holds the paint to the image. Most murals are narrative strips — bordered images that depict holy people, significant events, and important religious concepts. They are heavily influenced by Byzantine art, as all painting is, and a similar style circulates throughout Mythic Europe.

Panel paintings are painted on wooden panels, often then assembled into altar pieces with a single panel, although double and triple panes are also popular (called diptychs and triptychs). After the wood for the panel is selected and sanded smooth, the artist outlines the desired image before applying paint. The painting technique is called egg tempura, named after the egg yolks used as a binding agent for the ground mineral and vegetable-based pigments. Egg yolks are so important to this process that any Hermetic spell invented

to create a painting needs an Animal requisite. Spells that don't have this requisite create a painting that appears drab in comparison.

Icon paintings are also painted on wooden panels. These are not assembled; rather they are individual pieces picturing the Blessed Virgin Mary, Jesus, or a variety of saints. Icons have a long history and continuity of style. They are egg tempura paintings as well, but depict more stoic, serious-looking figures than panel paintings. Many are gilded with gold leaf besides being painted, after which the entire piece is varnished to ensure longevity.

Most paintings copy the Byzantine style of full-frontal figures with expressionless faces. Only recently are painters experimenting with human perspective, painting figures in profile rather than facing the viewer. By darkening the colors nearest to the figure's edge, painters make them look rounded, as if light were shadowing them and giving them depth. This is more easily done with frescoes than egg tempura. Some artists are so skilled in this emerging new style that viewers believe they are looking at actual people instead of paintings.

Of all the production artists, painters are most evenly split between male and female painters. Several women have risen to fame through their paintings, many specializing in illuminated texts. The most famous woman painter in 1220 is Herrod of Hohenbourg, recently deceased, whose book, *Hortus deliciarum* ("Garden of Delights"), showcases many of her illuminations.



Vernacular Literature

Another highly appreciated form of art is vernacular literature. Written by professional poets, vernacular literature is in the language of the people: English, French, Occitan, and German, to name a few examples. Latin is the language of academic, official, and ecclesiastical writings, and vernacular languages concerns the profane. Narrative stories of knights, love, legends, and fables are enjoyed by a large audience.

There are several types of vernacular literature in Mythic Europe. A *chanson de geste* is an epic poem concerning heroic deeds and battle; the most famous is *The Song of Roland*. A *lais* is a shorter poem expressing the ideas of courtly love, and the twelve written by Marie de France in the twelfth century are the best known. A "romance" is a longer poem or work of prose that combines the two themes of battle and love, usually centering on Arthur or Charlemagne as its main character. A *fabliaux* is a shorter comic poem — either a retelling of one of Aesop's Fables, or a more ribald, earthy piece popular with the low minded. *fabliaux* are popular in Flanders and northern France. Travelogues and pilgrimage texts are also popular. They detail foreign places and their peoples and are avidly consumed by literate society. Since few people actually travel, they are also easily fabricated, and full of invention. In Mythic Europe, however, even the most fanciful description could be true, with one-legged skapiods living in distant Africa and Ethiopian warriors having boar tusks.

Vernacular literature does not threaten the church like secular music does, so it is not judged as harshly. Religious poetry, written in Latin, has long been accepted and praised by the church. The poetry of the ancient

Performance Artists

Production artists are tolerated by the population at large because they are very similar to craftsmen. Performers don't gain such tolerance, and many barely receive a welcome in the many towns and villages to which they travel. There is a huge split in acceptance, with lauded court poets and musicians being loved, while wandering jugglers, animal trainers, and acrobats are loathed and seen as little more than itinerant thieves. Their performances are enjoyed, but their stay is uncomfortable. In the mid-thirteenth century, Thomas Aquinas will give performers, specifically minstrels, legitimacy and professional dignity by saying that they grant a viewer joy, which ultimately aids his rest. In 1220, several intellectuals and clerics disparage them as "the devil's henchmen."

Most of the day-to-day performance art — juggling, tumbling, acrobatics, and animal acts — are learned informally, passed from an elder to a younger. Families accompany many performers, and it is common for a parent to teach his children the profession. The more refined performers, poets especially, may have received an institutional education, as might some musicians. The majority of performer characters increase their (Profession) Ability through practice experience rather than study.

Wandering performers are suspect because they have no formal ties to anyone. They are not organized as a guild, swearing oaths of loyalty to each other, but instead are a motley assortment of men and women driven to the road through love of the profession or to escape from some situation or threat. Troupes of performers can be large, numbering up to thirty people, and some readily accept all applicants despite the lack of any apparent performance skills. Troupes make good hideouts, a fact known to sheriffs and bailiffs across Mythic Europe. Such a company could provide an excellent cover for a wandering covenant, whose members travel from area to area, living in each spot for a season or two, then moving on. The magi would remain inconspicuous and hidden, allowing their covenfolk to act as their mundane agents, all the while practicing their trade.

Performers are found everywhere — in churches, kings' courts, market squares, and covenants. Any major holiday or feast day attracts performing troupes. Audiences pre-



pagans — Virgil, Ovid, Horace, and Juvenal to name the most popular — is an essential source of education, and highly prized by grammarians and rhetoricians. Vernacular poetry springs from this tradition, as well as the folk and heroic tales of individual regions. Not all vernacular literature is actually written in a vernacular language; some of it is written in Latin. It is still narrative poetry, however, and is considered in the same genre as vernacular literature.

Vernacular literature differs from academic and Hermetic literature in that it does not have a scholarly or magical subject, and is read for enjoyment rather than the advancement of knowledge. It is written by a poet, rather than by a teacher, and is subject to different rules than those applicable to standard *Ars Magica* books. Vernacular literature has an Aesthetic Quality rather than a Source Quality as is regular for books. The poet can write it in any language in which

he has a score of 5, as long as he has the required *Artes Liberales* score to write in that language's alphabet.

Poets are often learned men and women who received their education in a cathedral school or university. Many come from the higher social classes, and nearly half of them are minor nobles. They have the time and financial means to travel Mythic Europe, seeking new tales to interweave into their own familiar stories. Medieval audiences love the familiar, and never tire of hearing a favorite tale retold. Good poets build on old favorites, adding slightly different elements, changing the emphasis from one character to another, and grossly exaggerating the deeds of favorite heroes like Roland, Turpin, Charlemagne, King Arthur, and Gawain.

A poet can study another poet's literature to increase his Craft: Poetry Ability, just as any artist can study another's artwork to increase his Ability, as detailed later. Other characters — those not interested in becoming poets — can also spend a season reading the vernacular literature. The character gains exposure experience points that can apply to any of the various topics the piece might cover. Medieval poems often include references to classical authors, the liberal arts, legends, area lore, and mythology. The storyguide should determine which specific Abilities the exposure experience points may be applied to, with *Artes Liberales*, *Area Lore*, *Magic Lore*, and *Faerie Lore* predominating. For example, the Old French romance poem *La Mort le Roi Artu* ("The Death of King Arthur") is a piece of artwork that can act as a study source for *England Lore*, *Magic Lore*, and *Faerie Lore*.

Story Seed: Seeking the Archpoet

The Archpoet was an anonymous poet of the twelfth century, whose Latin poems are bawdy, irreverent, and scandalous. Famed leader of the Goliardic tradition of wandering student-poets, the Archpoet was witty and satirical, spreading debauchery and revelry in his travels between Germany and Italy. His last known residence was at the medical school of Salerno, where it is imagined that he spent his remaining years, although no stone marks his grave. Besides his legend, he left behind ten lengthy poems.

A clever Bonisagus magus has recently announced that he has "decoded" the Archpoet's poems, and that each of them is actually a tractatus on the Art of Mennem. This has led to speculation on the Archpoet's identity, with magi wondering if he was a magus or perhaps one of the rare maestros — mythical artists with supernatural proclivities. A pair of seekers is scouring Salerno for clues, and despite their secretive nature, they may ask the player characters for assistance.

fer different troupes, depending on their social status. Common people enjoy jugglers and tumblers, mystery and miracle plays, minstrels, poets who recite vulgar poems, and animal trainers. Noble and ecclesiastical courts are more refined, but generally prefer the same types of entertainment. Monastic groups rarely allow wandering performers to entertain them, but do let the monks and nuns themselves perform plays. The nun Hildegard of Bingen, who died in 1179, was a famous poet, painter, and composer of music, who wrote several plays that were performed by the sisters of her convent.

Jugglers and Acrobats

The most common performance artist professions are jugglers, tumblers, acrobats, ropewalkers, sword swallowers, fire eaters, and animal trainers, and they are found throughout Mythic Europe. Their adroit control of their bodies allows them to achieve all sorts of feats to entertain the crowd: cartwheels, hand-walking, somersaults, and human pyramids. Clownish antics and outrageous dress add to their lively acts. Draped in colorful costumes and often accompanied by a musician, jugglers and acrobats are the mainstay of medieval entertainment.

Performing characters put experience points into a (Profession) Ability that describes their vocation, such as Juggler or Acrobat. They also likely put experience points into other Abilities. An animal trainer needs a score in Animal Handling and Profession: Animal Trainer, and an acrobat needs Athletics and Profession: Acrobat. A character's (Profession) Ability covers things that pertain to his vocation, while other general Abilities apply to situations outside a performance. For example, an acrobat character would use his Acrobat Ability in die rolls that determine the success of a show, and Athletics Ability for climbing a wall on a deserted street at midnight. If the situation concerns a single activity, the player should use the character's score in a general Ability, but if the situation is about a general feature of the character's vocation, the player uses the character's (Profession) Ability.

This division can get blurry, since many performers rely on their physicality for their livelihood. In specific situations, players may substitute the (Profession) Ability for other physical Abilities in die rolls that the storyguide calls for. Thus, an acrobat character could use his Acrobat Ability in lieu of his

Athletics Ability if the situation warrants. For example, if he is being charged by a knight, the storyguide might agree that he has room to tumble out of the way, and may replace his Brawl Ability with his Acrobat Ability to calculate his dodge roll.

Entertainers' reputation for thievery is not entirely unwarranted. Several performing troupes entertain a market square full of spectators, while other members circulate through the crowd fleecing them of their valuables. This might be particularly intriguing to some players, who might wish their characters to engage in such notorious behavior, "picking the crowd's pockets." Keep in mind that pockets haven't been invented yet; scholars carry their books in the hood of their cloak and merchants tie their wallets to their belts. Secondly, Mythic Europe is just now becoming a cash economy. Most spectators will not have ready cash, unless the troupe is performing at one of the large medieval fairs or in a big city during a holiday. If such a situation arises, the storyguide should have the performers make a Dexterity + (Profession) Ability + stress die roll against an Ease Factor of 12 to see if they can captivate the crowd. The player with the thieving character makes a Dexterity + Legerdemain + stress die against the victim's Perception + Awareness + stress die roll. If the performers have captivated the crowd, the thief gets a +3 bonus to his roll.

Animal Trainers

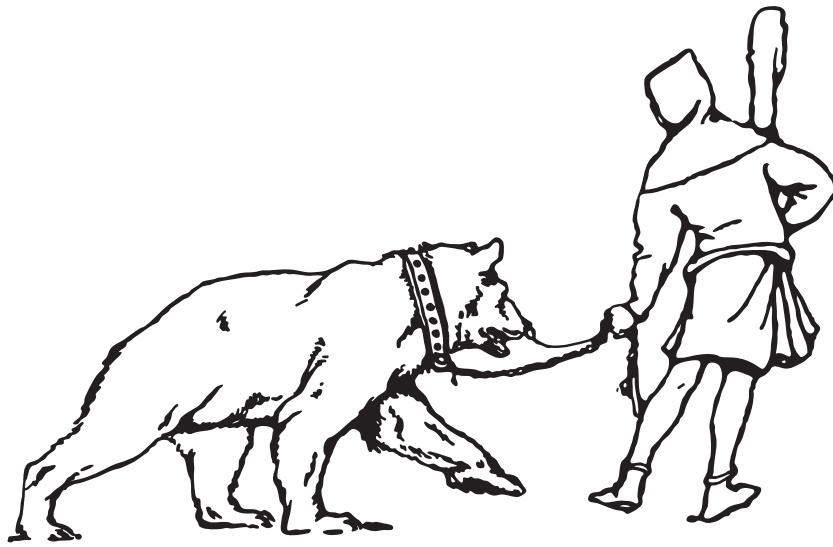
Several types of entertainers use animals in their acts; dancing bears are nearly ubiquitous, and performing dogs and ponies are

Story Seed: Beware the Gleemen

Northern clerics warn of a group of jugglers called "Gleemen," who frequent taverns and drinking houses, accusing them of loose morals and witchcraft. This group is tainted by the infernal, and has diabolical powers with which they enchant the crowd, robbing them or leading them into evil deeds. Others claim that the Gleemen steal children and sacrifice them to their demon patron. Are these tales true? If so, a group of wandering Gleemen would certainly cause problems to a covenant, as they invade one of the covenant's villages and make off with money and victims. If not, these same jugglers might ask the magi for help against clerical persecution.

also common. In distant Constantinople, audiences are titillated by performing monkeys, and on the coast of Africa pilgrims can see dancing snakes.

Animals must be trained before they will follow a master's commands. Training an animal takes a season or more, depending on the type of animal and the skill of the trainer. Any character with the Animal Handling Ability can train mundane animals. Training supernatural animals is more difficult, and outside the scope of regular entertainers. Rules for training magical animals can be found in *Realms of Power: Magic*. These rules adapt those, emphasizing the mundane aspect of animal training germane to most regular entertainers.



A mundane trainer generates a number of training points in each season that he spends working with an animal. This total is the character's Intelligence + Animal Handling – Creature's Might. If the character has the Virtue: Animal Ken, he may add his score in Animal Ken to the total. For the purposes of training, a mundane animal is considered to have a Might score of 1 + Confidence Score. The character's total must exceed the animal's Might score, with the excess points used to build a total equal to that value. Once the excess training points equal the creature's Might, the animal is trained and will follow its master's commands. Animal training demands patience and persistence on the trainer's part. The trainer must stick with the animal until its training is complete. If he cannot train an animal in a single season, he must continue the training. Interrupting this process will erase all accumulated training points.

TRAINING POINTS ACCUMULATED EACH SEASON:
Intelligence + Animal Handling
– Creature's Might

REQUIRED NUMBER OF POINTS:
Creature's Might

MUNDANE ANIMAL MIGHT:
1 + Confidence Score

Once the beast is trained, the master can command it, issuing orders that he hopes will be obeyed. The player makes a roll based on the character's Presence + Animal Handling + stress die vs. a variable Ease Factor, based on the type of command issued. This roll uses a stress die, and botching means that the animal has reverted to its wild behavior and will act appropriately to its nature — running away, hiding, or even attacking its master.

COMMANDING BEASTS:
Presence + Animal Handling + stress die
vs. variable Ease Factor

EASE FACTOR	TASK
0	The animal regularly does this task ("sit," "jump," "lay down")
3	The task is complex ("stand up," "prance," "jump up a series of platforms")
6	The task is a series of complex tasks ("dance")
9	The task involves possible harm ("attack")
12	The task involves a life-threatening act ("jump through a burning hoop")

Characters training animals for uses other than the carnival also use these rules, but may replace Animal Handling with Ride if the creature is a beast of burden. Commanding a horse allows the rider free use of his hands, making it beneficial for professional horsemen to spend a season training their mounts.



Miracle Plays

One of the most popular types of public entertainment is miracle plays. These staged dramas are reenactments of Biblical scenes or scenes from the saints' lives performed by several players and accompanied by a musician or small choir. Originating in monasteries and convents, they have been copied by secular actors and are wildly popular. Plays are most often performed in Latin, with themes so familiar the audience can still follow along. Vernacular miracle plays are just beginning, most notably in York. The play includes a number of performers, with the most extravagant bringing live animals to the stage.

During the twelfth century, miracle plays were performed by clergy members for lay audiences, usually on great feast days and holidays. A papal edict in 1210, however, forbade clerics from taking the stage. Ecclesiastical miracle plays were still performed, but only in the confines of the monastery or convent. Secular players rushed to fill the void, picking up the acting baton and performing for their neighbors. Ten years later, secular miracle plays have found a permanent place in the accepted styles of medieval entertainment.

Miracle players work a circuit of towns, traveling from one to the next on an annual basis. They are at the largest town during the most-celebrated holy festival, performing the best-appreciated play in their repertoire. Because the play is usually presented to an audience that doesn't speak the language, performers are reluctant to change a play or incorporate new ideas. Since monks and nuns still write miracle plays, troupes will be interested in plays performed in monasteries and convents. Gaining entrance to such events is difficult, and a performer might disguise himself as a visiting merchant or scholar to view any new play. If a new play takes his fancy, he will try to include it in his troupe's performances. Some plays are written down, making his job of "stealing" it easier.

In 1220, miracle plays are performed by professional artists for lay audiences and by monks and nuns for clerical audiences. Most secular players are male and several troupes are family units, with the males performing and the females relegated to other off-stage chores. In later centuries this will change, with local people (still primarily male) participating in culturally established plays. Such people will be called "mummers," and their performances "mumming plays."

Styles of Music

Because of the rather insular character of Mythic Europe, musical styles vary considerably, and the farther away a character is from home, the more different the music will be. Every player whose character is a musician should determine the character's basic style of music, represented by his region of origin. Even when a character's background is eclectic, the player must decide which style of music is his foundation: the Normandy style, Lower Lorraine style, or the Tuscan style, for example. Styles are generally no larger than a county and its neighbors.

Artists, including musicians, can study another artist's art to improve their skill, a process that is explained in detail below. Whenever a musician character spends

a season studying a music style different from his original style, he receives a one-time study bonus of 1 to 3 extra experience points, determined by how distant the new style is from the character's familiar base. The storyguide decides how different the new style of music is by determining how far distant from the character's home the source is. Closer sources award a 1-point bonus, while extremely distant sources offer a 3-point bonus. For example, a musician trained in the style of the Irish would receive a 1-point bonus studying music from England or France, a 2-point bonus from studying Spanish or Italian music styles, and a 3-point bonus from music from Africa or the Levant.

Musicians

There is a great division in music in the thirteen century between secular and ecclesiastical styles. Ecclesiastical music is based on the traditional monastic style of earlier centuries, named "plain chant" or Gregorian Chant after Pope St. Gregory I. It is a dry, monophonic chant sung by the entire choir, a single melody without accompanying harmony. All church offices or hours are sung, making the style of music extremely important and excessively regulated. Striking changes in the tenth century introduced polyphony into church choirs, which is the addition of one or more additional melodies superimposed on the basic chant. Current

religious music is more listenable and enjoyable, but church leaders are ever vigilant lest it become too enjoyable. St. Bernard of Clairvaux, a very vocal and popular church reformer in the twelfth century, warned against sounds and images that are too gaudy, appealing, or worldly, in that they disrespect and distract from the solemn message of God.

Secular music is much livelier, the obvious differences are that it is accompanied by musical instruments and is often sung in a vernacular language. All church music is unaccompanied and sung in Latin. Based on the oral traditions of the many cultures indigenous to Mythic Europe, secular music offers a wide range of styles and sounds. Secular music has a much more complex system of

Story Seed: A Terrible Din

One of the nearby villages that acts as a source of income for the covenant is stricken with grief. A local musician, loved by all, has had his voice silenced by the parish priest, who besought the local saint to silence the boy due to the "terrible din and racket" he was making. The priest constantly chides the villagers for their carefree dancing, merry-making, and love of music, especially from this lad. The village bailiff asks the magi to help restore the boy's singing voice.

The saint's curse is a Divine power,

and the magi may fall short in counteracting the effect. It might be best to try and convince the priest that the villagers aren't evil or mischievous, nor is their love of music threatening to their souls. The priest holds a relic, offering him Magic Resistance against mind-affecting spells. While this obstacle is surmountable, it might be easier to convince the priest that the music isn't harmful through social interactions and examples. Perhaps with careful persuasion, the priest will come love the melodious tones of secular musicians.

Musical Instruments

Mythic Europe enjoys a healthy mix of musical instruments, influenced by Arabic and Jewish cultures, and enjoyed and employed by all sorts of musicians. Many types of musical instruments are present beside the common brass trumpets and drums. Wind instruments include the recorder and flute — a basic hollow wooden tube with finger holes that are covered and opened to produce different notes. A pan flute replaces the finger holes with a bound series of hollow tubes of differing lengths. Stringed instruments are the lute and the mandolin, which are plucked by one hand while the second decreases the length of individual strings by pressing them against the wooden neck. The dulcimer is a stringed instrument that sits horizontally before the musician, who hammers it with a wooden mallet. Stringed lyres and harps are popular, and

are plucked by both hands. A zither is a small harp with a sounding board affixed to its back. A smaller version, called a psaltery, is easily portable and a favorite for traveling musicians.

Odder instruments include the hurdy-gurdy, a mechanical violin that produces a droning sound at the same time its strings are plucked. It is an indigenous instrument of Mythic Europe, unlike the other common instruments, which have been imported over the centuries from Africa and the Near East. The hurdy-gurdy is popular with Spanish, French, and Hungarian musicians. Bagpipes are wooden reeds attached to a bladder that supplies air, producing a droning, haunting tune. They are used by the musicians of Brittany, regions of northwestern Spain, and the British Isles, most notably the Scots.

considerably different in different areas, and the simple songs of the French nations can be influenced by German, Spanish, and Italian music.

To some, notably church leaders, these differences are as wide as a chasm. Church music should remain apart, uninfluenced by the sounds of the streets and the market, and secular music should stop using church melodies as a basis for their ribald and immoral songs. Others find the diversity delightful, as the one influences the other and evolutions of both prove more entertaining and enlivening. Typically, older ecclesiastics resist musical changes and resent the attraction secular music offers to the masses.

France is a hotbed of musical innovation, both inside the church and out. Musical notation is increasing, and church songs are being written down on a staff scale using the semi-breve, minim, and semi-minim (whole, half, and quarter notes). A true science of musical theory is on the rise, stepping away from the music of the quadrivium, which is focused on mathematical relationships, and walking on its own.

Musicians come from everywhere, from crowded urban cities to bucolic rural fields. Children sing as they play, craftsmen sing as they work, nobles and burghers are entertained by professions, and choirs fill

rhythms and harmonies, compounding the polyphony of church music with even more melodies. Secular music is not bound by any regulatory agency, and its sole judge is the listener. Laymen musicians, of whom there

are thousands, are free to experiment with style, pace, length, and tone. They also benefit from a large field of participants. While church music is essentially the same over the length of Mythic Europe, secular music is

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

Size: -2

Age: 30 (30)

Decrepitude: 0

Warping Score: 0 (0)

Confidence Score: 1 (3)

Virtues and Flaws: Wanderer, Death Prophecy; Artistic Renown, Affinity with Enchanting Music, Educated, Enchanting Music, Great Communication, Puissant Trouvère, Curse of Venus, Dwarf, Proud

Personality Traits: Proud +3, Gregarious +2, Sly +2

Reputations: Trouvère 2 (Artist)

Combat:

Dodge: Init +0, Attack n/a, Defense +0, Damage n/a

Soak: -1

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

Wound Penalties: -1 (1-3), -3 (4-6), -5 (7-9), Incapacitated (10-12), Dead (13+)

Brogo the Dwarf

Abilities: Athletics 2 (grace), Artes Liberales 2 (music), Awareness 2 (searching), Bargain 4 (benefactors), Carouse 3 (drinking songs), Concentration 2 (maintaining enchanting music), Enchanting Music 7 (joviality), Etiquette 2 (court), Folk Ken 2 (sponsors), French 5 (music terminology), German 3 (music terminology), Guile 2 (lying about his past), Order of Hermes Lore 1 (covenants), Profession: Trouvère 5 + 2 (adulterous love songs), Music 3 (lyre), Latin 4 (music), Swim 1 (diving)

Equipment: Colorful clothes and a small lyre

Encumbrance: 0 (0)

Appearance: Brogo is short, the height of a seven-year-old child, but stocky, with a bristling black beard and long hair cut short in the front and long in the back. He wears a yellow-and-purple-striped tunic and trousers, and a wide-brimmed, yellow hat with a long peacock feather jutting out.

Brogo was born and raised in Tournai, where he attended the cathedral school as a young man. A natural with the harp and lyre, Brogo spent most of his young adulthood singing and playing in inns and taverns in Picardy. As his reputation as a troubvère grew, he extended his performing circuit, and now travels throughout France and the Holy Roman Empire, entertaining and entrancing audiences with his songs. Brogo has visited Hermetic covenants before, and wouldn't hesitate to visit a new one.

Brogo is a composer, using his Performance: Trouvère to create and perform songs. The Aesthetic Quality of his compositions is 12: Com (+4) + Trouvère (5) + Puissant Trouvère (+2) + one-third Artes Liberales (+1). Because of his pride, he will probably attract an infernal muse once his Trouvère Reputation reaches 7.

Brogo can be used as a starting companion-level character.

churches at regular intervals. Professional musicians, those who earn their livelihood by playing instruments, come from all walks of life. Few find steady employment in their area of birth, meaning that most musicians are constant travelers. Travel also introduces musicians to different styles of music, and musician characters can study these different styles, augmenting and encouraging their own skills.

Minstrels

Where poets are literary craftsmen, minstrels are literary performers. They are a blend of musician and poet; musician because a minstrel performs before an audience, sometimes with musical accompaniment, and poet because he composes songs that are very similar to poetry. Many minstrels create their own songs, but not all do. Many recite poems written by others and that have been proven popular with the various audiences they entertain.

Every region has a type of minstrel specific to it; the most famous are troubadours, trouvères, and minnesingers.

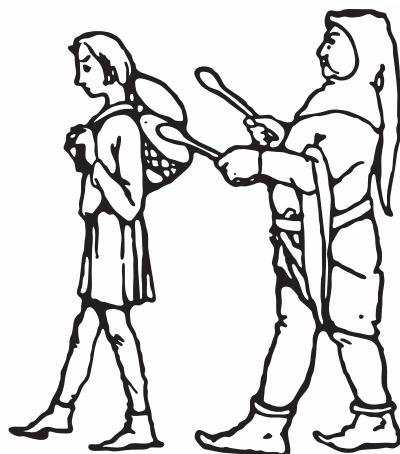
Troubadours come from southern France, Aquitaine, Languedoc, and Provence. Women troubadours, called "trobairtz," enjoy as much respect as their male counterparts. Their poetry is courtly, filled with tales of love unrequited and the chivalrous treatment of ladies, and inspired by the Arabic poetry of their neighbors. The troubadour's style is spreading throughout other parts of Mythic Europe. Sordello, a practicing Italian poet living in Florence, is beginning to write poetry in this style. The Albigensian Crusade, aimed at the heretical Cathars in Languedoc, is effectively destroying the tradition of southern troubadours.

In northern France minstrels are called "trouvères," of whom Chrétien de Troyes is the most famous. Normally concentrating on Arthur and his peers, these poems tend to be less original than the troubadours', but equally as popular.

German "minnesingers" copy the northern French style, but their emphasis on knightly combat and sensual love has drawn slight criticism from the church. Walther von der Vogelweide and Wolfram von Eschenbach are the most famous minnesingers. Walther is living in Vienna at the court of Leopold VI, and Wolfram is living in the royal court of Hermann I of Thuringia, basking in the fame of his recent *Parzival*, which

retells the story of the Holy Grail.

Some minstrels, like Wolfram von Eschenbach, are poets as well. Such a character would have both a Profession Ability and a Craft Ability, even though there is a certain amount of overlap between the professions of minstrel and poet. Using Wolfram as an example, he would have Profession: Minnesinger and Craft: Poetry. When composing a song, he would use his Profession: Minnesinger Ability to determine the song's Aesthetic Quality. When writing a poem, like *Parzival*, he would use his Craft: Poetry to determine the poem's Aesthetic Quality.



Creating Art

Every artist works for fortune and fame. To be remembered beyond one's lifetime is the goal, with everlasting notoriety equaling immortality. Be it book or building stone, memorable performance or lyrical poem, an artist's creation has the potential to carry his name further than his faltering, aging footsteps. Admit it or not, this is the driving passion behind every artist at work in Mythic Europe. This need not be an egotistical or greedy goal. While many characters desire fame for purely selfish reasons, some consider it their spiritual duty to perform to the best of their ability, constantly testing themselves with greater challenges for the sake of their souls.

In Mythic Europe, the quest for artistic immortality is not just a metaphor. Swimming with supernatural beings, Mythic Europe is filled with demons, saints, faeries, and magical beasts with their eyes bent on artists. Angels watch a cathedral climb towards Heaven, demons listen to bawdy rhymes sung in a dimly lit tavern, and faerie princesses laugh at the handsome man juggling fifteen batons ablaze with fire. As an artist advances along his career, he will — if he is any good — attract the attention of a muse, a supernatural being interested in promoting the artist's career and subtly influencing his art. Watching, helping covertly, and waiting, once the artist has achieved the acme of his profession, the being will snatch him away, carrying him to the creature's home realm and granting him immortality. The artist lives on, in tales and art, unable to permanently return to the mundane world and kept alive in a supernatural regio.

In game terms, every artist character

strives to reach an (Artist) Reputation of 10, achieving various benefits along the way. His (Artist) Reputation grows based on the quality of artwork he can perform or produce, the political power of his benefactor, and the number of people who praise his work. In the simplest sense, an artist creates a piece of artwork and gains experience points from that work that increase his (Artist) Reputation.

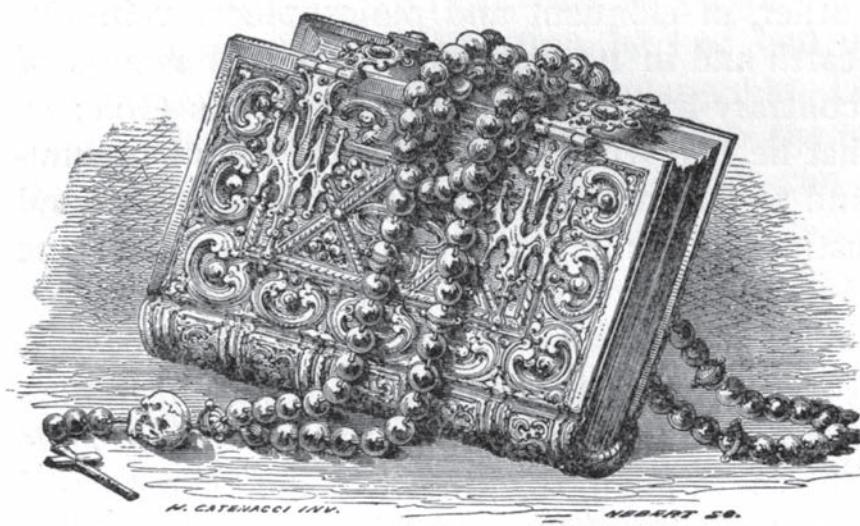
The Piece of Artwork

The first step is to make or create a piece of artwork. Every piece of art, whether it is tangible like a cathedral or a gilded crucifix or intangible like a song or the performance of a mystery play, has an Aesthetic Quality score, just like a book's Quality score (ArM5, page 165). This is an abstract concept used merely to determine how aesthetically pleasing a piece of artwork is. Medieval artistic sensibilities are not flexible; beauty is not in the eye of the beholder, but must conform to an accepted concept of splendor.

A piece of artwork's Aesthetic Quality is based on an artist character's Dexterity + Craft Ability for the production arts or Communication + Profession Ability for performance arts. Generally, an artist who produces something will use Dexterity + Craft Ability, while an artist who performs will use Communication + Profession Ability; a poet, for example, would use Communication + Craft: Poetry. Several bonuses are added to this total, derived from Virtues and various choices, to produce the final Aesthetic Quality.

AESTHETIC QUALITY:
Dexterity + Craft Ability + bonuses OR
Communication + Profession Ability
+ bonuses





There are several bonuses that a player can add to the Aesthetic Quality of his artist character's artwork.

- Virtues like Inspirational and Free Expression add a +3 bonus.
- Puissant Ability adds +2 to the Ability, just as normal.
- An artist can double the time it takes to create a piece of artwork and receive a +1 bonus.
- An artist can work overtime, taxing his physical and mental resources throughout the course of the artwork's creation.

He receives a +1 bonus, but must make an Aging roll as soon as the artwork is completed.

- An artist can add one third of his Artes Liberales score (rounded up) to a piece of artwork that somehow incorporates knowledge of one of the liberal arts.
- A muse adds +1 per 5 points of bequeathed Might (see below).
- If the artist is a legendary artist or maestro (see below), and making his artwork in a realm aligned with his supernatural nature, he may add 1/5 of the aura (rounded up) to the piece's Aesthetic Quality.

Artist Experimentation Results

ROLL	RESULT
Botch	Disaster
0–4	Artwork ruined
5–6	Reputation disparaged
7–8	No ill effects
9–10	Artwork praised
11+	Artist praised

Disaster: Something untold and terrible happens, that destroys the work in progress and damages the artist. The character's (Artist) Reputation score drops by 1 whole point. For multiple botches, the character could also receive a minor General Flaw from this disaster. A wall could fall on an architect and make him Lame, an angry patron could jab a quill into an illuminator's eye and give him a Missing Eye, or a painter could become Disfigured by spilled lime.

Artwork Ruined: The creation is ruined through the artist's experimentation.

Reputation Disparaged: The artwork is judged improper, rude, or debasing. It loses 1 point of Quality. The character's (Artist) Reputation slips by 1 whole point.

No Ill Effects: Nothing bad happens. The player receives the benefit of the simple die roll divided by 2 for the item's Aesthetic Quality.

Artwork Praised: The artist's creation is so admired that his Reputation increases. The character gains experience points in his (Artist) Reputation equal to the Aesthetic Quality of the piece.

Artist Praised: The art is so excellent that the artist gains enough experience points to raise his (Artist) Reputation score one whole level.

Finally, a character can experiment with his creation to increase its Aesthetic Quality. This is risky, since art appreciation is firmly entrenched, and any variance is likely to be considered heretical, in poor taste, or flatly ugly. If a player chooses to experiment, he may roll a simple die divided by 2 (rounded up) and add it as a bonus. He must then immediately roll a stress die and consult the Artist Experimentation Results chart.

Time Spent Creating

Different pieces of artwork take different lengths of time to create. *Ars Magica* uses seasons as the conventional rule to measure the passage of time, and artist characters follow a similar rule. A player should consult the following list to determine the base length of time necessary for creating a piece of artwork. For some smaller pieces of art, more than one may be made in a season. In this case, each separate item has the same Aesthetic Quality. Not every imaginable piece of plastic or performance art is listed. The default category is "season," and troupes will have to decide if a particular piece of art takes a season, a year, or decades to create.

Season: wall mural, portrait, 2 brass effigies, plates, small reliquary, stone relief, romance, 2 short poems, 2 songs, tapestry, illuminated manuscript, 2 brooches, mystery play

Year: stone façade, ornate reliquary, castle (1 year per Size point), church (1 year per Size point)

Decades: cathedral (10 years per Size point)

Once the base time of construction has been determined, multiply it by 1/10 the Aesthetic Quality of the expected finished piece to determine the full length of time required. Round up when dividing the Aesthetic Quality by 10. Essentially, pieces with an Aesthetic Quality from 11 to 20 will take twice as long, and those with an Aesthetic Quality over 21 will take three times as long.

This will seem odd at first, because more-skilled artists take longer to produce a piece of artwork than their lesser-skilled fellows. To a medieval character, "better" does not mean "faster." An artist who is better than his less-skilled neighbor has learned more of the artistic craft in question, and these advanced techniques and methods take longer to pro-

Producers vs. Performers

duce. Every artist works to his maximum capabilities, using the methods he knows represented by his Craft or Profession score. For example, an artist with a Craft: Goldsmith Ability 8 has been trained in more-precise metalworking procedures than an artist with a Craft: Goldsmith Ability of 4. These advanced procedures take longer to incorporate, hence requiring more time to construct the artwork. Perhaps the method that a character with Craft: Goldsmith Ability 8 uses to make gold foil is much more labor intensive than the method used by an artist with Craft: Goldsmith Ability 4, and produces gold foil that is much thinner and more aesthetically pleasing. When the character with Craft: Goldsmith Ability 4 advances in his career, he will learn this finer method and use it in his work.

Assistants and apprentices decrease the length of time necessary to create a piece of art. The creating character can have assistants equal to his Leadership score. If the piece takes a season to create, each apprentice lessens that time by three and a half days. If creating the piece takes a year, each assistant decreases the time by one week. If the creation takes decades, such as for a cathedral, each assistant decreases the time by one month. Whatever the number of assistants, a piece's length of construction cannot be reduced by them to more than than one half the normal time necessary. Additional assistants just get in each others' way.

An artist character may shorten the time it takes to create a piece to half the normal length of time if he wishes. Doing this divides a piece's Aesthetic Quality by half. Assistants can further reduce this time, but the *absolute* lowest a piece of art's length of construction can be is one quarter of the normal length of time. By following these practices, an artist can certainly churn out art, but each piece is well below his overall skill. Very few artists consider this appropriate behavior, and most consider it a vulgar and tawdry practice.

Like other characters who aren't magi, artists get two "free" seasons and two "work" seasons a year (ArM5, page 163). The artist creates his art during the "work" seasons. If a player desires, a character may replace one or more "free" seasons with "work" seasons. Seasons of "work" net exposure experience for a character. If a piece of artwork takes longer than two seasons to make, the character does not have to skip her "free" seasons, and can instead postpone working on the piece. Taking such a break could strain the sponsor-artist relationship, however.

It is easy to grasp the idea that a tangible object of art — a tapestry, a building, or a crown — has an artistic appreciation quality, but this concept becomes more difficult when applied to those who perform art instead of producing it. Performing characters, those who use a (Profession) Ability to calculate a piece's Aesthetic Quality, generate the quality of that performance when they first create the routine, play, or song, whatever it is. This, then, is the quality of every performance, and in normal situations, no other roll is required to see how well the performer pulled it off.

In abnormal situations — performing before a king, outside in a downpour, or in front of a dragon, for example — the story-guide could ask the player to make a Communication or Dexterity (whichever Characteristic is more relevant) + Profession Ability + a stress die roll against an Ease Factor of the piece's Aesthetic Quality divided by 2. In most cases, the character should succeed, and the player need only worry about botching the roll.

PERFORMING A PERFORMANCE:
Communication or Dexterity
+ Profession Ability + stress die
vs. Aesthetic Quality/2

If this roll is successful, the performance is a success. If the roll fails, the performance is acceptable but lacking, with the appropriate situational responses. For example, the performer's benefactor abandons her, a performer slips on a wet stage and receives a light wound, or the dragon chases the characters away. If the roll botches, something dire happens: the king expels the performers from the kingdom; the performers are pelted by wet, rotten vegetables with someone receiving a heavy wound; or the dragon eats the performer.

Plays, musical ensembles, and other joint performances require many players. Use the character with the highest Profession Ability to make the above roll. The Aesthetic Quality is determined by the performance's creator. You could have a situation where the producer is not the most skilled performer. Even if he is performing, use the highest skilled participant to make the roll. This allows an excellent performer to outshine the piece's creator. While he could carry the

Art as an Arcane Connection

Due to the time and labor spent on creating a piece of art, anything with an Aesthetic Quality is an Arcane Connection to its creator. An Arcane Connection exists between the artist and the original piece of art, so that copies of the art (a copied book, poem, or miracle play performance) are not Arcane Connections. The length of time an that artistic Arcane Connection lasts depends on the type of art; the Arcane Connection of a stone sculpture lasts longer than that of a poem. Roughly, a piece of art maintains an Arcane Connection to its creator for a length of time equal to half the time it took to create it. For instance, a wall mural that took a season to paint will be an Arcane Connection to the painter for six weeks.

Assistants muddy the connection. Subtract one week from the length of time an arcane connection lasts for every assistant the creating artist had. Some creations are so complex, requiring so many hands, that no tangible arcane connection can be found. Castles, churches, and ca-

thedral are not Arcane Connections to the architect who designed them, nor to the foreman mason who directed their construction.

Some Arcane Connections will be difficult to collect, especially if the artist is a performer. A new tumbling routine, for example, is an Arcane Connection to the tumbler, but it is not as easily grabbed as a silver spoon or vernacular poem. Magi will have to use *Imaginem* magic to hold and retain the sounds and sights of the performance. For example, a magus could use a variation of *The Captive Voice* to collect a poet's spoken poem, the captured words acting as an Arcane Connection to the poet. However, as soon as the spell ends, the words are "released." Fixing this connection would require that the maga invent a device or Ritual spell to hold the voice indefinitely.

Like any Arcane Connection, an Arcane Connection between an artist and his art can be fixed, providing a permanent Arcane Connection (ArM5, page 94).

performance to greater heights than the producer, this could also lead to resentment in the creator.

Pieces of Art as Advancement Sources

Since books are rarely written about an artist's trade, artist characters can study pieces of art of their discipline to increase their knowledge. The Aesthetic Quality of a piece of artwork functions as a study source for artists who participate in the same profession. Divide the artwork's Aesthetic Quality by two to determine the Advancement total. The character studying the piece of art must spend a season observing it, after which he gains experience points in his Craft or Profession Ability. The object must have been made using the same Craft or Profession Ability in which the character is gaining experience points. A character cannot study his own artwork for experience point gain.

Performers must do more than just see a new performance to actively study it for experience point gain. They must practice it, contemplate it, compare it to older examples of similar performance, and fully comprehend what makes it new and interesting.

ART ADVANCEMENT TOTAL:
Aesthetic Quality/2

Artist Reputation

Each artist character starts with an Artist Reputation, which should be named after his Profession or Craft Ability. If the artist has multiple Craft or Profession Abilities, each has its own Artist Reputation. It is rare for a medieval artist to work in more than one field; this is more characteristic of Renaissance artists. An Artist Reputation is flexible, increasing and possibly decreasing throughout the artist's career. A high artistic Reputation for a character means an easier life, more influential and prosperous patrons, and the possibility of attracting a muse. Artist Reputation builds like an Ability, not like an Art, and increases by experience points gained expressly for the Artist Reputation,

which are usually derived from some aspect of creating a piece of artwork. Other sorts of experience points — from study, adventuring, etc. — cannot be used to increase a character's Artist Reputation.

Characters can, and probably will, have other Reputations besides an Artist Reputation. But for artist characters, the Artist Reputation is paramount. Characters begin the game with an Artist Reputation of 0, unless they pick the new Artistic Renown Virtue (described later). The Famous Virtue cannot be used for an Artist Reputation; characters with Famous are known for something else besides their artwork.

The most common way to increase a character's Artist Reputation is for him to create something. Every time an artist spends a season creating a work of art that has an Aesthetic Quality greater than triple his current Reputation, he gains an experience point in his Reputation.

Aesthetic Quality greater than 3 times
Artist Reputation = 1 Artist Reputation
experience point

Other ways to gain Artist Reputation experience points are:

- Increasing the character's associated Craft or Profession Ability awards 1 Artist Reputation experience point
- Gaining a benefactor grants 3 experience points
- Gaining a patron grants 6 experience points
- Attracting a muse grants a one-time gain of a number of experience points equal to the magnitude of the patron's Might
- Hosting a feast or event that sacrifices a season of time grants 1 experience point
- Becoming a patron to another, younger artist grants 1 experience point
- Traveling to a distant country to study the culture's art grants 1 experience point
- Studying with an artist with an Artist Reputation score 2 higher than the character's earns a one-time bonus of experience points equal to the instructor's Artist Reputation
- Study with a supernatural creature other than the character's muse grants experience points equal to the magnitude of the creature's Might score
- Going on an adventure and personally doing things that broadcast a character's skill and renown earn him 1 Artist Reputation experience point in addition to any other experience points the storyguide

might award the player

Artist Reputation can decrease, as well, and there are a number of things that subtract experience points from a character's Reputation score. It is easier to lose Artist Reputation experience points than gain them.

- Losing a patron subtracts 12 experience points
- Ruining or abandoning a piece of art due to artistic experimentation costs the character experience points equal to the presumed Aesthetic Quality of the piece
- Being excommunicated, kicked out of his home town, or any other event that bars him from a certain society costs the character 15 experience points
- Signing a piece of work without the required (Artist) Reputation (8) subtracts 10 experience points
- Purposefully producing a below-quality piece of art costs an artist 5 experience points

Benefits of Reputation

In a way, a good Artist Reputation is its own reward. It helps an artist character find patrons and benefactors, and determines who in the area has heard of the artist. A good Artist Reputation is more important for an artist than Reputations generally are for a regular character, because the artist depends on sponsors for his livelihood. No one wants to support an untalented minstrel, illuminator, or architect, and those poor souls will spend their old age begging for scraps of bread. Usually, an artist has few other talents to fall back on; if his art fails to appeal, he starves.

Certain additional benefits are gained from having a higher Artist Reputation. Once a character's Artist Reputation is 6, she can add +1 to any social roll in which her status would impress or influence a person. Each additional increase in a character's Artist Reputation confers an additional +1 to such a roll, so that a character with an Artist Reputation of 8 gets a +3 bonus to social interactions. This bonus is a situational bonus and can not be applied to seasonal activities.

When a character's Artist Reputation reaches 7, the supernatural powers of Mythic Europe take notice. The character attracts a minor muse (see insert). While such a creature might have been curious about the artist before, at this level of renown it will attach itself to the artist and become her supernatu-

ral patron. A player character does not have to accept the aid of a muse if he does not wish it. A muse cannot force its patronage on a character. If a character does not accept an interested muse, he will not get another chance until his (Artist) Reputation rises. He does not receive any of the supernatural benefits, or consequences, of the muse.

In play, the character does not necessarily know he has attracted the attention of a supernatural muse. Faeries like to be evident and devils clandestine, angels enigmatic and magical creatures authoritative, but no hard and fast rules apply to the many types of artist-patron relationships. Stories circulate about the supernatural muses of famous artists; this sculptor is accused of demonic aid in his triptych, and that fellow paints like he has the hands of an angel. Besides providing assistance, patron muses should embroil their clients in occasional stories.

When a character's Artist Reputation reaches 8, he is conferred the exalted honor of being able to sign his work. This has no mechanical benefits in the game, but in-character, this is an honor like no other. Viewed as craftsmen, no one is interested in the artist *per se*, only his finished work. Once an artist's Reputation reaches these lofty heights, however, people are suddenly interested in the man as much as the manufactured object.

Reputation rolls to see if someone has heard of the artist become a moot point. Everyone in the area knows who the artist is. The range of the artist's fame is comparable to the size of his artwork or the range of his influence. A cathedral builder is known throughout Mythic Europe, a poet will be known in the Provençal region of France, and perhaps the Holy Roman Empire, and a brooch maker could be known in the sweeping Angevin Empire (England and parts of Ireland and France).

While a character's Artist Total isn't affected, the character does receive a 1-point increase in his Confidence Score when his Artist Reputation reaches 8. Attaining this rank of success bolsters anyone's ego and self-assurance.

When a character reaches an Artist Reputation of 9, he attracts the attention of a more-powerful muse to act as his supernatural patron. The minor muse is brushed aside in lieu of this more-powerful creature. If the present muse is a player character, the new major muse will attempt to remove her, using any means possible. The new muse can be from any supernatural realm, and, particularly if the artist has had major personality changes since acquiring the minor supernatural patron, does not have to be from

the same realm as the former patron. If the new supernatural patron cannot remove an existing player character patron, it vanishes, clandestinely watching the artist without assisting him. The player character remains as the artist's patron, without any increase in the possible gifts bestowed to the artist.

This spurned supernatural creature will watch the character, however, ultimately hoping to take the artist to the creature's home realm once his Artist Reputation has surpassed worldly measure. Unlike a minor muse, the character is fully aware of this new patron. Treat this muse as the Major Story Flaw: *Plagued by Supernatural Entity*, although the being will not directly hinder or distress the artist. It will drag the character into stories, either directly through its wishes or indirectly, as a result of its interest in the character.

An Artist Reputation of 10 means the character has arrived at the pinnacle of his career. He has no superiors, only equals. His name is known across Mythic Europe, and his reputation may even extend into foreign lands, the pagan north, the plains-swept east, and the Islamic countries. He gains a permanent +3 to the final Aesthetic Quality of his artwork, added on top of the normal calculation. He does not need to create artwork for his livelihood, and does so only to please himself.

It is extremely difficult to tarnish the Artist Reputation of such a character. Bad behavior and crude artwork are seen as eccentricities of the artist. With a Reputation of 10, the character no longer loses Reputation experience points. His Reputation shines even if he does nothing. Still apply the rules for gaining Reputation experience points, but ignore those that subtract experience points. An artist's muse will do its utmost to

ensure that the character remains alive as his Artist Reputation climbs to 11.

The exception to this rule is if an artist character is caught engaging in truly deplorable behavior. Examples are deflowering a bishop's niece, stealing half of a king's treasury, or leading an infernal rite for a flock of pagan townsfolk. His Artist Reputation will plummet. Roll a simple die and subtract the result from the character's Artist Reputation score (not just experience points). If he is lucky, and his Artist Reputation slips only a few points, he has somehow saved face. On the other hand, his Artist Reputation could fall to 0, leaving him an eyesore to his former patrons and a blight on his profession as a whole.

On the fateful day when the character's Artist Reputation does reach 11, he becomes a **legendary artist**, and his muse removes him from the mundane world and places him in the creature's home, typically a high-level regio. After all these years of supernatural aid, the artist becomes part of the realm of his muse, no longer simply being affiliated with it. Some muses leave a magical corpse behind, but this is often not necessary, for the vanished artist will be presumed dead eventually. Death feasts will be held and a burial vault constructed. The character is no longer a living character but a creature of the realm to which he has been taken. Becoming a legendary artist usually removes the character from play, although some high-powered sagas may wish to still allow a player to use his legendary artist character. Naturally, if a character never accepted a muse as a patron, none of this happens. You may keep calculating his Artist Reputation, but the substantial benefits end at 10.

For artists with Divine muses, death is

Example Story Seed: The Soul of Flavius

Through trials and tribulations, the poet Flavius' Poet Reputation increases to 7. Flavius has the Personality Traits: Generous +3 and Wrathful +3. His player and storyguide, uncertain which realm Flavius' supernatural patron should come from, decide that both a minor angel and devil are attracted to the poet. The pair contrive a journey for Flavius, bestowed through dreams, culminating in him reaching Rome. They agree to offer him assistance on his journey and to watch his behavior as he travels. If he is more charitable, the

angel will become his patron. If he is more often angry, the devil. Both also contrive situations to invoke the desired behavior.

Flavius, having a suspicion that this is happening, asks his magi friends to accompany him. They are enticed by the offer and, through art and cleverness, quickly identify the nature of the patrons. Will they assist Flavius, guiding him in one direction or another, or will they stand idle and let Flavius make his own decisions? Even worse, will they destroy both entities for their vis and leave Flavius without either?



not a ruse. The character actual dies and is accepted into the Divine realm. He still becomes a legendary artist, mechanically following the same rules as characters with infernal, faerie, and magic patrons, but is actually a divine spirit.

If the muse failed to replace a player character minor patron, it now swoops in and tries to abduct the artist from underneath the patron's nose. If the player character patron is exceptionally powerful, the supernatural patron will enlist aid from denizens of its realm. If the abduction succeeds, the artist becomes a legendary artist. If it fails, the artist is forever denied this status, and is left to his player character patron.

Legendary Artists

Once a character becomes a legendary artist, he is no longer a living being, but a creature of the supernatural realm to which he has been taken. He gains a Might score equal to two times his highest Craft or Profession Ability, and a number of supernatural powers equal to that same Craft or Profession Ability. The highest magnitude any individual power can be is equal to the character's Dexterity or Communication Characteristic; again, the Characteristic that was used in calculating his Artist Total. Use the Hermetic Arts as a guideline for the powers' magnitude. Likely powers will probably include the Forms of *Imaginem* and *Mentem*, as well as the Form most associated with his art career: *Terram*, *Herbam*, etc. The character gains his Might and associated powers the instant he is taken from the mundane realm by his supernatural patron.

Legendary artists are immortal. They do not age, nor do they change, becoming part of the immutable fabric of their associated realm. This has advantages and disadvantage for the character. While dying from wounds is still possible, it is unlikely, and even the most grievous wounds will heal. Diseases cannot affect the character, and even the most debilitating spells will eventually wear off, as the affected character returns to the unchanged state at which he became a legendary artist. Assume that every dire physical and mental disability will vanish in a season. A legendary artist can still be slain, but any wound less than Dead will heal without a problem.

There are two disadvantages, however. As an unchanging mythical being, the character is susceptible to Hermetic spells that af-

fect supernatural beings. Also, increasing his Abilities is problematic, because his supernatural nature constantly wishes to return to the exact state it was in when he was accepted as a legendary artist. *Perdo Vim* spells that reduce Might can kill a legendary artist. But

like wounds, if a character's Might is not reduced to 0, he will "heal" Might, returning to his full total in a single day. *Rego Vim* spells, wards, and a covenant's *Aegis of the Hearth* can dampen a legendary artist's powers and even keep him from entering (or exiting) an area.

Muses

Muses are supernatural entities from the four realms that seek prominent artists to promote their fortune. The most famous muses are Homer's — the nine daughters of Zeus and Mnemosyne. Thanking the muses is a common motif in medieval romances, and is a common practice for contemporary poets. Rather than being a specific category of supernatural beings, a muse is any supernatural entity from any realm that attaches itself to the artist and grants him its favors. "Muse" is a title, not a type of supernatural being. A minor muse is any supernatural creature that acts as an artist's patron and has a Might score of 15 or less. A major muse has a higher Might score, limited to 30.

Art is a powerful and influential messenger, able to display a variety of ideas to a diverse audience. A viewer does not need to share a language or invest a lot of time to perceive this message, instead merely needing to see the piece of art. The supernatural powers realize this, and perceive art as a powerful motivational tool. Supernatural creatures realize that art sends the loudest, most easily perceived message. Intellectual ideas are contained within a limited, educated audience, which is why intellectuals don't interest muses. Hermetic society is too small. The work of artists, however, has the possibility to influence thousands. The principal reason a muse helps an artist is because this promotes its interests.

The second reason muses help mortals is because they enjoy their art. Divinely influenced art pleases an angel's sense of beauty, disturbing art helps a demon grow in the infernal hierarchy, and appropriate art can make a faerie's role stronger. Magical creatures enjoy the delicious intricacies of magically created art. Not every supernatural creature is so persuaded, and many couldn't care less for the mundane realm, but those that do possess this artistic inclination have the option of becoming a muse.

Once a supernatural creature becomes a character's muse, a supernatural bond is created between the two. This bond allows the creature to imbue the artist with supernatural powers by temporarily sacrificing a portion of its Might. Minor muses may sacrifice 5 points of Might and grant the character a minor, supernatural Virtue. They may also grant the character one of their powers, at a point cost equal to that of the power itself. From then on, the character may use this power once per day. Whether a personal power or a minor, supernatural Virtue, minor muses are limited to 5 points that they may temporarily sacrifice in this way. Major muses may sacrifice up to 15 points of Might, enough to bestow a major, supernatural Virtue to the character, three minor supernatural Virtues, or several personal powers. These Might points are not regained as long as the bond remains.

These powers persist for as long as the character accepts the muse as her patron, and the muse desires to reward the artist. Long-term bonds are common, but shifting temperaments might end a bond at any time. If either artist or muse dies, the bond is immediately severed and the bestowed powers lost.

The drawback is that this bond of a muse's patronage grants Warping points to the recipient. The artist gains 1 Warping point a year from a minor muse and 3 from a major muse. The effects of these Warping points are detailed in *Ars Magica Fifth Edition*, page 168.

Since there are several ways for player characters to have a Might score, they may also serve as muses to artists. Player character muses can not bequeath Might to the artist to increase his artwork's Aesthetic Quality. They must work within their current abilities to aid the artist, typically by steering more-important mundane sponsors toward the artist or finding means to improve the artist's artwork's Ability through books or teachers.

Story Seed: An Interested Investor

Most covenants have specialists — typically craftsmen extremely skilled in their trade. Since the line between artist and craftsman is blurry, an exceptionally skilled craftsman could be considered an artist, especially by those living outside the covenant. The local priest has noticed the exquisite craftsmanship of the covenant's illuminator, goldsmith, mason, or what have you, and told his superior, the bishop. The bishop, always eager to finance beautiful art for his diocese, sends a team to investigate the covenant.

Since artists and academics are linked, often through ecclesiastical connections, this story could include all sorts of characters. The bishop knows scholars and artists, and sends a combined team to the

covenant. He sends scholars because they are intelligent and he will trust their report. The artists will offer their valuable critique of the specialist's work.

The covenant's inhabitants will probably be wary, since most magi are reluctant to display their homes to strangers. The bishop's goal is to sponsor the specialist. This would likely remove him from the covenant for a time, as he works on the commissioned piece of art. Is he willing to do this? Do the magi desire this? Allowing the specialist to work for the bishop could generate a lasting friendship, while refusing the bishop's offer could earn his enmity. This story is a good way to introduce new academic and artist characters to your saga.

The larger problem comes when a legendary artist wishes to increase his skills. Like wounds, any gained experience will disappear in a season, making permanent advancement difficult. There are two ways in which a legendary artist can keep any gained experience points. The first is by making a piece of artwork immediately after a season in which a legendary artist gained experience points. The artwork serves as a supernatural mnemonic aid for the legendary artist — an extension of his memory that allows him to retain gained experience points for as long as the piece of artwork is with him. The artwork must be carried with the legendary artist, and must be constructed in the season after the season in which he gained experience. These conditions present problems in themselves, since many types of artwork are not portable, nor are they able to be constructed in a single season. To solve these problems, a legendary artist will construct something portable — a brooch, a poem, a dance, a miniature painting — and start the process well in advance of the season he then spends studying. After studying, he spends a season to finish the piece. A performance artist might find this difficult, since his art contains few tangible effects. Most overcome this by keeping a diary or journal of their creating process. A playwright writes dialog and stage direction for the players, and a minstrel records his thoughts and comparisons to other musical pieces. A juggler could use a wooden pin or some other tossed prop as his mnemonic aid.

The piece of artwork must have a finished Aesthetic Quality equal to twice the number of recently gained experience points. If it is lower than the number of gained experience points, excess points are lost. Pieces of mnemonic artwork become a permanent Arcane Connection to the legendary artist. If they are destroyed or lost, the experience points they "held" are lost as well. Certain performance artwork is not threatened by such loss.

The second technique that legendary artists use to keep gained experience points is to enlist the aid of a supernatural familiar — some small creature from his associated realm that will bind with the artist and serve as his mnemonic aid. First, the legendary artist must find such a creature, after which he spends time befriending the creature and binding it to him. An artist's familiar is similar to a Hermetic familiar in name alone, and does not confer the same benefits to the artist. It serves solely as a mnemonic aid, serving as an extension of the artist's knowledge. Each season spent with the familiar generates a total based on the character's Presence + Charm. This total is compared against the creature's Might, with points over the Might score accumulated to befriend the familiar. Once these excess points equal the creature's Might, the creature will serve as the artist's familiar. If the legendary artist's Presence + Charm total does not equal the creature's Might, it is too powerful to be persuaded to become a familiar.

Once bound, the familiar can "hold" gained experience points for the artist. Each

point of Might allows the artist to retain 5 experience points from study. The familiar lives with the artist and must be present throughout the season that the artist gains additional experience points. If the familiar is ever slain, the experience points vanish. A legendary artist is limited to the number of supernatural familiars he may befriend by his Leadership score.

If you have access to *Realms of Power: Magic*, or *Realms of Power: Faerie*, you can use the character creation and advancement rules given there to handle legendary artists of those two realms.

Sponsors: Patrons and Benefactors

Every artist needs a patron or a benefactor, or both, to produce artwork. Art is not created and then put on display, hoping for a well-heeled buyer to snap it up. Every piece of artwork needs a sponsor first before it is created. This means that an artist character spends a good amount of time searching for potential financial backers. A **benefactor** is someone who agrees to buy one piece of artwork from an artist, and a **patron** is someone who agrees to support the artist for an undetermined length of time, sponsoring all of the artist's work. Both are referred to as the artist's **sponsor**. Patrons and benefactors supply the money for the commissioned piece, which the artist will use to procure materials, tools, assistants, and sundry supplies, as well as meals, rent, and clothing.

Unlike Hermetic magi, who need a lab, and craftsmen, who need a workshop, artist characters are assumed to have the space and materials they need to make artwork once they have gained a sponsor. Anyone with extra money can serve as an artist's sponsor, from wealthy peasants and prosperous merchants to rich princes and affluent clerics. Certain criteria apply as the character's Artist Reputation grows, however, forcing him to find wealthier, more-powerful sponsors as his career blossoms.

It takes a season to find a sponsor, in which it is assumed that the artist is doing everything in his power to find the best-suited candidate: attending feasts, proffering

flattery, praising, and conniving. The player makes a Communication + Bargain + Artist Reputation + stress die roll against an Ease Factor of 12 + modifiers. If successful, he becomes the sponsor's client. If the roll fails, the negotiations are for naught, although the character can try again with the same sponsor the next season. Such a repeat request allows the player a +3 bonus to the next season's roll. If the roll botches, the artist is absolutely refused and must find another sponsor altogether.

FINDING A SPONSOR:
Communication + Bargain
+ Artist Reputation + stress die
vs. 12 + modifiers

The situations that modify the Ease Factor are:

MODIFIER	SITUATION
-3	Finding a benefactor
+3	Asking a benefactor to commission a second piece
+6	Asking a benefactor to commission additional pieces past two
+9	Asking a benefactor to become a patron
0	A sponsor with a free Social Virtue
+3	A sponsor with a minor Social Virtue
+6	A sponsor with a major Social Virtue
+x	The sponsor's highest business or social Reputation

At the beginning of his career, an artist can seek out any sponsor. As he progresses in fame, he must find more-influential patronage. With an Artist Reputation of 4 or 5, the character must find a sponsor with either a business or social Reputation of at least 2. When his Artist Reputation is 6 or 7, he must find a sponsor with either a business or social Reputation of at least 3 and a minor Social Status Virtue, a sponsor with a minor Social Status Virtue and the Major General Virtue: Wealthy, or a sponsor with a major Social Status Virtue. At an Artist Reputation of 8, the artist is too expensive for one-time benefactors and must find a patron, who has a Major Social Status Virtue and either the Major General Virtue: Wealthy or a good business or social Reputation of 4. Minor and Major Social Status Virtues must relate to rank and supposed affluence in medieval society. A Clerk, Failed Apprentice, or Mendicant Friar (minor So-

cial Status Virtues) could probably not fund an artist, while a Gentleman, Knight, Guild Master, or Factor (*City & Guild*, pages 53 and 108) probably could.

A character can also affect the roll to find a sponsor by making another, prior roll to see how successful he is in finding a likely candidate to ask to be his sponsor. This roll happens in the same season spent finding the sponsor, and should be rolled first. A player can make a Perception + Folk Ken + stress die roll against an Ease Factor of 12. If successful, the player can add +3 to the following roll to acquire the character's sponsor. If it fails, the second roll is made as usual. If the roll botches, the artist has selected the wrong man, who refuses without the need to make the second roll.

Sponsors are fickle and there are many

ways to lose them. If the artist is not diligent, perhaps taking a season off from a project to adventure or study, the sponsor will abandon him on a simple roll of 6 or higher. If the artist does not gain (Artist) Reputation experience points when a piece of artwork is completed, a benefactor will not commission further pieces, while a patron will.

For player characters sponsoring artists, a storyguide character does not need to make a Finding a Sponsor roll. This should be handled in a story, with the decision left up to the player. If a player character decides to sponsor an artist, he must pay the artist at least one Mythic Pound per point of Artist Reputation for the piece commissioned. The storyguide should determine precisely how much the sponsor must



spend based on the individual artwork. Pieces that require more than a season to create cost two, three, or even four times as much.

**COST TO SPONSOR AN ARTWORK
(COMPLETED IN ONE SEASON):**
At least 1 Mythic Pound per point of Artist Reputation

This money buys materials, as well as providing for the livelihood and lifestyle of the artist. The player's character receives the finished piece, and may gain a Reputation as a patron of fine arts if he continues sponsoring artists.



Art and Magic

The *Covenants* supplement contains rules for creating mundane objects (page 49), specifically craft goods, which can be used when a magus creates a piece of artwork. In effect, the magus copies the work of an artist in an instant, using a Finesse roll to determine how successful he is. Tangible objects of art are easily mimicked, but non-tangible artwork is more difficult and requires *Mentem* magic to place the artwork in the mind of the target. Magic is more useful with the production arts than the performance arts, although audiences of can easily have their perception of the performance manipulated.

The Aesthetic Quality of a piece of artwork created magically is equal to the caster's Intelligence + Finesse total, minus 9. This represents a -3 penalty for using magic to do mundane work, and a -6 penalty for doing a season's work in an instant. If the work would normally take a year, the total penalty is -12, including -9 for doing a year's work in an instant. On the other hand, if a mundane artist could complete multiple pieces of work in a season, a magus faces a total penalty of -6. If it would take more than a year, the total penalty is -15. This means that art created by magic is rarely particularly aesthetically pleasing.

MAGICALLY CREATED ART

AESTHETIC QUALITY:
Intelligence + Finesse,
-6, -9, -12, or -15

Mundane artists cannot study magically created art for experience point gain. Bypassing the artist, magically created art does not indicate the method or technique useful to regular artists. Magically created art has an Aesthetic Quality only as a way to compare its beauty against other pieces of artwork. A mundane artist cannot automatically tell that a piece of magically created art has been so made, but a closer inspection might alert him to its unnatural origin. Studying it for a season certainly will.

This creates a bit of tension between mundane artists and magi who create art. In many sagas, not every member of the population knows of the Order of Hermes — perhaps only lords, scholars, and clergy who live in proximity to a covenant. Peasants, craftsmen, and artists might have heard rumors of an organized group of wizards, but many view magic as a tool of the devil. Seeing a piece of art without the characteristic identifiers of its construction will shock many artists, and be disconcerting at the least. Is it diabolic, a miracle, or something else entirely? Because most magi hesitate in rousing the rabble, those magi who make art don't disseminate it, keeping it to beautify their covenant or using it as a gift to a Hermetic colleague.

HERMETIC SPELLS

Here are a few of the spells Hermetic magi have invented to make pieces of art.

THE POET'S BUST

ReTe Level 5

R: Touch, D: Mom, T: Ind

This spell changes a block of stone into a carved bust. The caster must touch both the targeted stone block and the person who is the subject of the bust.

(Base 3, +1 for stone, +1 Touch)

THE MINIATURE OF IMMORTALITY

CrHe(An)(Te) Level 20

R: Voice, D: Mom, T: Ind, Ritual

This spell creates a painted miniature of a person or scene within voice range of the caster. The picture is painted on a wooden panel, and the spell's requisites include the required mineral-based pigments and the egg yolk necessary for binding the paint.

(Base 2, +2 Voice, +2 requisites, +1 complexity: minimum level for ritual spell)

CONJURING THE HOUSE OF GOD

CrTe Level 45

R: Touch, D: Mom, T: Ind, Ritual

This spell creates a church that towers overhead with either barrel or groin vault ceilings, impressive tower facades, and stained glass windows. Its footprint covers 19,000 square feet, and its towers can be up to 140 feet high. The caster determines the exact design of the church, based on contemporary styles. This church has not been consecrated, and is a church only in the architectural style of the building. Spontaneously appearing churches, particularly those larger than many cathedrals, will certainly raise a population's suspicions.

(Base 3 +1 Touch, +6 size, +3 elaborate design)

The Maestro: A Mythic Companion

Rising above the sea of regular artists are a select few who possess truly inspirational talents. Stories are told about these exceptional men and woman, not so much for their creations, which can be brilliant, as for their lives and numerous adventures. Known for their extravagances and exaggerated personalities, a mythic artist lives a turbulent life, filled with excitement, seasoned with desperation, and fraught with perils. Such an individual is called a maestro, regardless of his particular medium.

No one knows why maestros are touched with such a magical nature. Un-

like the heroic blood of some Mercere Redcaps, or the mythic blood of several magi of the Order, there is no direct link between a maestro and his ancestors. Some suggest that it is the whim of the old gods or faerie lords that imbues an artist with magical potential, and others speculate that the divine and infernal realms select individuals at random, playing at a game that transcends mortal understanding. Maestros are granted their powers by one of the four supernatural realms, and because many maestros' powers are similar, it is often hard to determine which of the four realms supplies them with their supernatural abilities.

Players may play a maestro, selecting the character as a Mythic Companion, similar to the variety of Mythic Companions that exist in other *Ars Magica* supplements (see, for example, *Realms of Power: The Infernal*, pages 81 – 82). The character must take the special Virtue: Maestro, which then allows him to have twice as many points of Virtues as he has points of Flaws. This special Virtue also allows the character to select one the following Minor Virtues at no cost: Affinity with Craft or Profession Ability, Free Expression, Inspirational, or Puissant Craft or Profession Ability. The chosen Craft or Profession Ability must be the primary medium of the artist's art. The player may then purchase up to 10 points of Flaws for the character, with each point spent allowing him to purchase two points of Virtues. It is possible, then, for a maestro character to have 21 points of Virtues and 10 points of Flaws.

The player must decide which of the four realms holds sway over the character, and the character is considered to be affiliated with that realm. Maestros are allowed to select Hermetic Virtues and Flaws that seem appropriate. Maestros may not have The Gift, and their magical affiliation with a realm does not affect mundanes like The Gift does. Maestros may also choose Heroic Virtues and Flaws (*Houses of Hermes: True Lineages* pages 103 – 109). A maestro character must have one of the following Hermetic Flaws: Susceptibility to Divine Power, Susceptibility to Faerie Power, or Susceptibility to Infernal Power.

Like a magus character, a maestro can learn any Ability during character creation, and is not limited to choices based on her social station alone. Their precocious natures allow maestros to learn skills outside their social networks. Some background explanation might be necessary to explain how the character learned what she did, however, and this should be a colorful ex-

ercise in creativity for the maestro's player and troupe.

Maestros are rare, perhaps one in a thousand artists. While not as rare as the Blood of Heroes that runs through some Redcaps' veins (see *Houses of Hermes: True Lineages*), it would be odd for two or more to be found in a single saga. One per troupe is a good idea, as more would diminish their uniqueness, but ultimately this is a decision for you and your group.

Maestros are renowned artists, but that is not their only role, and other Virtues highlight their lifestyle outside their studio or workshop. Truly flamboyant, persnickety artists are more well known during the Renaissance than the Middle Ages, but players can use examples of those anachronistic artists' behavior as ideas for their characters. Leonardo da Vinci, for example, barely worked, preferring to draw in his sketchbook than actually finish commissioned paintings. Brunelleschi was more interested in his feud with fellow artist Ghiberti than receiving awarded commissions. Many wonderful examples of tempestuous artists can be found in Giorgio Vasari's sixteenth century book, *Lives of the Artists*. While few medieval artists are presented, the book is full of ideas for players and storyguides, and it is readily available on the Internet.

Finally, "maestro" is an Italian word that means "master." If you saga is primarily set in another area of Mythic Europe, you might want to use another vernacular language's word for "master" to identify this sort of mythic companion. Examples are "maestro" in Spanish, "maître" in French, "meister" in German, and "mayster" in Middle English.

NEW VIRTUES

These Virtues and Flaws exist to aid and define maestro characters, although you may allow other mundane artists to purchase some of them at character generation. A few personality Flaws are listed here, to help define the capricious personalities of mythical artists. These can be available for any *Ars Magica* character if your troupe so desires.

ARTISTIC RENOWN

Minor General Virtue

The character has had some success as an artist and begins the game with an Artist Reputation of 2. Only characters with an Artist Reputation may take this Virtue. Characters may take this Virtue twice, for a total beginning Artist Reputation of 4.

HERMETIC INCLINATION IN (FORM)

Major Supernatural Virtue

The character does not have The Gift, but because of his magical nature, he can study one Hermetic Form and use that knowledge in his profession. The Form must be Herbam, Imaginem, Mentem, or Terram, and must be connected to the artist's primary type of artwork. The character starts with a score of 0 in the Art, and is allowed to increase it with character generation experience points, as well as other means of study during play. However, since he doesn't have an understanding of Hermetic magic, summae and tractatus only provide half their normal Quality. Having a score in Magic Theory removes this penalty to studying books. He may add the Form Bonus from his score to the Aesthetic Quality of created artwork. He may also instill some magical effects into his artwork. His score in the Form offers the maestro no Magic Resistance, but does provide a Form Bonus in appropriate situations (see *ArM5*, page 77).

A Maestro, and only a maestro, may take this Virtue once, for a single Form.

LIFE-LINKED ART

Major Supernatural Virtue

The character is magically linked to his artwork, and he may wound himself while he works to increase the Aesthetic Quality of the piece. A self-inflicted Light wound adds +1, a Medium wound +3, and a Heavy wound +6. Only one type of wound may be inflicted, and the wound does not begin to

heal until the artwork is finished. Artwork augmented in this fashion remains a permanent Arcane Connection to the artist.

MAESTRO

Special Free Virtue

The character is a maestro, a Mythic Companion character who excels at art. The character may select one of the following Virtues at no cost: Affinity with Craft or Profession Ability, Free Expression, Inspirational, or Puissant Craft or Profession Ability. The character receives 2 points of Virtues for every point spent on Flaws.

PROLIFIC ARTIST

Minor Supernatural Virtue

The character is extremely quick when creating art, and may reduce the time it takes to make a piece of artwork by 1/4. Thus, a piece of art that regularly takes a season to create can be produced in nine weeks. He works too quickly for assistants to keep up, and may not use assistants to reduce the amount of time it takes to create art.

NEW FLAWS

FICKLE NATURE

Minor Personality Flaw

The character swings between two types of personality behaviors that are directly opposite. There is no middle ground, so the character is always either displaying traits of one behavior or the other. Select a Personal-

ity Trait at +4, and its opposite at +4. Typically Personality Traits are: Happy and Sad, Energetic and Lazy, Confident and Diffident, or Proud and Humble.

FLUCTUATING FORTUNE

Minor Supernatural Flaw

The character's finances rise and fall like the tide, regardless of how successful he is or what preventative measures he takes. He is considered to have the Wealthy Virtue one year, followed by the Poor Flaw the next. Besides monetary concerns, this means that the character will have to only work one season in one year, followed by a year in which he has to work three, all to maintain his livelihood. This cycle of feast and famine continues throughout the character's life, always in opposition to his financial desires. When he needs money most, he has none, and has an abundance of funds when they are superfluous.

GUILLIBLE

Minor Personality Flaw

The character has spent so much time in isolation, working on his artwork, that he is easily misled by others. Because of his inexperience with people, he is also a poor liar. He receives a -3 penalty on any Guile or Perception rolls used to determine truth or falsehood.

UNRULY AIR

Minor Supernatural Flaw

The character has a penchant for stirring up situations, making pleasant events better and unpleasant ones worse. Whenever the character is in a social situation with multiple people, his slightest behavior will subtly push others to extreme behavior. He is either the life of the party, or its death, depending on the prevailing mood of the crowd. His influence is linked to his magical nature, so that others with Magic Resistance are not influenced by him.

Example Creation of Magical Artwork

Grifo, a famous maestro affiliated with the Divine realm, is commissioned to paint a wall mural for the bishop of Milan. The Aesthetic Quality of the piece will be 18: Dexterity (+3) + Painter Ability 8 + bonuses (7): Puissant Painting (+2) + the Virtue: Free Expression (+3) + Form Bonus (+2) (Hermetic Inclination in Imaginem, with a score of 10). It will take 2 seasons to paint the mural.

Because of his Hermetic Inclination Virtue, Grifo wants to add a little magical spice to his mural. The mural depicts Christ's crucifixion on Mount Calvary. Grifo would like the sound of weeping to emanate from the mural, blood to appear to seep from Christ's wounds, and the seeping blood to smell. The base level of

effect is 3, a Creo Imaginem effect that affects three senses, and the Target is Individual, augmented by 1 magnitude for the size of the wall. Including the constant effect, the final level of effect is 14 (Base 3, +1 Size, +2 magnitudes, +4 levels for constant effect). Grifo's Dexterity (+3) + Painter Ability (8) + Puissant Painter (+2) + Hermetic Inclination: Imaginem (10) is 23. The wall mural is painted in a church with a Divine aura of +3, boosting Grifo's total to 26. Each season, Grifo gains 12 points towards the completion of the magical effect. He finishes instilling the magical effect in 2 seasons, the same length of time it took to paint the fresco. Throughout the two seasons, Grifo is reduced to the Weary Fatigue Level.

Instilling Magic Effects in Artwork

Magi and maestros can instill spell-like effects into artwork. This procedure is not changed for Hermetic magi, and a piece's Aesthetic Quality is ignored when instilling magical effects into it. The piece of artwork can hold as many pawns of vis as suggested on the Material and Size Table (*ArM5*, page 97), but no more. Many magi like their en-

chanted items to be beautiful, but the comparative beauty of an enchanted brazier over a normal brazier is irrelevant to the magical effects it can contain.

Maestros with the Virtue: Hermetic Inclination in (Form) may instill spell-like effects into their artwork while they are creating it. Any spell-like power from the specific Form may be instilled. However, the Range of the effect must be Personal, meaning that the magic affects the artwork, and the Duration must be a constant effect (ArM5, page 99). Any Technique may be used in combination with the Form. The spell-like power cannot have Hermetic requisites, as those are too complicated for a maestro to instill.

Once the final effect level of the power is determined, the player compares his character's Dexterity + Craft Ability + Form to the final level of the effect. Performance maestros use their Communication + Profession Ability + Form to generate a total. This total is affected by the Realm Interaction Table (ArM5, page 183). For each point of this total above the final level of effect, he gains a point towards the magical artwork's completion. When the accumulated points equal the level of the effect, the item is finished. Some artwork requires more than one season of work to complete, so instilling an effect may not necessarily prolong the process. Maestros must invest their energy into their magical work, rather than vis. Instilling a magical effect in a piece of artwork costs a Fatigue Level per 10 levels of the spell-like power. This is a semi-permanent loss, persisting as long as the maestro works on the artwork.



Who's Who in Philosophy

A great many influential thinkers contributed to the corpus of knowledge, as expressed and appreciated by medieval schoolmen. Writers tend to build upon information and ideas expressed by their forbearers, either synthesizing different philosophical approaches into one, covering the whole, or refuting one with another. This section is meant to give players a rudimentary idea of the philosophers who are relevant to the thirteenth century, as well as their most influential works, and the main idea of their philosophic argument.

The following list is organized historically, starting with the oldest important authors and proceeding through the philosophers who followed. After a brief historical sketch, each author's important works are listed with the relevant *Ars Magica* Fifth Edition game statistics. Texts labeled with an asterisk (*) are included in the various medieval curricula found in cathedral school and universities.

The listed books are in Latin (with a few noted exceptions), translated from Greek, Arabic, or Hebrew. Some texts have been translated twice, from Greek to Arabic and then to Latin, with the resulting loss in the text's Quality. This method of translating books twice was common in the twelfth century, but by the thirteenth most translators look for texts in their original language. Reading the text in its original language increases its Quality, and such cases are noted. Rules for translating texts can be found in Chapter Six: Institutional Education.

This list does not include every philosopher or theologian mentioned in *Art & Academe*, only the most important. Specific references to other philosophers are included to aid readers in their own research, if they care to undertake such pursuits for their saga.

PLATO (C. 429-347 BC)

An Athenian-born Greek and student to Socrates, Plato wrote an extensive collection of books, called Dialogues, on a variety of philosophical topics: love, politics, economics, literature, mathematics, and science. His forms and ideas (the universals) are a defining foundation of medieval philosophy.

Timaeus. A cosmological work explaining the nature of things, the whole being a tractatus on Philosophia (metaphysics). The *Timaeus* itself is not available, and is known through Boethius' commentary (Quality 9)*, and Calcidius' translation (Quality 8).*

ARISTOTLE (384-322 BC)

Born in Macedonia and educated in Athens as a student of Plato, Aristotle is the most influential philosopher in western medieval philosophy. His contribution is so great that he was named "The Philosopher" when his works were reintroduced in the twelfth century. Aristotle disagreed with Plato's forms, proposing categories and syllogisms in their place.

Categories, *On Interpretation* (the *logica vetus*). Each is a tractatus on Artes Liberales, Quality 10.*

Metaphysics. The first and the third book are both tractatus on Philosophiae, Quality 12. The second book is a tractus on Pagan Theology, Quality 10.*

Nicomachean Ethics. Ten books equaling a summa on Philosophiae (Moral), Level 6, Quality 10. In 1220, only Books II and III are available in Latin (treat these as a single tractatus reduced to Quality 4).*

On the Soul. Comprised of three books equaling a tractatus on Philosophiae, Quality 10.*

Physics. Comprised of 8 books, a summa on Philosophiae (Natural Philosophy), Level 6, Quality 10.*

Prior Analytics, *Posterior Analytics*, *On Sophistical Refutations* (the *logica nova*). Each is a tractatus on Artes Liberales, Quality 10.*

(The Quality of all of Aristotle's works are 11 if read in Arabic and 12 if read in the original Greek.)

EUCLID (CA. 300 BC)

A Greek mathematician who taught at Alexandria, Euclid's work are the foundation for the study of geometry.

Elementa. 13 books that act as a summa on Artes Liberales, Level 4, Quality 8* (Quality 9 in Greek).

Optica. A tractatus on Artes Liberales, Quality 8* (Quality 9 in Greek).

CICERO (106-43 BC)

Statesman, orator, and philosopher of Rome, Cicero is considered one of the great writers of antiquity. He believed the liberal arts were the very roots of humanity.

De inventione. Comprised of three books, each a tractatus on Artes Liberales, Quality 14.*

PTOLEMY (MID-THIRD CENTURY)

Ptolemy was an astronomer and mathematician teaching at Alexandria. His astrological work is mathematically ingenious, although limited by the observational capabilities of his day. The *Almagest* is the definitive work on astrology in the thirteenth century, both in the east and the west.

Libri Almagesti. 13 books that in total are a summa on Artes Liberales (astronomy) Level 5, Quality 6* (Quality 7 in Arabic and Quality 8 in Greek).

PLOTINUS (C. 205-270)

A Roman scholar, Plotinus was the father of Neoplatonism.

Enneads ("The Nines"). Six books of nine sections each that provide the foundation for his metaphysical thought based on Plato's ideas. The whole is a summa on *Philosophiae* Level 4, Quality 8.

PORPHYRY (C. 234-C. 305)

Student of Plotinus, Porphyry continued the tradition of applying Neoplatonic concepts to the ideas and religion of pagan antiquity.

Isagoge. Translated into Latin by Boethius, this is a tractatus on *Artes Liberales*, Quality 5* (Quality 6 in Greek).

ST. AUGUSTINE OF HIPPO (354-430)

Born a pagan citizen of the Roman Empire, Augustine converted to Christianity in his thirties. A trained rhetorician, and writing at a time when Christian dogma was different between east and west, Augustine wrote prolifically on the nature of God and Christianity, always preferring to prove his beliefs logically. His works are the most authoritative of all the Latin Church Fathers. Besides the philosophies of his predecessors, Augustine relied heavily on the Scriptures, regarding them as God's word.

The City of God. 22 books in total, the first five being a summa on Divine Lore, Level 4, Quality 10. The next five are a summa on *Philosophiae*, Level 6, Quality 10. And the last twelve are a summa on Theology, Level 6, Quality 10.*

DONATUS (LATE FOURTH CENTURY)

A master grammarian and rhetorician, Donatus is perhaps most famous for being the tutor of St Jerome. His work is the primary source for the study of grammar in the Middle Ages.

Ars grammatica. The first section, the *Ars minor*, is a summa on *Artes Liberales* (grammar) Level 4, Quality 15. The second section, the *Ars major*, is a tractatus on *Artes Liberales*, Quality 12.*

MACROBIUS (LATE FOURTH, EARLY FIFTH CENTURY)

A philosopher, most likely Roman, Macrobius wrote a commentary on Cicero's *Somnium Scipionis* that describes the cosmos and life after death for the good-hearted. The commentary's morality, despite its pagan nature, and its astrological information are very popular in 1220.

Commentary on Somnium Scipionis ("The Dream of Scipio"). Two books that act as a tractatus on *Artes Liberales* (astronomy) Quality 8.

MARTIANUS CAPELLA (EARLY FIFTH CENTURY)

An African-born Roman, Martianus composed his *De nuptiis philologiae et Mercurii* to be an encyclopedic treatment of the seven liberal arts. Steeped in allegory, the book is also dry and overly pedantic, written in complicated Latin verse and prose. Despite this and its overt pagan nature, the book is used as a school manual for *Artes Liberales*.

De nuptiis philologiae et Mercurii ("Marriage of Philology and Mercury"). A collection of nine books totaling 1,000 pages. Books I and II are each a tractatus on *Philosophiae*, Quality 5. Books III through IX deal with *Artes Liberales*, one book per liberal art, each a tractatus Quality 5.*

BOETHIUS (C. 475-524)

A Roman statesman and Christian, Boethius wrote extensively on mathematics, science, logic, and theology. He translated several of Aristotle's texts, introducing this knowledge to the west. Furthering Plotinus' work, he also firmly attached parts of Christian theology to neoplatonism. Falling out of royal favor, he was imprisoned and later executed. During his internment, he wrote *The Consolation of Philosophy*, a vastly influential text on philosophy and metaphysics.

The Consolation of Philosophy. Four books that together make a tractatus on *Philosophiae*, Quality 9.

JUSTINIAN (482-565)

A Byzantine Emperor, Justinian commissioned the *Corpus Juris Civilis* ("Body of Civil Law"), a massive compilation of all existent Roman laws.

Digest. This section of the *Corpus Juris Civilis* is a summae on Civil and Canon Law (Civil Law), Level 5, Quality 7.

Institutiones. This second section of the *Corpus Juris Civilis* is used as a student manual, and is a tractatus compiled by Theophilus and Dorotheus on Civil and Canon Law (Civil Law), Quality 8.*

PRISCIAN (SIXTH CENTURY)

A Roman-born teacher at Constantinople, Priscian wrote a detailed, systematic approach to the Latin language.

Institutione grammaticae. Comprised of 16 books that form a summa on *Artes Liberales* (Grammar), Level 5, Quality 9.*

ALCUIN OF YORK (C. 735-804)

An Englishman, Alcuin was given the task by Charlemagne of creating and managing the Palace School at Aachen, Charlemagne's capitol. A competent and well-read philosopher, Alcuin continued the tradition of placing great emphasis on logic and theological philosophy.

Dialectica. A tractatus on *Artes Liberales* (Logic), Quality 9.

JOHN SCOTTUS ERIUGENA (C. 800-C. 877)

An Irishman and excellent Greek translator, John was commissioned to engage in a controversy over predestination, refuting the heretical idea that predestination of was two types: the good predetermined to go to heaven and the wicked to hell. Basing his argument on Augustine and Boethius, John said that predestination is not double, and that God, being good, could not create evil.

Periphyseon ("About Nature"). A summa on Theology based on the Greek and Latin Christian Fathers, Level 4, Quality 8.

RHAZES (AL-RAZI, 865-924)

A Persian philosopher who wrote extensively on medicine and alchemy. His most influential book — *The Virtuous Life* (*al-Hawi* in Arabic) — is only available in the Islamic world, and is an encyclopedia of Medicine, covering anatomy, physiognomy, health, surgery, poisons, and therapeutics. Only Rhazes's alchemical works are available in Latin translation in the thirteenth century, which include, among others:

De salibus et aluminibus. Philosophiae summa, Level 3, Quality 6.
Lumen luminis. Philosophiae Tractatus, Quality 6.
Liber septuaginta. A book of 70 alchemical formulae, Philosophiae summa Level 5, Quality 6.

If read in the original Arabic, increase the Quality of all the mentioned books by +1.

GERBERT OF AURILLAC/POPE SYLVESTER II (C. 940-1003)

Surrounded by legend, Gerbert is lauded for his intellectual capabilities by intellectuals and is believed a diabolical wizard by the laity. He was instrumental in setting the stage for twelfth-century translators.

AVICENNA (ABU ALI SINA, 980-1037)

The author of reputedly hundreds of books on philosophy and a major figure in Islamic intellectual development. His only influential book in the West was the *Canon of Medicine*, which became the authoritative text on Medicine following its translation into Latin by Gerard of Cremona.

Canon of Medicine. Summa Level 6, Quality 8 (Quality 9 in Arabic).*

AVICEBRON (SOLOMON IBN GABIROL, C. 1021-C. 1058)

An Andalusian Jewish poet and philosopher, who was an early teacher of Platonism, and whose *Fountain of Life*, when translated into Latin, had a large impact on the Scholastic philosophical movement. This work contained no internal evidence that its writer was a Jew.

The Fountain of Life (*Mejor Hayyim* in Hebrew, *Fons Vitae* in Latin). Philosophiae Summa Level 4, Quality 11.

ST. ANSELM (1033-1109)

Philosopher and theologian, and Archbishop of Canterbury, Anselm's greatest intellectual achievement was his ontological proof that God exists. He continued Augustine's convictions that reason is never a substitute for faith.

Cur Deus Homo ("Why Did God Become Man?"). A tractatus on Theology, Quality 8.
Proslogion. A tractatus on Theology that explains the nature and self-evident existence of God as "that-than-which-nothing-greater-can-be-thought," Quality 8.*

GRATIAN (TWELFTH CENTURY)

A canon jurist from Bologna, Gratian compiled a massive work, the *Concordia discordantium canonum* ("Concord of Discordant Canons"), or simply called the *Decretum*. Based on the Bible, papal bulls, Roman secular law, and the Church Fathers, this is the primary textbook for the study of Canon Law.

Decretum. Six books that serve as a summa on Civil and Canon Law (Canon Law), Level 5, Quality 11.*

PETER ABELARD (1079-1142)

Educated at Paris and Chartres before becoming one of the most controversial masters of the twelfth century, Abelard set the standard for the scholastic method. He was branded a heretic by Bernard of Clairvaux and forced to renounce his theories and burn some of his work.

Scito te Ipsum ("Know Thyself"). An ethical tractatus on sin, Philosophiae, Quality 13.
Collationes. A tractatus recounting the dialogue between a Jewish, pagan, and Christian philosopher concerning the merits of each religion's laws, Theology, Quality 13.
Sic et Non ("Yes and No" or "For and Against"). A summa collecting seeming contradictions from scripture and authoritative texts and their reconciliation, Theology Level 5, Quality 13.

BERNARD OF CHARTRES (C. 1080-1167)

Chancellor and instructor at the cathedral school of Chartres, Bernard was a major proponent of Platonic ideas. Like many, he attempted to reconcile Plato with Aristotle, leaning heavily toward the former. He was the teacher of several influential philosophers, including William of Conches.

BERNARD SILVESTRIS (1085-1178)

Educated at Chartres and teacher at the cathedral school of Tours, Bernard wrote a vastly popular cosmological poem, presenting an allegorical interpretation of creation.

Cosmographia. A literary tractatus alternating prose and poetry, on the creation of the world. Philosophiae Quality 8.

ST. BERNARD OF CLAIRVAUX (1090-1153)

A Cistercian monk and verbose defender of the Church, Bernard was decisively anti-intellectual, arguing against the philosophical writings of schoolmen with his mystical interpretations of God. He succeeded in condemning certain theological works of Peter Abelard and others.

WILLIAM OF CONCHES (C. 1100-C. 1150)

Student of Bernard of Chartres and teacher at Paris, William was one of the first twelfth-century theologians to make use of translated Arabic material.

Philosophia Mundi. A summa on Philosophiae that explains how the ancient authorities (Plato and Boethius especially) were allegorically correct, as understood by a Christian. Level 4, Quality 7.

ADELARD OF BATH (C. 1080-C. 1150)

Incurably curious, Adelard extensively traveled Arabic lands, Spain, and the Levant in search of knowledge. More interested in science than theology, Adelard contributed both to the scholastic method and the overall understanding of the natural sciences.

Questiones Naturales. A tractatus on Philosophiae (metaphysics), Quality 9.*

PETER LOMBARD (C. 1100-C. 1164)

"The Master of Sentences," Peter Lombard was an Italian trained in theology at Bologna, Reims, and then Paris. While teaching at the cathedral school of Notre Dame, he wrote his monumental *Quatuor libri Sententiarum*, "The Book of Sentences," which covers the entire theological doctrine of Christianity and unites it as a whole.

The Book of Sentences. Book I is a summa on Divine Lore, Level 4, Quality 9, and the remaining three books are a single summae on Theology, Level 5, Quality 9.*

AVERROES (IBN RUSHD, 1126–1198)

An Andalusian Islamic philosopher whose major impact on Christian intellectual thought was through his commentaries on almost all of Aristotle's works, which were translated into Latin and were partly responsible for the New Aristotle. He also compiled the books of Galen, which were also restored to the West.

Use Aristotle's works (above) for Averroes' commentaries. The Quality of the various commentaries is 12 if read in Arabic and 11 if read in Latin.

MAIMONIDES (MOSHE BEN MAIMON, 1135–1204)

A Cordovan Jew whose contributions to philosophical and religious thought was hugely influential, but confined to the Jewish

community. His most famous work, *A Guide for the Perplexed*, reconciled Jewish theology with Aristotelian philosophy.

A Guide for the Perplexed. A summa written in Arabic on Jewish Theology (Level 6, Quality 9) and Philosophiae (Level 3, Quality 9). This book has yet to be translated into Latin in 1220.

ROBERT GROSSETESTE (C. 1175 – 1253)

A famed lecturer at Oxford, who will become its first chancellor in 1221. He cares little for Aristotle, but is widely recognized among his peers as a pre-eminent natural philosopher, and sets down many of the experimental procedures for his science, which will be used in years to come. Robert wrote a number of influential scientific treatises between 1220 and 1235:

Artes Liberales Tractatus: *De Sphera* (astronomy), *De lineis, angulis et figuris* (arithmetic). All Quality 10.

Philosophiae Tractatus: *De luce* ("Light"), *De accessione et recessione maris* ("Tides and Tidal Movements"), *De iride* ("The Rainbow"). All Quality 10

Hexaëmeron ("On the Six Days of Creation"), a summa of Philosophiae, Level 5, Quality 11, written in the 1230s.

Latin translation of the *Nicomachean Ethics*, a summa on Philosophiae (moral), Level 6, Quality 9.

THE BIBLE

Finally, the Bible is an often cited authority, considered the actual Word of God by Christian theologians. For study purposes, the Bible is a summa on Theology (Level 10, Quality 3) and a summa on Church Lore (Level 3, Quality 3).*

Great changes are occurring in the thirteenth century in the fields of art and academics. Whether or not your version of Mythic Europe follows these changes is up to you. Historically, the thirteenth century produced some very famous intellectuals. In 1220 they are children, or yet to be born. *Art & Academe* has purposefully stayed away from their intellectual achievements, presenting an environment on the verge of their influences. Some of their ideas filter in, which is appropriate. Just because they were the first to write a specific theory, doesn't necessarily mean they were the first to think it. Since the scholastic method is built upon all that has gone before it, it is realistic to imagine that some of these ideas were floating loosely in the intellectual environment before being solidified by these writers. *Art & Academe* highlights the difference between philosophy that is present in 1220, and that which is to come historically. The slightly anachronistic inclusions are presented to add enjoyment to your game, so that you don't have to wait 50 years for an idea that could make an excellent story for your group.

The second reason future philosophers are only slightly mentioned is simple; they may be one of your characters. *Art & Academe* hopes to enliven and broaden your saga, not make definitive statements on how your version of Mythic Europe must develop. The most notable future philosophers are: Albert Magnus, a Dominican who taught at Paris (1200-1280); Roger Bacon, a Franciscan who lectured at Oxford (1214-1292); and Thomas Aquinas, a Dominican who fully synthesized Aristotle's categories and Plato's universals with Christian theology (1225-1274). In 1220, Albert is twenty and possibly studying at Paris, Roger is six and playing with wooden dolls in Somerset, and Thomas is still a gleam in his mother's eye. How, even if, these men mature is up to you.

Appendix B

Glossary

This is a list of frequently used terms in *Art & Academe*, collected to assist readers as they proceed forward.

Artes Liberales: The seven liberal arts, as defined by the ancients and practiced by medieval scholars. Divided between the trivium (q.v.) and the quadrivium (q.v.).

Categories: The ways in which a substance can be; the ten ways that define a subject in reality. Substance is the most important, followed by quality, quantity, relation, and (less significantly) time, place, posture, possession, action, and passion.

Commentator, The: A name given to Averroes as the preeminent commentator on Aristotelian philosophy.

Complexion: An individual's natural balance of the humors, affecting personality, physiognomy, and susceptibility to disease. There are four basic complexions — sanguine, choleric, melancholic, and phlegmatic.

Contra-naturals: Things that promote dyscrasia (q.v.) — injurious objects, poisons, corrosives, parasites, supernatural entities, etc.

Disputatio: A formal method of debating between academic opponents, used to settle philosophical differences and for instructive purposes.

Doctor: Someone who has graduated from a university faculty (not just medicine).

Dyscrasia: Disease; a state of ill-health due to an overabundance of healthy or mor-

bid humors.

Empirica: A practical result of experimental philosophy (q.v.).

Empiricus: One who practices experimental philosophy (q.v.); a scientist (in the modern meaning). In the specific case, a medicus (q.v.) who has little formal (but often substantial practical) knowledge of medicine, used in a derogatory or condescending manner.

Eucrasia: A state of good health, where all the humors are in balance.

Experimental Philosophy: The direct observation of the world, as opposed to theoretical speculation.

Formula: A type of empirica (q.v.) resulting from study and laboratory activity; the products of alchemical research, astrological calculations, or medicinal remedies.

Faculties: Four divisions of academic learning taught at universities — artes liberales, civil and/or canon law, philosophy, and theology.

License: The medieval equivalent of a modern academic degree, which grants the holder the right to teach specific subjects at specified universities.

Ligature: A type of empirica (q.v.) designed to assist an action through the manipulation of the natural laws of the world.

Medicus: A general term for someone who has received formal academic training in medicine and/or chirurgy.

Nations: Groups of foreign students, coming from the same general area, living together in a university town.

er in a university town.

Natural Magic: Another term for experimental philosophy (q.v.), does not actually involve magic in the supernatural sense.

Non-naturals: Things that promote eucrasia (q.v.) — climate, diet, exercise, sleep, emotions, sensations. Excessive non-naturals can cause dyscrasia (q.v.).

Oath of Matriculation: The official swearing of a student to be a master's pupil. Hermetic magi are forbidden to swear oaths of fealty outside of the Order.

Philosopher, The: A title given to Aristotle, which will become more common in the mid-thirteenth century.

Physicus: A medicus (q.v.) who has received advanced training in medicine and philosophiae, not generally used for those who practice chirurgy.

Quadrivium: The second or greater division of the liberal arts, including arithmetic, music, astronomy, and geometry.

Regimen: A "recipe" for good health, prescribed by a physician. Involves affecting the non-naturals (q.v.) to stave off disease.

Trivium: The first or lesser division of the liberal arts, including grammar, logic, and rhetoric. Students learn these arts before moving on to the quadrivium (q.v.).

Universals: Plato's forms or ideas, a perfect template for any subject in reality. Universals are unchangeable, have no beginning or end, exist outside reality, and can only be known through reason.

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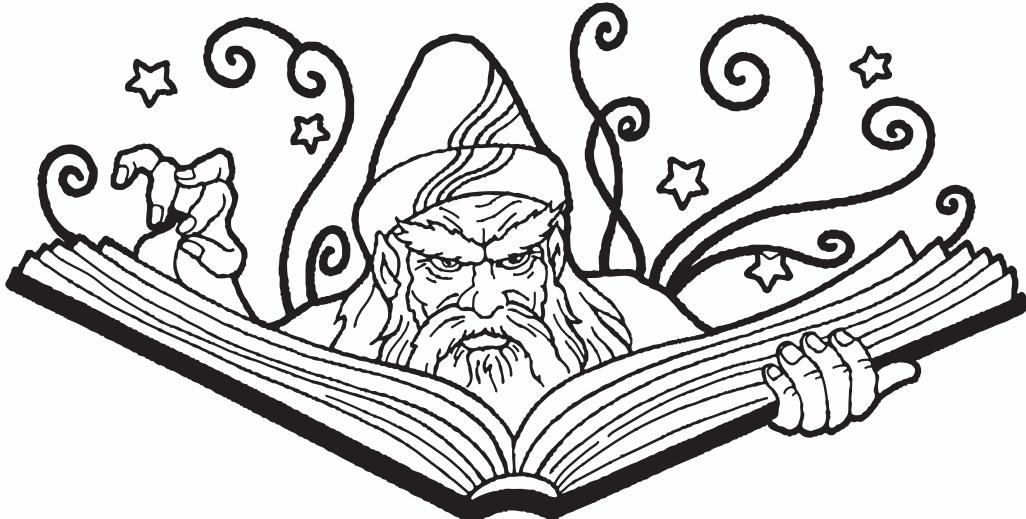
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