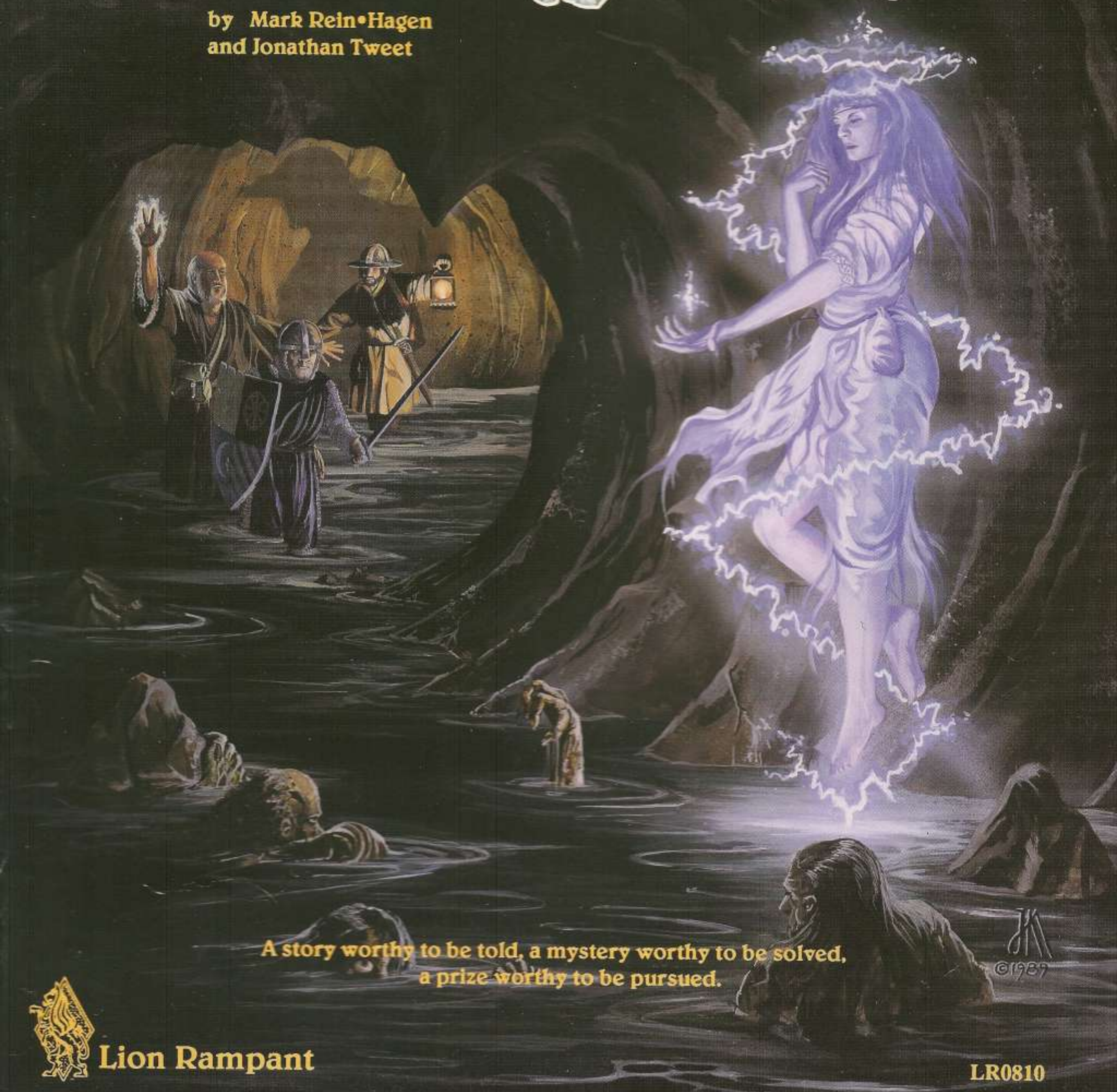


THE BROKEN COVENANT OF **KALEBBAIS**

by Mark Rein•Hagen
and Jonathan Tweet



A story worthy to be told, a mystery worthy to be solved,
a prize worthy to be pursued.



Lion Rampant

JK
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LR0810

The Broken Covenant of Calebais

an adventure supplement for Ars Magica™



by

Jonathan Tweet & Mark Rein•Hagen

THE BROKEN COVENANT OF CALEBAIS

Credits

Ars Magica Rules: Jonathan Tweet and Mark Rein•Hagen

Original Design: Jonathan Tweet and Mark Rein•Hagen

2nd Edition Redesign: Mark Rein•Hagen

2nd Edition Coordination: Lisa Stevens

Editing: Lisa Stevens and John Brandt

Layout: Nicole Lindroos

Art Coordination: Nicole Lindroos, John Nephew
and Lisa Stevens

Cover Art: Jeff Menges

Cover Logo: Richard Thomas

Interior Art: Eric Hotz, Richard Thomas

Calligraphy: Kurt Cagel

Coordinating the Coordinators and Slave driving:
John Nephew

Special, Special Thanks To:

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Nicole "Send me a ticket, *sigh*, I'll fly down" Lindroos for salvaging the carnage and producing a great product while sacrificing her love life. (Sorry, Moose.)

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Bruce "Is there a promo for this product yet" Tarnopolski for appeasing our distributors and keeping their interest up.

Mike "Really, I'm not an artist" Weaver for running errands to the bank, post office, and the end of the world.

Richard "I'll have that to you yesterday" Thomas for his overnight, Federal Express art service.

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I would like to thank Dr. Dave's Rock 'n Roll Wound World for supporting me the last 2 years and providing me with helpful advice and the flexibility to make Lion Rampant my life's work. I'll miss you all.

- Lisa

A Note From the Editors:

When we first looked at republishing "The Broken Covenant of Calebais," we thought it would be a quick and dirty little job. We decided right off that we wanted a nice color cover to update the supplement to our new image. This Jeff Menges supplied in fast order. When it came time to edit the original text, however, all we could find on the computer was an older version of the first half!!

Working off of a printed version, I entered all the old text. In the older version, we had a chapter that took place in a convent. It was originally axed to keep the adventure down to 44 pages. With a re-release in the works, I thought it would be neat to include it in the second release. However, Mark didn't want the convent chapter to break up the relatively quick flow of the characters getting to Calebais. Therefore, we decided to put the chapter at the end, as a small story to be run after the initial one. This had the added advantage of allowing those who had run Calebais before to run the convent story and thus increase their characters' knowledge of the Bell of Ibyn.

The release of 2nd edition *Ars Magica* also left some holes in the rules that were originally in the 1st edition. The Undertakers in Drininkeana's lab are elementals, and yet, elementals were deleted from 2nd edition. Therefore, I had to put the rules into *Calebais* so you could run them. The satyrs from the faerie forest were also missing and had to be added.

All in all, putting *Calebais* into shape for its re-release was a demanding task. I hope that you find that the results are worth it.

May your grogs live long,

Lisa Stevens

Editing and Design

Note: At various places within this supplement, referrals are made to pages in *Ars Magica* to help the Storyguide find the appropriate guidance for the situation being discussed in the text. These page numbers correspond with the second edition of *Ars Magica*; storyguides who only have access to the first edition will have to check the table of contents in order to locate the sections to which the text refers. - JB, Historical and Latin Editor

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Introduction

This is, more than anything else, a mystery story. It is a story with tragedy, pathos, and much that will be, at first, unexplainable. The object of this story is for the characters to explain that which they do not understand — to solve the mystery.

Fifty years ago, the covenant of Calebais was destroyed and in the intervening years no one has ever discovered how or why. Now the broken covenant will finally be explored and the truth of how such a powerful and well-defended covenant could possibly fall will be unveiled. The central mystery of this story is the big question of *why?* — what mad force brought about the downfall of beautiful Calebais and where is it dwelling now?

Finding the answer to that mystery is the whole point of this story.

In the design of this supplement, however, we had other purposes. We wanted to prove something to ourselves and to you. The story you are about to read is about a dungeon — a dank, old, smelly, ruined series of caves with enough mystery and adventure to spare. You may well be tired of dungeons, bored of the senseless encounters, the lack of realism, and the perpetual rehashing of old ideas; however, this is a dungeon done differently — this is a dungeon done right. We wanted to go to the roots of roleplaying, to the very first “dungeons” we ever explored, to the romance of those early days, and do it right — with realism, romance, and high fantasy in mind. We hope you will find that this supplement was a success.

If you do not plan to storyguide this story for your troupe, you will enjoy it more if you do not read any further. Just gently close the cover when you are done with this paragraph, and pass this book along to the person who is going to guide this tale. C’mon, you can do yourself this one, small favor.

How to Use This Book

Presented throughout this book are background notes to use in running this *Ars Magica*™ story. Unlike some published adventures in which the adventurers explore room by room, section by unrelated section, these background notes present a dynamic setting that can interact with the characters. Thus all possible actions of the nonplayer-characters cannot be spelled out. We provide suggestions and ideas, but how the story unfolds relies upon the imaginations of you and the other players.

For this reason, you will need to be familiar enough with the setting described in this book to be able to ad lib freely. The story of the Broken Covenant of Calebais requires a bit more preparation on your part than most published adventures, but in return you will have a story that will better suit the needs and style of your troupe.

Throughout the text, options are presented, giving you ideas for changing the encounters as you see fit. Consider these options and others of your own creation before running the adventure. Perhaps, during the story, a character’s actions will make one of the options especially appropriate. Be ready to change your mind

about the nature of some of the encounters as you go. Try to end up with an exciting and fulfilling story that is realistic and makes sense. Don’t let our preconceptions (or yours) hinder you.

Because of the central mystery of this story, the characters may well become concerned over the fate of their own covenant. If one covenant can fall, then so could another. Whatever destroyed Calebais could still be lurking about, biding its time before it moves on to other prey. The fear that this idea breeds could become the most dynamic element in the story and can be the source of some excellent roleplaying. If the characters (and players) are truly concerned about their own covenant, then they might actually take this “dungeon” seriously.

Don’t expect to be done with this supplement in just one playing session. We have found it takes at least three sessions to explore just the broken covenant itself, and this can easily be stretched out to six or more sessions. What’s more, the last chapter of this supplement concerns a lead which the characters can pursue some time after they leave Calebais, but which is still intricately tied to the rest of the supplement. This last story will take only one session and unlike the rest of the supplement is set within medieval society (giving you a small taste of it). This final story is meant to show the players how the treasure they successfully drag from a dungeon isn’t worth a thing unless they are as successful in the outside world, the real world, as they are in the underworld. The Bell of Ibyn is not as valuable without the key which the characters must find at the convent of St. Douceline.

Time and Location

The action takes place during the late twelfth century in southern France, on the Gothic March, west of the Rhone river, just north of the Pyrenees, and near the border of Burgundy (it’s about two days walk northeast from Toulouse). If your campaign takes place in another place or time, it should be easy to change the setting of these locales. There is very little in this story that requires it to be in France, or even in *Mythic Europe*™. It must take place, however, near the edge of a civilized area, where faeries and magi would be expected to live, but close enough to farmlands and villages to support the nun’s convent they will be visiting. All beings encountered, including any faeries, speak French (or the local language, if the story takes place elsewhere). The story will be more fun for the grogs and companions if they speak the same language as the people they will be meeting. Many of the denizens of Calebais also speak Latin.

The convent is located on the Dalinnae River. Downstream is the castle of the Baron de Duvaliel, and the town Duvaliel which sits beneath it. The area around and between the convent and the castle is thick with small farming villages. The landscape is composed of rolling hills covered with vineyards, and valleys swathed in fields of wheat and vegetables. Across the river from the convent is a faerie forest, and about ten miles upstream from the convent, it adjoins Two Crag Hill, under which is the covenant of Calebais.

Summary of the Plot

This plot is only one possible outcome of the story which was designed so you and your players can choose from a myriad of ways to complete it. Below is a short summary to give you the complete information of what is included in this supplement.

A redcap (see p. 134, *Ars Magica*), a messenger for the Order of Hermes, brings a strange document to the council of magi at the characters' covenant. This tattered old document outlines the destruction of the covenant of Calebais and tells of a bell of great magical power still hidden in the depths of this covenant (see Krenval's letter on p. 7). This letter was given to the redcap at a convent in southern France by a nun named Sister Larine, but her name and location remain unknown until much later in the story.

The magi council decides to send an expedition which immediately goes off in search of Two Crag Hill. When they eventually reach the hill, they meet a knight errant who is off to slay the dragon on the hill, but part amicably after being given some clues to solving the riddle of the Veil of Mormool.

They enter the magical forest that covers the hill and meet many enigmatic creatures who pose questions to them and eventually the characters solve the difficult riddle.

The characters then enter the underground covenant which is built around a central well with tunnels running off from it. They discover a number of ghosts and the Hrools, a ferret-like race. After dealing with the Hrools, either through combat or diplomacy, as well as the ghosts, they explore some of the magi's labs that are left above the flooded areas of the covenant. After a time, they discover an entrance to the magical storerooms of the covenant. Bypassing and disarming some magical and mundane traps, they gain the magical bell and other treasure but only after dealing with the ghosts of three magi who are continuing the conflict which brought the covenant down fifty years ago.

After bearing the Bell back to the covenant, the magi discover that the key to deciphering the runes on the Bell is missing and without it the powers of the Bell will remain a mystery. Ash of the Broken Branch is summoned and informs the magi that Sister Larine of the convent of St. Douceline gave her the letter, and that she was once an important companion at Calebais.

The story takes on a whole new tone as the magi travel to the convent to find Sister Larine, who has died since Ash last visited. After proving their virtue to the nuns of St. Douceline, the characters manage to obtain a letter which was written by Sister Larine just before she died, giving them the key to all the powers of the Bell of Ibyn.

Theme

The theme of this story is leadership. Similar to the role of the central theme found in most novels, this supplement ties together many of the disparate elements of its plot, setting, and characters with a unifying focus. Treat "leadership" as the true focus of your story; its central lesson. The leadership of the prioress and the destruction of Calebais do fit together; their combination will make a greater emotional impact than either presentation alone. Good leadership, which includes leaders taking into account the ideas of their followers, is essential for the survival of any group—make it vital for the survival of the player-characters as well. If the

magi abuse and degrade the grogs, find a way to show the players how such poor leadership can result in defeat and humiliation.

An even greater impact can be made if you subtly stress and comment upon leadership while you are storyguiding. You can make sly, off-hand comments or casually ask questions of the players as you play along. "Hmm, so why do you think Calebais self-destructed?" "Do you really think these nuns obey the prioress because they like her?" "Well I shouldn't say anything, but the knight's men are loyal, he's their Lord." "Have you guys figured out who the leaders of the Hrools are?" "It's interesting how much more autocratic these nuns are than we are back at the covenant."

You can even make your own storyguiding style more autocratic in situations where the characters are meeting an autocratic character. Throughout the story, be more willing to replace Whimsy Cards (Story Paths) which are played in order to further the theme of leadership and be more prone to veto cards which do not add to it. Another good idea is to find ways to continually direct the players' attention back to the leadership they have within their own group. Is it anarchy (the way most roleplaying groups are), or is one of the magi (or a companion) a powerful leader? Are the magi effective leaders, or do they misunderstand how to give orders dynamically? If things go too far, the grogs might actually rebel against the magi, or at least might refuse to go on. The players might be reluctant to do this, so be ready to encourage them to roleplay realistically. Remember, this is a "dungeon done right," so go for the grim and gritty, no-nonsense reality.

In short, the *central purpose* of your story should be the exploration of this theme. It will make the whole story a better experience for everyone involved and will hopefully add a new dimension to your roleplaying, making it more like traditional storytelling—an artistic, creative, thoughtful process, and less of a silly dungeon crawl.

Roleplaying Tips: "First Mate" Option

You might want to try guiding the story with another gamer as your "first mate:" someone to play a few of the non-player characters. The story offers many opportunities for roleplaying which will be greatly improved upon if two people can interact with one another as non-player characters. This dynamic interaction lets those characters be seen as separate individuals rather than as variations of a single voice. Even if only one non-player character is to be encountered, a "first mate," who has time to get into character, might be able to play it better than you. Perhaps a non-player character will wish to join the characters, either temporarily or permanently, and if this person is being run by the "first mate," it will not distract you from the task of storyguiding.

Being "first mate" is a high challenge, but don't be afraid to try it. The "first mate" must be familiar with the story to keep from making important mistakes while ad-libbing a character's actions.

If you don't have a "first mate," you can give some of the more mature players some of your characters to play. Whenever players running grogs are not actively playing them, have them run some of your characters. This can be a great way to bring the players fully into the action and create a more dynamic roleplaying environment for everyone. At various sections of the story, we suggest that you employ this option.

When you choose characters for yourself, your "first mate," or other helpers, try to arrange it so that you and they are playing characters that suit your respective gaming styles and tastes. That

is, if a helper is very good at roleplaying pompous companions, give that person roles that reflect this kind of personality. Also, when you pick a ghost to roleplay inside the covenant, don't try to roleplay all of them completely. Pick out a few in particular that especially suit you; characters which you can play more thoroughly and dynamically than you normally would.

Power Balance

There is no way that we, as designers, can balance this story for the group that will play it out because we do not know the number of characters you will use, the characters' power, or the players' strategic ability. In addition, you have great leeway in deciding the strength and danger of the encounters the characters will have. Use this decision-making power of yours to keep the story challenging, but not too threatening. You can adjust the number of opponents in a given battle and even tinker with their stats to make them more suitable for your group. When in doubt, go easy on the characters. Even if they generally have the advantage, botches on important rolls can always lead to a dead character or two.

The group might initially want to make a scouting mission, just to see what is in the ruins, and then use this information to bring along the right equipment and characters. They might even want to invent spells appropriate to the situation, such as spells that could affect ghosts or Hrools. If the group is on a scouting mission, you can increase the power of the opposition and let them come back to the ruins whenever they think they are powerful enough to do so.

Violence

"The Broken Covenant of Calebais" provides several encounters which the players can solve by violence, but with clear heads and a cooperative storyguide, players could complete the adventure with a minimum of bloodshed, even with none at all. It will partially be your decision on how many of the encounters become violent and how many remain "talking encounters." For instance, the Hrools' first reaction to the explorers could be shy curiosity or unprovoked hostility; it's up to you. Violence is a welcome part of the stories of most troupes, but it is far from necessary and we will not force it upon you.

This story does involve interaction with noncombatants, such as nuns. If you know your group will take advantage of the helpless and create a bloodbath, you might want to alter parts of the story, providing physical or spiritual protection for all non-combatants. Alternately, you could simply refuse to play with those players anymore.

The Arrival of the Redcap

How you wish to handle the redcap's arrival at the covenant is entirely up to you. We suggest that she hand over the letter during a specially called council meeting of all the wizards, during which the congregated members of the covenant will read the letter (probably aloud, people haven't learned to read silently yet) and discuss how to handle the situation. They will need to decide whether or not to send somebody and whom to send if they wish to investigate.

Ash of the Broken Branch - Redcap

Description: a very thin, tall woman, who looks gaunt and emaciated but is actually wiry and tough. Her stub nose and long narrow face do not go well together.

Ash's entire adult life has been spent as a redcap. She loves the excitement, the responsibility, and the freedom. If she could not travel, she would quickly wither away. Her name is of her own fabrication and she doesn't like questions about it. She is very respectful towards magi but secretly doesn't think much of either them or their leadership, although, for personal reasons, she is very loyal to the Order of Hermes. The only person she has ever trusted is herself and her long dead brother (who was a magus).

Roleplaying tips: Play up her pride, independence, and toughness by holding your shoulders high and staring directly at people when they talk to you. Use your eyes to show what a suspicious and wary person she is. Let secret looks of disgust slip out when the magi do something especially stupid. Keep your chin up and your neck elongated and tense when you roleplay her, to mimic her startling slenderness.

Ash, the redcap, explains that the letter was given to her by an old nun who had been a companion at Calebais. The nun finally decided to let the letter fall into the hands of the magi after keeping it a secret for all these years, but her position at her convent would be severely compromised if her peers knew of this, so Ash has promised to keep her name and location a secret. (This nun is Sister Larine of the convent of St. Douceline. She will become important at the end of the adventure.) Ash was told the location of Calebais, somewhere in an enchanted forest on a hill with two crags, and she offers to guide a group close to it. She has not read the letter herself, but she will tell the characters that the nun told her it was written by a magus named **Krenva! of House Tytalus** (this is vital information, make sure you tell the players).

If this is your very first *Ars Magica* adventure, you may want to summarize this introduction and start the story as the characters approach Two Crag Hill. It is much better if you do have the first scene take place in the council chamber because that allows all the magi characters to have a chance to be played, plus it lets you point out (and maybe aggravate) the problems with leadership that the covenant has.

Ash will give the letter to the characters only during a council meeting, though she will let the leader of the covenant — if there is such a thing — read it before she makes her presentation. She expects to be rewarded for bringing it to the magi, and don't forget to keep in mind her potential place in your Saga as a future nonplayer-character. This is especially important when the magi need her to reveal Sister Larine's name and location at the end of the story.

The letter is severely torn and blotched in places, though it is generally legible. It came in a large leather scroll case, decorated in silver with the symbol of Calebais — a broken crown, surrounded by three flames and enclosed in a circle. The penmanship is of poor quality, and a Per roll of 6+ will show it to have been written very hurriedly.

My good friends, I have a sad tale to tell. Calébais is no more. It has been destroyed. Listen well to what I say if you would desire to avoid our sad fate. Perilous the devil that beset us be, but his entrance into our lives is not inevitable. I hope you can learn from the mistakes we made in dealing with this evil that we found in our chambers. Need my warnings well, for they are written from my grave..

Mormool's spell was the beginning of the end. It was the means to bring peace to Calébais and its environs, but in the end, it was that which destroyed us. Though it had no inherent powers of destruction, it is what allowed the demons into our midst. When it finally caused the Code of Hermes to be usurped, our seduction was complete.

I beg you my friends, beware the greed of your souls; it is the weakness that will destroy you. Think not that is your greed — it is another's — it is the Dark Lord's. You must be strong, unite & bond your spirits and bodies. Join in union your hopes and dreams — do this lest you be dashed upon the rocks of Hell ..

If you think you are strong enough, come to retrieve the Bell of Ilyn. This bell of warning served Calébais since its founding, though it could not detect the demons that entered our hearts. May it protect you in a way it did not protect us ..

To travel past the Veil of Mormool, you will have to find the Dryad who lives upon Two Crag Hill. To find her you must follow the Twelve Guides in the correct order; and then give her the answer to the riddle they pose. The thief in red should be the first, followed in order by the creature that crawls in the air; the creature which crawls upon the earth; the creature which

What the Magi Know of Calebais

When a covenant is destroyed, the magi in the area pay attention (you better believe it) so the characters probably know something of Calebais' history. At your discretion, they might have some of the following information. You can use Hermes History rolls to see what the magi know. Each of the following tidbits of information has an ease factor attached to it. If the characters roll that ease factor or more, they know that "tidbit" (as well as all the other tidbits with lower ease factors). If the players' covenant is located far away from Calebais, you should increase their ease factor by 1 to 5 points. Give the players large bonuses to their rolls, up to +8 (depending on how good their mundane library is) if they have texts or other documents concerning the Order of Hermes to which they can refer. A higher roll does not necessarily mean more accurate information, it just means more information (which tends to aid verification).

4+ • The wizards of Calebais were known in the Order for being isolated and caring little for what went on in the outside world. The beautiful and extravagant decoration inside the covenant was legendary in its day. Expensive tapestries lined most walls and silver and gold ornamented many statues and pillars.

6+ • No one has been able to use *Intéllego* magic to probe the ruins; some spell or curse prevents any kind of scrying.

8+ • Calebais was protected by a veil of illusions created by Mormool, one of the more powerful magi there. Though the covenant has fallen, the veil remains, preventing magi from investigating the site.

10+ • Calebais was also protected by the Bell of Ibyn, a powerful, magical warning device, now legendary for its power. The magi of Calebais were known for their boasts of invulnerability because of the Bell.

12+ • When Calebais fell fifty years ago, a trio of magi were sent to investigate, led by the wizard Ornath. They determined that it had fallen prey to a powerful curse, but some scholars have speculated that this was a cover-up.

14+ • The Bell of Ibyn was so powerful that no attack or intrusion would catch the magi unaware. Many of those at Calebais wore magical gold diadems (small wire crowns) which, in unison with the Bell of Ibyn, alerted them to intruders, as well as giving them special powers.

16+ • Calebais was founded after a long war with and defeat of a local king. Their symbol of a broken crown came from that episode in their history. Many magi felt this choice of a symbol to be extremely prideful and arrogant, and therefore an appropriate symbol. The magi of Calebais did not only have bad relations with other covenants, but were always fighting amongst themselves as well.

18+ • The wizard Ornath had left the covenant of Calebais a full year before it fell, in order to join the covenant of Doissetep (under suspicious circumstances). He was appointed by the Languedoc Tribunal to be leader of the

committee which investigated the destruction of Calebais — a tribunal which was held at and manipulated by Doissetep. Doissetep is responsible for the destruction of Calebais and now has the Bell. Its magi have left behind all sorts of traps at the broken covenant to prevent investigation.

20+ • Ornath left Calebais because of a dispute with the wizard Krenval and, while he joined Doissetep, he was never promoted to any higher ranks (such as a Flamen). It is thought by some that Ornath had much to do with the destruction of Calebais because of his disputes with Krenval and the internal dissension they caused.

After the magi have decided what to do, you must conduct the journey to the hill. This could be a two day journey or a two month expedition, depending on where your covenant is located and where you decide to put Calebais. If you are short of time, or if this is one of your first *Ars Magica* games, you might want to skip the journey. If you do decide to roleplay it, remember that in settled farmlands and along the King's Highways, encounters with monsters and bandits are likely to be at a minimum. You can have fun with roleplaying as the characters attempt to find an inn for the night or deal with the suspicious peasants. This could be a good time to play up the theme of leadership.

If the players are itching for a fight, start a big tavern brawl when some of the town guard taunt the "scum in the corner." Whatever the case, try to ensure that the characters get to the covenant in one piece. To this aim, use Whimsy Cards (Story Paths) liberally to keep the mission going, and veto any cards used to distract or end the mission.



History of Calebais

The following paragraphs contain the true history of Calebais. Under no circumstances should you provide the players with any information from it — only tell them what is said in the section above. *This history is for your reference only, though after the game is over you might wish to let the players read this.*

Almost two hundred years ago, several magi constructed an inverted tower, tunneling down into Two Crag Hill. Essentially, it was a deep well with rooms carved into the sides. These magi came together to share their knowledge, but over time they found it difficult to cooperate. Initially, when they defeated a local king in a protracted war, and hence gained their symbol of the broken crown, they were unified. After that, each magus feared that each would take advantage of the others. The covenant lacked any central authority to regulate activities, partly because of the incessant conflict between senior members Ornath and Krenval, and the magi of Calebais soon became estranged from each other.

Over the years, personal conflicts between all the members grew and grew but, threatened with expulsion from the Order of Hermes, none of the magi would attack each other directly. To outsiders, it appeared as if nothing was wrong in Calebais; it was prosperous, well-defended, and even respected for its library. Without a setting of trust in which to work out differences, however, the bitter grudges of the magi grew heavier and heavier and the cancer grew ever larger.

At last, about fifty years ago, the previously forbidden violence was finally released in an explosion of fury — thanks to the inadvertent actions of the magus Mormool. Mormool was a master of illusions; he wanted to protect himself from prying eyes and end the ceaseless spying that occurred between all the magi in the covenant. So he worked on spell after spell that would stop what he considered to be the essential problem. His final creation, half a drastic mistake and half his intended result, was a ward that countered all spells of detection other than those that would work in line of sight and in the present. No other magi would be able to peer magically into the covenant or to look backward in time to see what had happened there. In effect, while the magi were stopped from spying upon one another, they were also free from the threat of retribution from the Order of Hermes; they could fight out their grudges, safe in the knowledge that no one would ever be able to ascertain exactly who was to blame for what violence. This was too great a freedom for the unstable covenant to have.

Chaos broke out in what has come to be called the Sundering by the ghosts and Hrools who were left after the conflict. Wizards, their familiars, their apprentices, and the grogs, who all had conflicting loyalties, fought throughout the covenant. In the process, they killed almost all the living things therein and destroyed most of the covenant's valuables. The rooms and tunnels were severely damaged themselves as well; nothing really remains of what was once an extremely beautiful covenant. In terms of sheer destruction, the wizard Pitsdim was unequalled in his ability to lay waste to the tunnels and, to this day, many blame him for the Sundering.

From those who fled at the outbreak of the battle, other magi of the Order gathered that some great evil had befallen the covenant and, being greatly concerned, they sent an investigative group of three magi to determine what had happened. One of these magi was Ornath, the only wizard from Calebais to escape the Sundering. He had foreseen the storm that was approaching and left the

increasingly violent covenant a year before the disaster. For decades he had fought with Krenval over the "leadership" of the covenant and eventually had grown tired of it.

Ornath and the other two wizards saw that nearly all in Calebais had been slain and that ghosts were already haunting the ruins. Because Ornath's anger over the destruction of what he had so loved was immense, he wanted the ghosts to continue to suffer their restless fates. He knew that explorers might be able to lay the ghosts to rest, so after only a cursory examination, he fooled the other two magi into declaring the place cursed and infected with the taint of Satan. (Fear can work wonders.)

Since that time, no magus has ever been inside the covenant itself, both because the spells that they would normally use to examine a potentially dangerous place from a distance do not function (thanks to Mormool's spell) and because they fear the curse. To this day, however, many magi in the Order are intensely concerned over what occurred to Calebais, a covenant that should have been too powerful to destroy, but none have ever managed to penetrate Mormool's Veil. The ruins, until now, have been left entirely undisturbed.

Some Sound Advice

Just before the characters set out for Calebais, you might want to remind the players that an *Ars Magica* story, in some important ways, is very different from the fantasy adventures with which they might be familiar. This isn't so much an adventure as it is a story and the most important thing is not winning, getting a lot of gold, or killing monsters; it is getting into the story. Solving the mystery is important, as is the occasional battle and treasure, but the most basic element of roleplaying (at least this kind of roleplaying) is telling a darn good tale.

The players should approach this "dungeon" in the way their characters would; they can roleplay intrepid explorers if that pleases them, but they should also roleplay fully-mortal human beings who have been put into abnormal circumstances; people who are scared and who wouldn't have the patience to spend two hours scraping the silver off a statue. Fear and horror should come naturally in the ruins of this covenant and hopefully will be felt by the players; bravado comes easily to an arm chair general, but this is supposed to be roleplaying. In their explorations of Calebais, the players may well discover much that is mundane and, if they spend much time attempting to figure out what kind of magic the fountain has when the fountain isn't magical at all, they may well be wasting your time and their own.

If you think it necessary, remind players that they won't need to kill everything they meet. Every room does not contain a "monster" and all "monsters" are not automatically vulnerable. If the players insist on pursuing a large tribe of feral creatures into their warrens, they deserve to be ignominiously defeated. (If they don't seem to take well to this when it occurs, have them look up the fate of French Chivalry at Agincourt.)

As for you, you should try not to treat your players like enemies but instead wish them a lot of luck. Share with them their victories as well as their defeats — root for them more than you do for the enemy. Above all, have fun and try to make sure the players enjoy themselves as well. This supplement may present you with situations you have never encountered before in your roleplaying. These may be difficult for you to get used to at first, but soon you'll be exploring new realms of roleplaying and storytelling (as well as a few dark, sinister tunnels lined with traps).



The Knight Errant



In a meadow below Two Crag Hill, the characters meet a knight errant and his trusted advisor, from whom they can gain information about the spell protecting Calebais. These characters might be used later in your Saga as occasional visitors to the covenant if they end up being friends, or as occasional hindrances if they end up as enemies.

Traveling to the Hill

Ash, the redcap, guides the characters across the countryside in what could be a fairly long journey, depending on how far away the covenant is from Calebais. Eventually, she guides them to a forest and tells them to follow the river they see until they reach a hill with two peaks, Two Crag Hill; between the peaks is Calebais. She refuses, however, to enter the woods herself, saying that entering places of danger is not the duty of a redcap. If pressed, she will blurt out that whatever killed all the wizards at Calebais is probably still there and that if it could kill such powerful magi, it shouldn't have much trouble with lesser mortals. She wishes the characters luck and simply stands there looking at them and waiting. If the characters seem like they are about to depart, she will ask for a "parting gift of a few pennies" to pay for traveling expenses (twenty silver pennies is traditional). How the magi treat her here will have a great bearing on how she reacts to them when they need her later in the story — keep this in mind.

While the characters follow the woods, they could encounter animals, woodcutters, or satyrs. The satyrs are from the nearby faerie forest, out to rid their fair land of intruders. One satyr per two or three characters is plenty. It is eight miles from the edge of the forest to Two Crag Hill through "hard" terrain (see *Ars Magica*, p. 152). However, unless your characters are itching for a fight, don't give them one. It's better to start them out with roleplaying than combat.

Eventually, however, the characters see Two Crag Hill and, while approaching it, come to Sir Gilbert's camp which is situated in the middle of a large meadow. They could avoid it by staying inside the woods, but it would be a long, difficult walk as the meadow is very wide and there is no path through the woods.

Montpalier's Camp

In the center of a large open meadow, dotted with flowers, below Two Crag Hill, is Sir Gilbert's colorful, red and blue striped tent. His golden griffin blue pennant flies on the central post and colored ribbons dangle from the supporting ropes. This is a flashier tent than most knights would care to use in the field; but then Sir Gilbert is a flashy knight. Off to one side is tied the knight's

huge roan destrier along with the rest of the horses. His eight retainers are spread throughout the clearing, cleaning and cooking, and perhaps one of them is carrying a platter of meat into the tent. Some of the foresters might be out hunting (so you can have them interrupt things later on). If it is night, only one man is awake, hunched over a bed of coals, his head nodding with fatigue.

Satyrs

Faerie Might 25

Size +1 Int -1

Per +4 Stm +7

Javelin: 1st: +6 Atk: +12 Dam: +14

Horns: 1st: +5 Atk: +9 Dam: +18

Hooves: 1st: +4 Atk: +8 Dam: +12

Fat +7 Def +7 Soak +19

Body Levels: OK, 0/0, -1, -3, -5, Incap.

Stealth 5, Track 9, Athletics 12

Lusty +5

These satyrs spend much of the day hunting, chasing down the largest of the faerie stags for pure sport, engaging in contests to see who can put the most javelins in the neck of the beast and come the closest to danger before it dies. Incredibly lusty, these fellows live only for the hunt and other earthly pleasures. When new sport is discovered, such as the player-characters, the satyrs will pace the group and leap up from behind the undergrowth to throw a javelin, only to retreat into the forest again. In battle, they attack with their horns and goat's hooves simultaneously, often hurling themselves at the enemy. The satyr's emotion aura causes people to become much more passionate and influences them strongly toward any lusty activity (+2 on Passionate and +4 on Lusty rolls). Their horns are worth 5 *Córpore* *vis*. Think of the satyrs as the epitome of masculine virility and give them any special powers that would seem to jibe with that.

The Meeting

When the characters meet Sir Gilbert, they have the chance to get some valuable information from him, but if they prefer a fight, they will have one with little to show for it but wounds, even if they win.

The characters come across Sir Gilbert's company camped out at the base of the hill upon which lies Calebais. His men are standing guard and when they see someone approaching, Paul

will call Tremouse from the tent. At first, only Tremouse will emerge because Sir Gilbert is "praying for guidance" (he's sleeping).

Sir Gilbert has, for the most part, overcome all fear, so he will be very open to the approaching party — provided they are not overtly hostile. He treats all visitors as if they were old friends, come to have a cup of wine with him and a bit of a talk (this doesn't include the "lower classes" such as grogs). When Montpalier speaks, Tremouse remains on his right side, intent that kind-hearted Sir Gilbert not be tricked. Montpalier will be interested in the purpose of the party and he will not be afraid if the magi reveal that they are wizards. Tremouse may well recognize magi as magical, even if they hide their identity, and he will be wary of deceit, both mundane and magical. Nevertheless, he is intensely curious about knowledge that these wizards might have which he lacks.

Sir Gilbert will freely reveal his purpose and will give the magi the information he has learned if they are good people (so far as a knight would judge) and if they promise not to slay the dragon. Several times, he has tried to find the dragon rumored to live between the two crags at the top of the hill, but each time he has gotten lost in the Veil of Mormool and escaped only through the guidance of a white dove (a miracle). Through diligent prayer, he has managed to make some progress in the riddle. So far prayer has revealed the first five guides.

What Sir Gilbert Can Tell the Party

- The first five guides he has seen in his visions are a red fox, a black spider, a tiny snake, a squirrel, and a red drake. These and



the other guides must be followed strictly in this order. Even one deviation from the path will prevent one from attaining the summit and one must start over once a mistake is made. He absolutely trusts this information and says that divine inspiration could never let him down — "and besides, it never has before."

- A stone pylon inscribed with arcane symbols stands on the slope near the camp. Sir Gilbert is willing to show the party where this is. Tremouse has translated what it says for him already, but he can't remember what it was — "couldn't have been important."

- A dragon lives atop the hill, but no one has seen it for years. ("Must be sleeping.") It is the object of his quest.

Options

- Sir Gilbert joins the group. (Your first mate or a player previously playing grogs could play him.)

- Tremouse is actually a devious manipulator who envies the magi their knowledge and wants to get it from them, possibly even going after their magical devices. He invites the characters to return to the camp when they are done with their exploration and, once they are gone, convinces Sir Gilbert that the characters are evil. They will hide in the outskirts of the woods and ambush the party on their return.

- An invisible demon is haunting the knight, trying to corrupt his followers (the knight himself having protection thanks to his relic). The demon might possess a follower and have him attack the player-characters in order to cause a fight. It would take a great deal of negotiation and deduction to straighten things out.

Sir Gilbert Montpalier, the knight

Description: a large burly man who appears slightly unkempt, his hair mussed and his beard slightly untrimmed. He nevertheless has polite manners despite an unrestrained demeanor. He is tall with blue, child-like eyes and straw colored hair.

This 25 year-old knight is out in the world seeking adventure and, through his tribulations, wisdom. His current project is to slay the dragon which, he has heard, lives atop this magical hill, but so far he has been unable to penetrate the magical riddle of the place. (The "dragon" he seeks is a rumor, started many years ago when locals, delivering food to Calebais, saw the dragon statue at the bottom of the well.)

Like most knights, Sir Gilbert is well-trained and well-armed. He wears chain mail, carries a sword and shield, and will mount and use his lance if he gets the opportunity. In some ways he is a gentle man, though bold and brash of spirit. He is quite literally afraid of nothing, not even wizards or magic, and thus fear will not temper his friendliness towards visitors. His holy sword is his most prized possession, though his beard comes in a close second.

His bastard sword has the knuckle bone of St. Arustus built into its hilt below the leather straps wrapped around it. This relic gives the sword the following powers to believers:

- +3 faith points to use in calling for a miracle
- a stress roll of 4 or less protects him from all supernatural powers.

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- partial resistance to mundane hardships (cold, heat, hunger, etc.)
- partial resistance to pain (penalties from wounds and fatigue reduced 1 point).

He is currently praying over the relic for guidance.

Roleplaying tips: Imagine a friendly, slightly overbearing, southern sheriff; take away the accent, and strap on a sword and an eagerness to use it, and you have Sir Gilbert. Remember, though he is something of a caricature, you are free to roleplay him as seriously as you want.

Sir Gilbert's Stats

Int 0	Str +4	Prs 0	Dex +1
Per -2	Stm +3	Com 0	Qik +1

Confidence: 6 Age: 25

Faith Points (personal) +1

Brave +3 Honorable +2 Friendly +2 Gullible +1

Bastard Sword (1h) +6 Lance +4

Shield Parry +4 Shield Attack +2

Ride +4 Diplomacy +1

Guile -3 Subterfuge -2

Sword: 1st +7 Atk +10 Dam +18

Lance*: 1st +18 Atk +7 Dam +16 (+24 when charging)

Shield: 1st 0 Atk +4 Dam +6

Defense (Kite Shield) +9 Fatigue -1

Soak (Full Chain) +17 Encumbrance 4

* Sir Gilbert will only use the lance when mounted on his war-horse (Size +3). He rides smaller horses (Size +2) on other occasions.

very charming.

Tremouse has a relic, a sliver of the True Cross, but it's probably a fake with no powers. It is set in a bronze pendant on a necklace and he clutches it when he feels afraid. If questioned closely on his personal interest in Calebais, he will speak of the secrets to be found "in the hill," secrets about which he knows nothing. If he begins to trust the characters, he will say he had a dream about an insane evil — one who would be king — living under the hill, but that it had hidden itself in another person. (This refers to Krenval.)

Roleplaying tips: Play up his pomposity and sense of self-importance by harumphing after the player-characters say something. Make many sharp, though contained, hand gestures and nervously finger your imaginary pendant. Don't overdo the negative aspects of his personality, though — at base he is a good man.

Luc's Stats

Int +2 Per +2

Faith +2 Age 50

Gullible -3 Skeptical +1

Leader +2 Follower +2

Pompous +2 Humble +1

Speak Latin +5

Speak German +3

Scribe Latin +3

Bargain +2

Chirurgery +2

Diplomacy +2

Ride +1

Concentration +3

Meditation +2

Legend Lore +3

Humanities

Occult Lore

(Philosophy) +3

(Demons) +2

Folk Ken (Noble) +3

Area Lore (Politics) +4

Subterfuge +1

Intrigue +3

Church Knowledge (Politics) +5

•Luc Tremouse can not and will not fight.

Luc Tremouse, Advisor

Description: a gaunt, old, white-haired man with a great deal more spryness to his step than his years would seem to suggest. His aquiline nose and bushy eyebrows give him the appearance of a formidable and impressive personage. People tend to obey his orders. Only his soft, though firm, voice suggests his years of quiet meditative study.

Tremouse is Sir Gilbert's personal and spiritual guide, an old friend of the family who has taken it upon himself to protect Sir Gilbert from the intangible dangers of the world. He has much knowledge (but no combat abilities) and he doesn't have a great deal of pragmatism. Luc speaks Latin and German in addition to French. For seven years he was a hermit, sworn to silence, and lived in a forest near Belancose Abbey to the north.

This man loves to be in charge, yet has very strong religious feelings and a strong desire to do the right thing. If his authority is bucked or someone challenges him, he will never willingly back down, but if his need for authority and respect is appeased, he is quite easy to deal with and can be

Paul Guevarre, Squire

Description: a competent young man, no more than 16, with black, curly hair, who is always attempting to be the consummate squire. He scampers this way and that, so as to do all that he can for his master. In many ways, he is indeed a worthy squire of a great knight; he is energetic, diligent, clever, and knows how to mimic the behavior and attitudes of his liege.

Paul, however, is young and inexperienced, likely to break into a conversation at inopportune times — he is in some ways a social klutz. Only obviously scary things (like fiery spells and brandished weapons) will frighten him, since he is too inexperienced to appreciate more subtle dangers (such as magi). He will probably never become a knight; his aptitudes are much more directed towards being a man of the cloth. Fighting simply doesn't appeal to him, but aiding others does, and he can do that well in the Church. Paul admires the wisdom of Tremouse, and serves him almost as much as he serves Sir Gilbert.

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Roleplaying tips: Overdo the servility and use your "courtly graces" as much as you possibly can. Try so hard to please others, even when the occasion does not entail graciousness, that you make a mess of things.

Paul's Stats

Str +1 Stm +1
 Dex 0 Qik +1
 Confidence 2 Age 14
 Excited +3 Brave + Cowardly +1
 Servile +2 Attentive 0 Distracted +2
 Broadsword +4 Shield Parry +3
 Diplomacy +1 Ride +1
 Servant Skills +3 Scribe +2
 Speak Latin +1
 Sword: 1st +3 Atk +8 Dam +11
 Defense (Knight Shield) +7 Fatigue -4
 Soak (Chain Hauberk) +13 Encumbrance 5

• Paul Guevarre will not fight unless he must protect himself or save Sir Gilbert. He actively uses his confidence.

Sir Gilbert's Men

These are trained warriors, foresters, and servants, but they will be afraid of the visitors if they learn some of them are wizards. They will express their fear through tense anger and hostility, but they will not strike the first blow.

They are armed with swords, two-handed spears, and crossbows; and they wear armor.

In battle, the crossbowmen will form a double rank and fire on alternate rounds, but they will raise their spears to meet a charge. The swordsmen will stand by the crossbowmen, waiting to be attacked.

Foresters

Per +1
 Brave +1
 Lt. Crossbow +4 Two-handed Spear +3
 Spear Parry +3 Track (Woods) +3
 Survival (Woods) +3
 Crossbow: Rate -8 (1 shot/2 rnds.)
 Atk +6 Dam +10 Range 200 paces
 Spear: 1st +7 Atk +5 Dam +9
 (if charging or meeting a charge, +14)
 Soak: (Full Heavy leather) +6 Encumbrance 4

Warriors

Str +1
 Brave +1
 Broadsword +4 Brawl +3
 Shield Parry +4
 Broadsword: 1st +3 Atk +8 Dam +11
 Defense (Round Shield) +6 Fatigue -4
 Soak (Full Ring) +8 Encumbrance 4



The Veil of Mormool

Mormool protected Calebais through a spell similar to the Shrouded Glen. In order to enter the covenant, one must solve two interconnected riddles first. Merely wandering through the area will not suffice, as the illusion will turn explorers away without their realizing it. It is this veil of riddles that Sir Gilbert is trying to penetrate, with limited success so far. The characters must find a way to solve the riddles before they can enter the covenant itself.

Entering the Veil

When the characters enter the woods, just before the first guide appears, they are hit by Mormool's spell (ReMe 70, simple roll +80 to penetrate magic resistance, see Magic Resistance, p. 66 of *Ars Magica*). A spell this powerful will destroy every *Parma Magica* in the group, so the magi will have to restore their *Parmae*. The spell has already hit them, however, so a new *Parma Magica* will not protect one from it.

After a person enters the woods which cover the slopes of the hill (atop which is Calebais), they are pestered by phantasms of talking animals, each of which repeats a certain phrase and beckons the party to follow it. If these animals are followed in a certain order (as explained below), a dryad appears and asks the explorers to answer the riddle that the animals were posing. The characters must therefore both determine how to follow the animals in the correct order and the solution to the riddle they present.

On the southern slope of the hill stands a nine foot high stone pylon. The characters will likely be brought over to it by Sir Gilbert. Carved into it, and well worn by time, is the symbol of Calebais (a broken crown, surrounded by three flames, enclosed in a circle). Below the symbol there is an inscription.

While the covenant was active, those who were not welcome and got lost in the Veil would eventually be attacked by the magi or their grogs. Those waiting at the rock would be perceived through a magical mirror in the covenant and someone would be sent out to guide them in. Now that Calebais has fallen, however, the promise of a guide is not likely to be kept.

The Guides

Once the party walks beyond the boulder onto the hill, images and phantasms representing the familiars and favored companions of the wizards of Calebais come to them one at a time. As the group enters the woods, one of these guides comes up to them (you decide which), says its line, and motions to them with its head or other appendage for them to follow it further into the forest. This guide leads them to its "den," taking about five minutes, and stops there. The other guides will stop by periodically, say their own lines, and walk off (perhaps with the visitors following them), leading any followers off to their own dens where other phantasms will come along occasionally to say their lines.



Intrate in hanc silvam fascinatam non nisi vos scitis quos duces sequor, primum ultimusque, et responsum ænigmæ sui. Si optatis nos alloquor, manete in loco hoc. Unus de nobis perveniam mox. Si estis amici, salvete ad Calebais!

(Enter not into this enchanted forest lest ye know which guides to follow, first and last, and the answer to their riddle. If you wish to speak with us, wait here. One of our trusted will come shortly. If you be a friend, welcome to Calebais.)

The forest itself is a strange looking place. Rather than being a tangle of bushes and trees, it is distinguished by clumps of flowers, trees, and plants, with a maze of moss covered paths, ranging from two to twenty feet wide, encircling them. Any character who makes a Survival (Forest) + Per roll of 10+ will notice that these plants, including many of the trees, are all of different species from a vast variety of climates. (This was Drininkeana's main garden.)

The secret to following the guides is simple: first you follow the fox, and from then on you must follow the guide who starts its sentence with the last word in the previous guide's sentence. The fox's statement ends with "realms," so the next animal the characters must follow is the black spider, who says "Realms have crumbled...." After the spider comes the snake and so on, until they reach the dryad, who asks them for the answer to the riddle. The order of the guides must be followed exactly from beginning to end before the dryad will emerge. Remember that these guides will not come in the proper order; while waiting at each den, the party will be approached by a few improper guides before the right one comes along. If they divert from the path at all, they will never be able to get to the end (the arrival of the dryad), though they will not be able to tell that they are off the path. If they start over again by following the fox back to its den when they see it, they can try to get through once more.

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At sunrise each day, some of the speeches that the last six guides give are switched around, though only two or three of them may change. This ensures that someone who was led through the veil could not make their way through it again by simply memorizing the order of the guides. Mormool didn't want his beautiful creation bypassed that easily.

Below are the phantom guides in the order they must be followed, not the order in which they approach the group. Included with their physical descriptions is the "den" to which it will lead the group and the words it says over and over. These phantoms are illusions, not intelligent spirits, and they cannot understand anything the characters say nor say anything themselves other than their parts of the riddle. Before you begin the story, photo copy the page of guides and phrases in the back of the book and pass them out to the players as they meet each of the guides. This will make it easier for them to solve this difficult riddle and will speed up this part of the story, making it more fun overall. Believe us: it makes a difference.



- 1) **Red Fox**- Supernaturally dextrous and very svelte, it leaps about a great deal. Its ears are extremely large and pointed. Den: a large, tangled, briar patch.

It says, "Bearing the Eyes of Quendalon, I watch over mortal realms."

(Note: Quendalon was a famous magus with gems instead of eyes. A character who makes a Hermes History + Int roll of 13+ will know that "eyes of Quendalon" is a poetic way to say "gems.")



- 2) **Black Spider**- A creature the size of a child, it is covered with stiff hairs. A variety of trinkets and tools hang from its body. Den: a twenty foot diameter sink hole.

"Realms have crumbled over warriors' lust for my power."

- 3) **Tiny Snake**- Brightly colored and not much larger than a dagger. Den: a large flat rock that sits in the middle of a flower-covered glade.

"Power and rule are my humble gift."



- 4) **Squirrel**- Twice normal size with a coat more deeply red than a mundane squirrel; has baby hands instead of paws. Den: an enormous oak tree.

"Gift I am from the most powerful of Holy Men."



- 5) **Red Drake**- A skittish dragon, the size of a pony, covered in golden tinted scales. Den: a shallow cave in a small limestone cliff, with a shallow pool of water in front.

"Men covet my bright skin, and the wealth within."



- 6) **Grey Cat**- A large cat that continually fades to invisible and reappears. Den: a nest of soft moss with a ray of sunlight shining on it. (Under the moss is a rock with the broken crown etched onto it)

"Within my compass was all of Solomon's wisdom."

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7) **Young man, dressed in green** — Well-dressed and formal in poise and manner. He bows deeply when he meets the visitors, and takes them to a large, ruined, stone cabin.

"Wisdom is not all that those beneath me lack."



8) **Mole**- Has the ability to shape-change, even into forms very similar to the other phantoms. It nuzzles along the ground and never looks at the visitors. Den: a large mound of earth, overgrown with small trees and plants.

"Lack I a center, round as a wheel, yet I bear sharp peaks."



9) **Falcon**- A beautiful yellow and red peregrine falcon with a golden wire band circling its head; it meets and guides the group by flying over them. Den: a ten foot high, three foot wide, stone pylon. A basin at the top, full of wine, serves as a bird bath to a small flock of red-brown sparrows.

"Peaks of stone were the roof of my first home."



10) **Rooster**- A plucky, bold, three foot high bird that leaps out of the bushes, perhaps startling someone in the group (repeatedly?). Its comb is not red but silver, and it teleports up to three yards away at any time, as often as it wishes. Den: a small bush covered with blueberries.

"Home I have again in stone, battlements and great rock halls, hewn by a crafter's hands."



11) **Ghost**- A nebulous, floating apparition with a deep, rasping voice; moves very slowly through the forest. Den: a grove of seven pine trees under which it is dark, devoid of vegetation, and littered with pine needles.

"Hands can barely lift my ample weight, and hearts can scarcely bear the heavy burdens I always bring."



12) **Albino Ferret**- This is a white Hrool, and it is described and pictured in the next chapter (p. 20). Den: the vertical face of a large, thirty foot high rock (essentially a cliff).

"Bring me honor and service, for I sit above all the lords of the land, no matter how mighty they be."



Last) **Old Dryad**- An old, white-haired, though still very beautiful, dryad, who is dressed in a living gown of leaves and flowers. If the explorers have followed all the guides in the right order, she will appear atop the large rock/cliff, and if they answer the riddle correctly, she will gracefully swoop down to the ground beside them and lead them on a roundabout path to the opening of the well (which is somewhere up, behind the rock). If at all threatened, she will quickly turn invisible and leave, not to be seen by these visitors again, no matter how many times they go through the maze. She is quite real and is no phantom.

She says,

"Be welcome to Calebais friend, if you can answer the riddle,

"What am I?"

The answer to the riddle is: **A Crown.**

(and congratulations to any who solve it)

If the party is having a hard time of it and simply getting lost, the dryad will approach them and encourage them on. She is very lonely here, and tired of being magically bound to this same hill, year after year, with nothing to amuse her. Although she is bound and unable to give away either the solution to choosing the guides or to the riddle, in return for being given trinkets, she will give the party very vague hints. She will choose magical trinkets over mundane ones, though in truth, it really makes little difference to her, and she can probably be talked out of her choice and into another. It is useless to try to find out where she is through magic because of the limitations on detection spells caused by Mormool's spell.

Magic in the Veil

The magical aura here is +3, but the place is under the spell of Mormool, causing all Intéllego spells (other than those in line of sight and in the present) to fail.

Alternatives to Solving the Riddle

If the characters simply cannot solve the riddle, you have a variety of alternatives to keep the story going:

- You could simply have the characters eventually find their way out of the forest, either giving up on the mission or trying again another day — with other minds in the covenant helping them puzzle the riddle out.

- You can have the dryad offer them a bargain: if the entire group comes to stay with her in her oak tree for a week, she will lead them to the covenant. The tree is somehow a part of Faerieland, and there is a small but very beautiful forest glade found there. The week will actually be a year to the outside world, and for aging purposes, but she simply does not understand this distinction and will honor the rest of the bargain.

- Or better yet, you can say that they **can not** find their way out of the Veil of Mormool and are stuck in the forest for several days or even weeks, eating from their supplies and the bounty of the garden. This can serve to make the players good and mad and could cause rifts between the leaders and the grogs, thereby serving the theme of the story well. Play out this scene in detail and get the players as involved in the feelings of their characters as you can.

- Eventually, a party of Hrools passes by, their leader wearing one of the diadems. They are out on an expedition to battle the terrors of the outside world, proving their bravery, and hopefully obtaining meat for a feast. The Hrools do not know the secret of the riddle, but the diadem lets its wearer guide the rest of the band through the forest as if it didn't have the Veil over it. The characters can either befriend the Hrools or fight them and take the diadem. It will be obvious to anyone who wears this "crown" that they can see the forest in a new way: a more real way. Feel free to rub it in, after the story is over, that the answer to the riddle was at one time sitting on a character's head. Alternately, you could also keep the answer to the riddle cloaked in mystery, letting characters and players brood upon it for a long time to come. Keep in mind that "not getting" the riddle is not so much a failure as it is a different way to complete the story.

Forcing Their Way Through the Riddle

Beginning characters will have a hard time if they try to force their way through the riddle. The phantoms are just images; they cannot respond to threats, Intéllego spells, bribes, and the like. No Intéllego spells below Level 100 will let the characters find their way to Calebais directly. The dryad is under a Level 50 Rego Mentem spell to keep her from revealing the answer to the riddle, and this spell can only be countered by a spell of higher level. Those who set off to follow the slope up the hill will be magically diverted and will end up on one of the two crags. Even from this vantage point, the entrance to the covenant (which is just a big pit) cannot be seen through the trees. (This Veil of Illusion was created by a powerful magus, and it has no flaw that inexperienced characters can easily exploit.)



The Ruins of Calebais



This chapter concerns the inside of the ruined covenant, which is still inhabited by ghosts of all sorts and the ferret-like Hrools. Evidence of the mad destruction of the covenant is found all about — the beauty of Calebais is gone forever. How will the characters respond to the beings they meet? With violence, good will, or sympathy? Amid the rubble, they will find much that might attract their interest — exquisite sculpture, enigmatic artifacts, and the sordid, twisted tales of the ghosts. The mood created will (hopefully) be that of ever-building fear and brooding mystery. The best story would probably involve a fine balance between roleplaying with the ghosts and intrepid, vigorous exploration of the ruins.

What Characters Should Know

Calebais was designed with some points of information taken for granted. Magi would know these points and you should make sure that the players know them before they enter the covenant.

- Magi rarely slay each other, preferring to resolve their differences through *certámen*, the wizards' duel (*Ars Magica*, p. 69). The kind of violence that destroyed Calebais is rare, almost inconceivable. (For the storyguide only — that's why it was easy for Ornath to fool the other wizards into thinking that only a powerful curse could be responsible for the Sundering.)

- Each wizard has a sanctum which is designated by a warning mark. If a magus is in another magus' sanctum, that can be taken as *prima facie* evidence that the other magus was invading the sanctum. A magus who kills a wizard in his or her own sanctum is generally assumed to have been acting in self-defense. A sanctum is often guarded by magical traps, so entering the laboratories, even in a ruined covenant, can be dangerous.

- Strange things can happen in magical areas. The magical aura can alter things, living and dead, magical and mundane, so the characters cannot be sure what to expect.

Dread, Fear, and Panic

The ruins of Calebais abound with fearful sights and sounds, providing ample opportunity for rolls against Brave and Cowardly personality traits. Encourage your players to play out the reactions their characters have to this haunted covenant. Fear can take many forms, such as flight in terror, pleading with the magi to end the mission, hesitancy to follow orders, or a general reluctance to continue the expedition. Fear can also give rise to great acts of valor — remember, without fear to be overcome, there is no true bravery.

Don't forget to encourage the use of several other personality traits that are also applicable to the story at hand. Leader and Follower are especially applicable in light of the story's theme.

Magic in the Ruins

The magical aura here is +3, but Intéllego spells will fail unless they are line of sight and are concerned only with the present. Even a spell like "Image from the Wizard Torn" will not work out of line of sight. (It has an Intéllego requisite and the ability to use the image's senses is countered by Mormool's spell.) The magical aura bonus is already figured into relevant stats (like Magic Resistance) for the inhabitants of Calebais.

Summary of Inhabitants

Wizard Ghosts

- Ierimyr - feeble-minded leader of the Hrools (p. 38)
- Pitsdim - maniacal magus of flames (p. 40)
- Krenval - master of control, author of the letter that summoned the characters (p. 44-45)
- Granordon - mistress of necromancy (p. 44)
- Uderzo - master of perception and creation (p. 45)
- Mormool - master of illusion (p. 37)

Other Ghosts

- Ferdina - distressed autocrat (a covenant organizer, magi advisor) (p. 30)
- David - Captain of the grogs (p. 27)
- Paulo - brutish grog with a stone-smashing hammer (p. 26)
- Josephine - grieving companion (p. 26)
- Althane - a lab assistant who starved to death (p. 42)

Living Inhabitants

- Hrools - ferret-like creatures (p. 20-21)
- Igack - Fire Drake familiar (p. 29)
- Gemarc - Josephine's son in rock form (p. 28)
- Bats, gnats and rather large rats

Things you can Hear In the Dark...

Whenever the action slows down or the players are just talking among themselves, have the characters hear something strange and enigmatic reverberate through the tunnels. Characters will hear a variety of sounds echoing up the central shaft while they are exploring the ruins; the well serves as a sounding box for myriad noises made by the inhabitants of Calebais. You can use these sounds to build up the effect that the entire ruins are completely haunted and all kinds of strange things lurk there. These sounds remind the characters that there are things moving through these ruins all the time and that although there is nothing where they are at the moment, they are not necessarily safe.

- Barkish laughter, often a hideous cacophony of many voices. (Hrools) Also grunt-like sniffing and soft footsteps if some are nearby
- The pitter-pat of drops of water falling into a pool of water
- Pitiful wailing and crying echoing up the well (Althane, Ventus Gurses' lab)
- Low pitched, tremulous growling (the drake)
- Sound of a distant (or near) explosion, and then the crackling of hot flames (Pitsdim)
- Maniacal laughter (Pitsdim again)
- The flap of many wings (bats)
- Splashing noises (rocks falling into water)
- Shouts for a missing son (Josephine)
- Screams of rage (David)
- A low-pitched moan (wind blowing across the top of the well)
- Scratching noises from the corner (rats)
- Snatches of a hauntingly beautiful song (from Mormool's lab)
- Deep rumbling noise (the undertakers)
- Sounds of stone breaking (Paulo)
- Flute whistle, B flat (inexplicable)
- The sounds of a party (echoes from the past)
- The sounds of an argument and a fight (echoes from the past)
- The chime like ring of a bell (guards' alcove, Lab level)

Inside Calebais

The destruction wrought by the Sundering has left little in Calebais for "adventurers" to plunder. An active covenant is a storehouse of magical wealth but Calebais' wealth is mostly lost. The stores of *vis* were used by the magi in their last struggles and most of the knowledge of the magi was recorded on parchment which burned easily during the magical battles. The magic items of the magi have, for the most part, been gathered by the Hrools (bestial creatures inhabiting the ruins), misused, and broken. (Magical artifacts need to be handled with care.) Only that which has been protected from the Hrools in the treasure room or in areas

which are still dangerous remain somewhat intact. Constant activity by the Hrools has made physical clues of the events surrounding the Sundering hard to discover. Corpses were eaten, the bones scattered, and the weapons taken and, eventually, ruined.

In most areas, the ceilings are between eight and ten feet high, though some corridors have seven foot high ceilings. There is fifteen feet between each floor. Although many of the walls were once covered with beautiful tapestries, their deterioration and destruction cause voices to sound hollow in the rooms and corridors which now echo ominously. The dank air is laden with moisture and smells heavily of rot and animals (Hrools). Play up the sound and smell of the ruins as much as you can — it can lend a heavy air of realism to the story.

The interior of the covenant yields evidence of incredible destruction. Rubble, scorch marks, broken weaponry, and occasional bones litter the floor in most places. Nearly all the wood in the covenant, including doors and furniture, has been burned or smashed into splinters. The stone walls and even sections of the ceilings bear many cracks and holes. Pools of water have formed in various depressions throughout the covenant.

Magical, blue-green moss grows almost everywhere, covering walls and ceilings. In strongly magical areas, such as laboratories where *vis* was once used, it grows profusely. A handful or so is enough to feed a human-sized creature for a day and it is the main staple of the Hrools. Because the moss is eaten by Hrools, it will be found most thickly in areas which the Hrools cannot reach, such as high along the walls and in labs which are still guarded. Be sure to point out the abundance or lack of moss in different rooms so you can chuckle to yourself as the players try to fathom its significance.

Originally, the covenant was lit by spells that made certain sections of the ceiling glow with the light of the morning sun ("Rock of the Lamp's Glow," *Creo Ignem* 20). Periodically along the ceiling, a flaming phoenix was carved into the rock and the light of the spell emanated from it in such a way that it made the phoenix glow with a fiery light. These engravings still provide light in all but designated areas, though the ubiquitous moss also grows on the ceilings and blocks some of the light. Smashing apart a glowing section of the ceiling ends the light spell, and the fragments of rock will not glow.

The many small denizens of the tunnels can be heard if a person listens quietly. Bats flutter about, and there are many rat warrens dug into the rubble along the walls. The magical aura of the place has affected the creatures living there, making the rats, spiders, and other vermin preternaturally large and vicious.

The major denizens are the Hrools, and evidence of their presence is indicated everywhere — to those who look. In any room where the Hrools go, there might be trails through the dust and rubble, places where moss has been scraped from the walls (Per roll of 14+ to notice this subtle detail), and Hrool droppings. The Hrools frequent the upper levels of Calebais only to gather moss; there will be no major encounters with them until the explorers go deeper.

Any Hrools wandering the ruins, gathering moss, or looking for a fight will most likely hear the explorers coming and move out of the way. Thus the characters might repeatedly hear footsteps and sniffing ahead and behind them, but they will not be able to see or catch the Hrools.

In various areas of the covenant, stone and metal furniture such as tables and chairs may be found. We usually include them

The Hrool

The Hrool are small, bestial creatures brought to Calebais by Ierimyr several years before its fall. She brought them back with her from a dragon hole to serve as her personal guards, much to the disgruntlement of the other wizards. At first, the Hrool's minds were severely stunted, but she increased their intelligence through rituals to make them into adequate personal grogs. Most of the Hrool speak French and one fourth speak Latin as well (including all the albinos). Both tongues, especially French, have been thoroughly garbled by years of isolation.

During the Sundering, many Hrool were slain out of malice by the other magi and grogs; even more were slain while trying to protect Ierimyr. Enough remained, however, to repopulate the covenant. They are now the most common type of denizen to be found therein.

Due to their increasing numbers and violent nature, the Hrool have split into several semi-autonomous groups. The main group of forty-two Hrool remains in the warrens that Ierimyr constructed for them. Another group of eighteen has set up residence in the banquet hall, and yet another group of eight has taken quarters in the old gardens. About a dozen other Hrool wander through the covenant, individually or in small groups. Hrools from different groups often have territorial fights, but these rarely end in death.

Combat is a matter of status among the Hrool. Occasionally, satyrs raid the covenant (the faeries apparently continuing to believe that the evil wizards are living here), and the horns of slain satyrs are made into necklaces. The more satyr horns a Hrool has, the more powerful it is seen to be. The typical Hrool has one horn, and this (by tradition) may not be taken away, but those with more horns can have all but one taken away if they are defeated in combat. Thus the leaders among the Hrool are those who have the most satyr horns or other insignia (like a magic item or trinket of some sort) which shows that they are brave and strong enough to be successful in war. The other Hrool, even the albinos to some extent, always listen to these heroes and normally obey their dictates. Half of all Hrool have no horns on their trinket necklace, one fourth have only one, and the other fourth have from two to five.

The albino Hrool do not wear satyr horns because they are not warriors. Many of them, however, wear one of the Bell's diadems (p. 48). The albino Hrool also occasionally lead the warriors into the outside world to hunt for faeries, gather rare delicacies (berries!), and find wood for clubs. With their diadems, they can walk straight through the Veil of Riddles without difficulty.

Without a weaponsmith among them, the Hrool have lost almost all their original armaments to breakage. Now they use wooden clubs made from the trees of the forest. The only other weaponry that remains is a collection of heavily rusted (and worthless) swords and axes. The Hrool are very lithe, quick creatures and they use this to their great advantage in combat. They are excellent at dodging and are more proficient at getting good blows in than their diminutive sizes would suggest.

A Hrool's body contains 1 "pawn" (point) of *Animál vis*. Each satyr horn contains five "pawns" of *Córporem vis*. You may wish to have the satyr horns actually give the Hrool improved magic resistance (+2 per horn).



Adult Hrool (with no horns)

Magic Resistance		+8	
Size	-2	Int	-1
Str	+1	Stm	+3
1st	+4	Atk	+6
Fat	+3/+6	Def	+7/+5
		Dam	+7/+10
		Soak	+4/+7

Body Levels: OK, -1, -5, Incap.

(When two stats are listed, the second one is used when the Hrool is defending its home, in which case they become ferocious.)

Adult Hrool (with one or two horns)

Magic Resistance +8

Size -2 Int -1

Str +1 Stm +3

1st +6 Atk +7 Dam +9/+12

Fat +3/+6 Def +9/+7 Soak +6/+9

Body Levels: OK, -1, -5, Incap.

Adult Hrool (with three or more horns)

Magic Resistance +8

Size -2 Int 0

Str +2 Stm +4

1st +8 Atk +9 Dam +11/+14

Fat +3/+6 Def +11/+9 Soak +7/+10

Body Levels: OK, -1, -5, Incap.

Adult Albino Hrool

Magic Might (Resistance) +18

Size -2 Int +1

Str 0 Stm +3

Club:

1st +3 Atk +3 Dam +8/+11

Wielding the Invisible Sling:

Rate 1/round Atk +2 Dam +4 to +9

Fat +3/+6 Def +7/+5 Soak +5/+8

Body Levels: OK, -1, -5, Incap.

The Albinos

The first albino was the familiar of Ierimyr. Currently, the albino Hrool are honored members of the tribe and serve as shamans of sorts. They are quite a bit smarter than the other Hrool; in both cleverness and knowledge, some are even unqualified geniuses. They possess passive magical powers as well, which enable them to change the shape of small objects. (The visitors will find all sorts of strange stone artifacts in the dens of the Hrool.) They have inherited from Ierimyr's familiar the ability to cast "Wielding the Invisible Sling" at the cost of 3 Magic Might points per use. Sometimes they will fashion special pointed rocks to throw with this spell which can cause +12 damage. They also have the power to chase away most ghosts, though the wizard ghosts require three or more albinos to chase them away.

Chase Ghosts- Can drive away a ghost with a roll of Magic Might + die of at least the ghost's Spirit Might. To perform this power, the albino jumps up and down, screams, and swings their arms over their head. If more than one albino joins in, each extra one can add its Magic Might to the roll. Much of the albino magic is performed in similar fashion.

Hrool Battle "Tactics"

The Hrool fight each other, but rarely to the death. If they spot intruders, they will attack raucously but will flee if wounded or seriously threatened. Thus, it will be easy for a group of stout warriors to fend off even a large number of Hrool. The Hrool act differently, however, when they are fighting defensively. If their homes are threatened, or if they are cornered, they fight with berserk ferocity (+3 to Dam, Soak, and Fatigue rolls, -2 penalty to Def). Characters who intend to fight the Hrool must take into account not only the abilities of their opponents but also their spirit. It might be possible for characters to lure the Hrool from their defensive positions, to get them to launch an attack, in which case the characters will again have a tactical advantage.

The Hrool are excellent at using their superior mobility to retreat until they have the advantage in terrain and reinforcements. A common ploy is to send small groups of Hrool around to attack the flanks or rear of attackers. Groups of Hrool can move amazingly quickly through the ruins and their scurrying can be heard up and down the well. They are no pushovers.

If the battle is taking place near an opening into the well, two or three Hrool will charge an opponent and attempt to push them into the well, even to the point of dragging themselves along for the plunge into the water. Hrool that fall in the water merely dive down to the submerged rooms and swim up the flooded stairways back upstairs — they can hold their breath for minutes at a time. This tactic is sometimes very useful for the smaller, outclassed Hrool to use.

Hrool Options

- Have the characters find clues leading to the original home of the Hrools. Perhaps they want nothing more than to return to that place of which they still tell wondrous tales.
- Legends of a mythic journey are strong among the Hrool; this may make them amenable towards making another.
- An exceptional Hrool (an albino?) wants to join the group (as a player-character companion).
- Some of the Hrool are in search of a new god. They think the old god has grown weak and has lost all her powers. Thus, if the visitors display any sort of great supernatural powers, these Hrool will prostrate themselves and babble things such as "Praise the almighty Rescuer. Mercy on us, oh evil tempered one."

THE BROKEN COVENANT OF CALEBAIS

in our descriptions of rooms, but feel free to add them wherever appropriate. The decaying remnants of wood furniture can be found everywhere in spongy heaps on the floor.

Free-Moving Encounters

The inhabitants of the ruins are given definite locations where they are encountered; however, since most are free to move about, you may have certain beings appear wherever and whenever a good story demands it. If the characters draw attention to themselves, or if the game is moving slowly, bring in a free-moving encounter.

Below is a list of encounters that could take place in a variety of rooms within the ruins and can be used at your own discretion. Probably not all will actually happen in your story, however. Feel free to mark this book to indicate encounters you definitely want to include, encounters you definitely don't want, and places where you might put certain encounters. If you mark the map for locations of encounters, you will have an easier time remembering to put them in. Don't let yourself be limited by our list.

1. Any ghost, or even group of ghosts, confronts the party.
2. A curious, lone Hrool hears the party and stalks them. Perhaps it's a child.
3. During an encounter with a ghost (a friendly encounter? a threatening one?), an albino Hrool with adult guards comes screaming onto the scene, driving the ghost away.
4. Hrool start following the party, one by one forming a large group until they have enough numbers to attack. Until then, they flee from any assaults, using their superior knowledge of the terrain and superior speed to escape those who chase them. Attempts to communicate might be fruitful while shows of tremendous force might drive them away.
5. The characters find a Hrool who has been wounded and immobilized during a fight with other Hrool. It snarls fiercely, but impotently, at the approaching characters. Should it be attacked, its howls might bring other Hrool to see what the commotion is.
6. One of the characters looks into the water at the bottom of the well and sees a bright, floating creature in the water, undulating around the dragon statue. It is actually one of the ghosts.
7. The characters are threatened, perhaps surprised, by a large number of Hrool who will likely try to tear them limb from limb, but the ghost of Ierimyr walks through a wall, and the Hrool stop their fighting to attend to their mistress's wishes. This gives the characters the chance to flee and regroup.
8. If the characters slaughter some Hrool, Ierimyr shows up and cries piteously and endlessly. (This will make the other ghosts very uncomfortable, as she never wept when she was alive.) She still has enough left of her mind to feel sorry for her slain "children."
9. During a battle, Ferdina, the autocrat, shows up and orders everyone to stop their fighting, then desperately pleads with them to stop if they continue. Probably no one really notices her until the fight is over. She does not stop

giving persistent commands or impassioned pleas, though she is barely able to watch the bloody scene. If David, the grog Captain, starts to demean her ability to keep the peace, she frantically talks right over his comments.

10. David, the grog Captain, comes to the wizards of the party to report (in Latin) that there is great fighting and confusion going on and that he is requesting new orders. He will also demand (in French) that the grogs in the party report to him. At some point, he might recognize the magi as intruders instead of members of the covenant and he may then order the grogs of the party to apprehend them (using his special power). He may also decide that these are the people to whom he can report, but that will take good roleplaying by the people who play the magi.

11. The sounds of combat attract one of the following ghosts: David (to lead the grogs in battle), Ferdina the autocrat (to stop the fighting), Pitsdim (to join in), or perhaps all three at once.

12. The characters are getting along well with a ghost when Pitsdim shows up and launches a huge flame spell. It can't hurt the living characters, but the ghost is "slain" (only to return later).

13. A character who is searching through the rubble disturbs a copper-colored centipede measuring over a foot long. The character must make a Qik - Enc roll of 8+ to get out of the way before being bitten. The poison will do +15 damage in one minute unless it is stopped. (Use only Stm + Size on the Soak roll.) (A PeAn roll of 10+ with a Córpoem requisite can eliminate the poison or a CrCo roll of 25+ can bolster the victim's body so the poison has no effect.) The centipede scampers back into the rubble after delivering its bite.

14. Satyrs from the faerie forest raid the ruins and attack (or talk with) the characters. In a pitched battle, Hrools might appear to fight the faeries.

15. At sunset, a large flock of bats flies up the well, out into the open air. If someone watches this from outside, it is very creepy to see the flock rise into the sky; the soft flapping noise from inside is eerie and ominous.

The Entrance to Calebais

The surface of the ruins is a pit 30 feet in diameter with a 10 foot wide band of paved rock circling it. Five large oak trees grow around the side of the well, concealing it to viewers from the air (or on the surrounding hilltops). Cut into the side of the well (like a groove, not like a ledge) is a set of stairs (see the first of the maps in the middle of this book).

The Slab

Sitting directly in front of these stairs is a two-foot high, four foot square, roughly hewn stone slab (sloped up away from the stairs), onto which is carved the following warning:

THE RUINS OF CALEBAIS

Omittete has ruinas execrabilis, et mandate manem ad suam fatum propriam.

(Let these cursed ruins be, and leave the dead to their well-earned fate.)

—Ornath

Ornath left this marker here after the Sundering, hoping that it would dissuade people from entering. He knew that, through their actions, they might free some of the ghosts to go on to the afterlife; he prefers that they suffer here as long as possible for their vile actions.

The Dragon

When the characters first look down the 140' well, they see an eerie, muted yellow light shining up from the bottom and a strange coiling design in silhouette. A Per roll of 7+ lets a character see that there is water at the bottom, a 10+ lets one know that the coiling design is a serpent of some sort, a 14+ lets one see bubbles coming up out of the water from the mouth of the "dragon," an 18+ lets one know that it is probably a statue. You may want to roll the dice for the players and/or let them know privately what they see. This is about the right time to start building a sense of mystery, so keeping the players somewhat blind to what is actually happening might be a good idea.

The thing in the water is a stone statue of a dragon which was carved for three reasons: 1) since the covenant in some ways was designed after a dragon hole, this statue gives honor to the connection; 2) the powerful magical light from its eyes helps light the well from the bottom up; 3) the air magically emanating from the dragon's mouth once helped provide fresh air to the lower tunnels. If Sir Gilbert sees the dragon statue for what it is, he will be greatly disappointed and may become despondent.

Level One

Stairway and Bridge

Just behind the stone slab with Ornath's warning on it, a stairway winds thirty feet down the edge of the well. As characters descend the stairs, they can see across the shaft from them a row of arrow slits. (Paulo is there, watching the characters, but he is not visible.)

At the bottom of the stairway stands a dilapidated footbridge (where a small drawbridge once stood), patched and reinforced by bones and by branches from the forest. Roll a stress die + Load + (Size X 3) for each character who crosses the bridge. If two or more characters cross at the same time, add the rolls of each character concurrently on it to the sum. If the roll is 13+, the character rolls down a slant into the central shaft and falls 125' to the water, causing +63 damage times one-fourth. A character in the water might be able to climb onto Ventus Gurgis' balcony (p. 41).

Entrance Room

Beyond the crumbling bridge lies a rubble-strewn entrance room with a small, green marble fountain, four feet in diameter, now dry, sitting in the center of the room. Its centerpiece is a dryad sculpture five feet high. A Per roll of 12+ reveals its strong

resemblance to the dryad they met out in the gardens. (If the players ask about this possibility, they also notice.)

There are two short corridors leading from the entrance room to spiral staircases, and a large iron, double door occupies the wall between them. The larger staircase is the **magi's staircase**; the other is the **common staircase**. Leaving from a doorway in the far wall are a short flight of stairs leading up to the **archers' room**.

The corridor nearest the entrance is blocked by a **large carved boulder** (flat on the bottom, round on the top), beneath which is a crushed, **skeletal Hrool**, whose leg and tail bones are sticking out from under the boulder. In the ceiling is a depression the same size as the rock. The top and sides of the slab are partially covered by rubble. If a minute is spent clearing part of it away, it is easy to crawl over. The Hrool had unwittingly set off a trap, demonstrating to the characters that the magi of Calebais took their privacy seriously.

Four feet in front of the stone are two large, slightly glowing, **broken crown symbols**, one on the floor and one on the ceiling. If any character walks past those symbols without saying "Ulaxarian," a very loud boom sounds. (If the boulder trap were reset, it would fall a few seconds later.) Ghosts and Hrool may be attracted to the boom and some of the Hrool may even set up an ambush at the bottom of this staircase on the third floor. Most ghosts habitually mutter the password when they go into this stairway, even though they no longer need to.

The ghost of Paulo is on this level, continuing the guard duties that occupied him in life. By the time the characters reach the entrance hall, he has seen them and has hidden in the corridor leading to the common staircase. It has not occurred to him that the characters are intruders, though he thinks they might be enemies of his master, Krenval, so he watches them from a distance. He will retreat if they move to take the common staircase or follow them if they take the magi's stairs. (Per rolls of 12+ to see him.)

Storage Room

Adjoining the entrance room is the equipment room with the large, iron double doors. At one time it contained much of the equipment the magi and grogs used on their journeys. These doors are now barricaded from within and require spells or an impressive feat of strength to open. (Str roll of 16+ to open it; if two people push, add both Str scores +3 to the roll; if three, add all the Str scores +6 to the roll. Running shoves will add even more to the roll but may cause injury.) Two **skeletons** and a pile of chests and equipment are propped against the other side of the door, barricading it from within. Most of the armor, extra weapons, rope, oils, tents, tools, and dried food supplies are either damaged by fire or rusted and deteriorated through age, though some wooden shelving does stand at a crooked angle. There is a one in ten chance that a fairly common, mundane piece of equipment can be found if searched for (with a Per roll of 9+). It will, however, by no means be in perfect condition.

Archers' Room

A short set of stairs along the edge of the well leads ten feet up to a small archery chamber, complete with arrow slits facing the stairs on the other side. It is now in partial ruins (gouges in the walls and all that) and is empty (or maybe not; perhaps a sick Hrool could have been left here by its family to die).

New Rules for Ghosts

Ghosts are disembodied spirits which are still confined to earth because of some task they have left to do in the mortal realm. Many are angry, dark, and sinister souls, living tormented existences in the physical world without being able to partake of that world in any real way. Ghosts are often insane, sometimes violently so, and may fear and hate living beings. They have the power to haunt the living and can take pleasure in creating suffering; some even attempt to possess the bodies of the living. While some ghosts are capricious and cruel, others are of good heart and diligently seek to complete the earthly task that has bound them here so that they can continue their spiritual journey. Ghosts are as individual as living beings and each has its own powers and personality.

The appearance of ghosts can vary from being very real and physical to being just a luminous haze in the air with only the vaguest similarities to the human form. It all depends on the spiritual strength of the ghost, its ghostly experience, and its own knowledge of its twisted fate. A ghost that knows that it is dead may appear less corporal than one which still believes it is alive. All ghosts can become invisible at will and only a few can come close to anything more substantial than translucent. The more Spirit Might (see across) a ghost loses, the less corporeal it becomes. Ghosts with a Might over 25 can appear almost completely solid while ghosts with only 3 or fewer points left can scarcely be seen.

Many ghosts do not realize they are dead and many refuse to believe those who say they are. (Thus, some of the ghosts in this story may state matter-of-factly that the great mage Pitsdim is alive.) Only ghosts who are "experienced" as ghosts can move through walls and otherwise treat the physical world as clouds to move through. For most ghosts, especially the ones that do not fully realize they are dead, the physical world is as real as it was before, except that people will not always see them. If a ghost jumps into a pond, a person might hear and see the splash. Usually, however, the water will not react to the ghost. Ghosts are "real" to one another, however, and can touch one another.

Two things to remember about ghosts in general: 1) their purpose, which gives them added strength in certain situations, and 2) their site of death, which, when they are there, makes them more formidable, but also presents their weaknesses.

A ghost will rarely be able to resist showing someone to whom it is speaking the site of its death. It is a strange compulsion all seem to share. Ghosts are generally unable to affect something that wasn't at the site of their death when they died. The physical matter which they can affect is usually limited to something they had a strong connection with in life.

Every ghost has a reason for being on earth rather than going on to the afterlife, usually some task that has not yet been finished. Strong emotions tied to someone's death might be

enough to get that person to return as a ghost. Ghosts almost universally despise their fates and often turn their agony into hatred of the living.

Each ghost has a **Spirit Might** score, which serves as its Magic Resistance score, Magic Penetration score, and its ability to resist certain spells designed to affect ghosts specifically. If the ghost has special powers (such as spells), using these powers can temporarily decrease Spirit Might, as described later. The Spirit Might of a ghost depends on the power that the ghost had while alive and (sometimes) the manner of its death. A ghost of a powerful person has a high Spirit Might, as would a ghost who was betrayed and slain and has therefore come back to get revenge. The average ghost has a Spirit Might score between 15 and 20. The power of the magical aura of the ruins has already been added to the Spirit Might scores of the ghosts in this story.

Most ghosts have some power, even if it is nothing more than causing fear. Often, they have powers appropriate to their activities in life. Especially strong powers cost Spirit Might points. Ghosts gain back used up Spirit Might at different rates, depending on the intensity of their emotions. In general, a day or two is long enough to recover all used Spirit Might points.

When a ghost finally does "pass on," play it as more than a simple declaration — make it a production. Describe the process in detail, and portray a vivid and awe-inspiring scene. When a ghost is finally able to leave the confines of the mortal world, it is a very big affair indeed. Play it that way — pull all those metaphorical adjectives off the back burner.

Magic and Ghosts

Ghosts can be affected by Mentem spells, both those intended for living people and those designed specifically for ghosts. When a spell opposes Spirit Might directly (as two of the following do), the magus need not make a Magic Penetration roll. When a ghost does make a magic resistance roll, use its current Spirit Might score plus a stress die. Here are the revised versions of spells to affect ghosts.

Perdo Mentem

Lay to Rest the Haunting Spirit: Gen.

Near, Inst.

Destroys a single, non-corporeal spirit if your roll of stress die + Level at least equals double the ghost's current Spirit Might. Philosophers concur that the spirit goes to the afterlife or is perhaps weakened to helplessness, but is not actually destroyed. (Souls, after all, are immortal.)

Rego Mentem

Coerce the Spirits of the Night: Gen.

Near, Conc.

Makes a ghost obey you as long as you can coerce it with

threats, such as defiling its grave or banishing it to Hell. The more lurid and dramatic the threat, the more cooperative the ghost will be. (Little need the ghost know that your threats are empty.) To affect a ghost, you must beat its current Spirit Might on die + Level + Com + Intimidation. (The storyguide should always give a bonus or penalty depending on the potency of the threat.)

Rego Mentem

Incantation of Summoning the Dead: Lv 25

Reach, Conc.

Calls up the ghost of a dead person. You must be in the spot where they died or have the corpse. Alternately, you can summon up any ghost that haunts the area you are in if you know the ghost's full name. Those that are buried by Church ceremony are not available for summoning.

Possession

A fear that most mortals share is that of losing control of oneself; the ghostly power of possession makes this fear tangible. Some ghosts are able to inhabit and control mortal bodies, leaving the mind of the victim a mute, helpless observer. Unlike demons, however, they are unable to maintain possession for long. Possession takes place in two stages: contact, in which the ghost penetrates magic resistance and enters the body; and control, in which the ghost forces the body to take a specific action.

Contact. The ghost physically touches the target and tries to enter the body. Roll Spirit Might vs. Magic Resistance. (Magi can resist with Rego Córpoem scores in addition to their *Parmae*.) If the ghost succeeds, it is "in the target's head." If not, it has been warded off. In either case, the ghost then loses 3 Spirit Might points.

Control. In the same round as a successful contact, the ghost attempts to overthrow the target's mind to take a specific, short-term action. Roll Personality Trait vs. Personality Trait, using whatever traits are relevant to the conflict at hand. For instance, if a ghost is acting out of anger, and the target is resisting out of loyalty, the ghost adds Angry or Malicious, while the target adds Loyal. Ghosts have extreme personalities, so the average score for a ghost is +4.

If the ghost's roll exceeds the target's, the ghost has control of the body to perform the chosen task. It still must expend 1 Spirit Might point. If the target's roll at least matches the ghost's, the ghost is held off and loses 1 Spirit Might point for each point by which it lost the roll. The ghost can try Control again next round, as long as it does not lose by 3 or more points. A mortal under attempted possession is completely wrapped up in mental self-defense. All one can usually do in such a case is writhe, scream, or thrash about. If a mortal beats the ghost's personality roll by at least 3 points, however, this person can act for one round without suffering the ghost's attack.

Once the ghost has gained control and performed one action (e.g. killing an enemy, speaking a prophecy, running to a secret door), the ghost must roll for Control again to take another such action. When a ghost runs out of Spirit Might in its attempt to possess a target, it is dispelled and will not reappear until it has regained its spent strength.

Possessed Magi. Magi use the above rules when being possessed with one exception: their training allows them to attempt to regain control of their bodies on their own initiative. A normal mortal has to wait until the ghost starts a new action before resisting, but a magus can strike back immediately. Each round that a magus initiates the struggle for control, he or she must make a fatigue roll or lose a fatigue level.

In a struggle between a magus and a ghost, the battle for control is almost incessant. Both sides will be locked in the combat until one is defeated. The only exception is if either side beats the other by 3 or more points — the victor has one round to use the body freely before the struggle begins again. The winner could thus cast a spell to affect something going on outside of their internal battle. If a magus falls unconscious, the possessing ghost can control the body and move it about as if "Dazed" (-5 penalty).

Wizard Ghosts

Magi ghosts retain knowledge of their spells, but almost entirely lose the ability to affect the physical world. To cast a spell takes 1 Spirit Might point per 5 levels of the spell. Their spells can affect spiritual beings, such as other ghosts, normally. They can affect things in the immediate environment they haunt, but only by expending Spirit Might points permanently. (A ghost must always retain at least 1 permanent Spirit Might point.) Ghosts cannot use spells on physical things from outside the area they haunt (such as explorers).

Note, however, that just as a mundane ghost might have a unique ability to affect the physical world (like Paulo with his maul), so might the ghost of a magus. A ghostly wizard's spells in general do not affect the physical world, but one might have special abilities, which mimic spells, that do.

If a living magus tries to control a magus's ghost (such as with "Coerce the Spirits of the Night"), the ghost, if not controlled, can strike back with a Mentem or Córpoem spell that affects the attacking magus. The living magus has made a connection between the physical and ghostly worlds and the ghost can use this bridge as surely as the living wizard can.

Magi ghosts have high Spirit Might scores, generally their Creo + Vim score + 10.

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Paulo

Spirit Might 21

Description: a clearly defined apparition of a strong, broad-shouldered man with a large war maul, shaped like a hammer. Per roll of 11+ to see that he is a ghost, at least on the initial sighting.

A warrior grog, he is extremely strong but passive. Presently, he wanders about, mournful and sad, lamenting in grunts and monosyllables the end of his days as the strongest grog of the covenant who proudly served his master Krenval. Paulo mumbles a lot but also screams sometimes — he has seemingly forgotten how to speak (though he will, if coaxed).

His main armament is a large war maul, with which he periodically hits the walls of the covenant, actually causing them to crumble. He might become infuriated with the characters and smash walls and such around him in order to scare or harm them or even block off their avenues of retreat. It costs him 1 Spirit point each time he smashes stone with his maul (it would take about five blows to seal off a corridor).

Paulo will pass on to the afterlife if he can do one last good deed for the covenant, such as protect it one last time. His stubborn determination to keep guarding Calebais has kept him from realizing that he has died.

Roleplaying Tips: Sway back and forth when you speak, standing ready for anything. Be distrustful, but very respectful of magi. Nod a lot even if you don't understand, and never do anything you could not do if you were a real person.

is crying, lying on an imaginary bed with her arm hanging over her eyes. Her sobs are interspersed with lamentations about her son, Gemaric.

The last room, like the storeroom upstairs, is locked and barricaded from the inside (Str roll of 12+ to open it; if two people push, add both Str scores +2 to the roll). Paulo's body is within, with most of his personal things, such as clothing, armor, and trinkets. Some satanic items can be found under the collapsed boards of his bed — black candles, a small demon statue, and a small book of satanic prayers in French. The occult paraphernalia are merely trinkets he picked up on one of his missions (unless Whimsy Cards (Story Paths) say otherwise).

If Paulo watches the group enter his room, he will be sorely pressed to attack.

Josephine, companion

Spirit Might 19

Description: hazy image of a strong, young woman in torn leather armor, still clutching the shattered remnants of a spear, a short sword at her side

She was a lifelong companion of the covenant and friend of Ornath, greatly grieved by the Sundering, in which she was slain during the confusion. She has been driven almost mad with grief and is obsessed with telling others about the Sundering and how terrible it was. Josephine insists that the characters confirm that her son, Gemaric, is alive and pleads with them to tell her where he is. She states that she knows her baby is alive somewhere in the ruins and that the five year old boy is still suffering. If she finds Gemaric (who is in the form of a rock), speaks with him, and believes that somehow he will receive proper care, she will pass on — her earthly duties will have been completed. If he is taken from Calebais by someone Josephine believes will not take care of Gemaric, her ghost will accompany and haunt any person with whom she finds her son.

Josephine will only speak to other warriors and will be very fearful if a magus or non-grog attempts to speak with her. She will turn invisible if she is threatened by any non-grog. She is very suspicious of others and believes that everyone is always lying. She can be boring and repetitive but she is also easily angered if people ignore her.

In life, Josephine was an accomplished thief and, even as a ghost, she cannot resist lifting the occasional bauble from the purse of a grog. To this end, she can use 2 Spirit points to attempt to filch an item. She must go through the motions as if she were physically picking the pocket and her total bonus is +8. The character being robbed must beat her roll with a Per + Legerdemain (Pick Pockets) roll to discover the theft. Stolen objects become ghostly but return to physical form when Josephine releases them.

Roleplaying Tips: Pretend to be grasping the broken shaft of a spear, and let your hands tremble as you speak; the violence of your grip symbolizes the pain Josephine feels.

Level Two

The next level is where half of the grogs lived, serving as a bulwark to any mundane attack upon the covenant. Their barracks and meeting room are located here as are several private rooms for their companion leaders.

Meeting Room

A large balcony in the meeting room overlooks the well. A huge pile of rubble, rotting wood, ruined tapestries, and rusted metal lie in one corner. This is the lair of ten or more, two-foot long rats with gleaming, red eyes. When anyone enters the meeting room, a soft scuttling sound will fill the air as the few rats in this room retreat into their tunnels in the pile of rubble. They will wait there until they are alone again. The rats will fight only as a last resort, and their bites will *not* infect someone with disease.

Private Rooms

Two of the companions' rooms still contain personal belongings, but whatever can be found in the way of clothing and equipment will be in a sorry state; everything is in ruins.

The first room (closest to the stairs) is empty, but in the middle room is the ghost of Josephine, one of Calebais' companions. She

Grog Barracks

The remains of bunk beds sag inside each of the alcoves (four per alcove), and a large number of chests lie in pieces across the

floor. There are piles of rubble along the wall but the center of the floor is mostly clear of it. The remains of more than ten human skeletons in armor, with old rusted weapons beside them, can be found amid the refuse. Some cheap jewelry and silver coins may be found if people search near the bodies and the chests. In the alcove near the large staircase, crude and sexually lewd, charcoal pictures are drawn on the wall. A few broken chamber pots lie nearby. There are no bunks in this alcove.

Third Level

Here were located the kitchen, banquet hall, storage rooms, and greeting hall for visitors. Now the floor is wholly occupied by a tribe of Hrool who live mainly in the banquet hall. Some Hrool are likely to be spread out on this level but when they hear the adventurers coming, they will group in the banquet hall. When the characters enter this level (and maybe before), they hear David's shouting coming from the Greeting Room.

Greeting Hall

The ghost of David paces up and down the room, shouting at the walls with uncontained rage. There are stone benches built into all the walls, a very rotted and moss covered wooden table (and some chairs) running down the middle, and a five foot wide magic mirror hanging on the wall opposite the door. At one time, this heavy glass mirror with a bronze frame showed the surroundings of the stone pylon that stands at the entrance to the Veil of Mormool. The guards waiting in this chamber would use the mirror to watch for visitors to Calebais who waited at the pylon for a guide through the Veil. Because of Mormool's spell, however, the mirror cannot function and dark clouds roll across the image it presents. If taken outside of Calebais, it will work once again but it will still only show the pylon and its surroundings.

Banquet Hall

The ceiling near the fireplace is only nine feet high but it slopes upwards; where the walls are parallel, the ceiling jumps to 25'. Against the far wall is a set of stairs leading up to a musicians' loft fifteen feet above the floor. The stone bowls and containers which litter the floor are mostly empty, broken shards. The remains of many rusted (and worthless) swords and axes are also strewn about. The fireplace vents out into the well. Nothing remains of the furniture that once filled this area. In the middle of the room sits a ten foot long, carved stone, gilded dragon's head (and part of its neck) with a broken crown clutched in its mouth. It is covered with moss, lies on its side, and has a small stone statue of a Hrool perched on its snout. This head fell from the huge relief of a dragon which looks down upon the room from the place where the ceiling dips down from being 25' feet high to 9' feet. The body also is gilded, and even though it is partly covered with moss, its impressiveness and beauty are undiminished. (If the players don't seem to be noticing the symbolism found in a broken dragon, in a broken covenant, biting a broken crown — you may want to casually mention it to them.)

Eighteen Hrool live here, including two albinos, who live in the loft. There are all kinds of shamanic apparatus stored up there: dolls dangling from a stick, large necklaces, weird-colored moss, geometric statues, and stones carved in the shapes of Hrool body

David de Simille, the Grog Captain

Spirit Might 19

Description: a well-formed, whole body apparition of a warrior in chain mail with the symbol of Calebais (the broken crown and three flames) emblazoned in full color on his surcoat and shield, a bastard sword at his side, and bloody bandages over his abdomen

David spent the Sundering trying to regain control of the grogs but they had divided into factions long before, each favoring some magus who had promised them much in return for their support. The covenant had been a group of armed camps for a long time and David could not restore unity. He is still energetically trying to figure out what is going on, to report what he has found to the council, and to get new orders. David speaks Latin and French.

If he is around Ferdina, he forgets his main mission and immediately begins to berate her for failing to prevent the Sundering because, "after all, that's what we paid you for." He lauds her accounting skills and ridicules her leadership. David has nothing but contempt for the pathetic way she went to the magi who were fighting and begged them to stop.

David has the power to command any trained warrior (those that can understand him) to perform some action normally within the scope of a warrior's duties. Those commanded must make rolls of 8+ on Stm + Loyal - Follower or follow the orders (ReMe 30, costs 5 Spirit Might points for each command [which can affect any number of warriors]). He can also damage living beings with his sword, flailing his opponents with blows that neither shield nor armor can stop. Anyone struck must make a Stm roll of 8+ each round or lose a body level (PeCo or PeAn 15, costs 4 Spirit points).

David hates the wizard Krenval. He tells those he trusts that Krenval killed him in cold blood and that he is a lunatic murderer who initiated the Sundering. If he ever happens to meet up with Krenval's ghost, he will use his power of command (and all his powers of persuasion) to have those with him attack the wizard and then he himself will attack when Krenval's attention is diverted. (Since Krenval and David are both ghosts, they can affect each other as if they were both alive.) David says that he cannot pass on until Krenval has passed on before him. Before the Sundering, David was the lover of Sister Larine, and if her name is mentioned, he will instantly ask of her or will do nearly anything to get information about her. If one of the characters is wearing one of the diadems (see the Treasure chapter, the Bell of Ibyn section for more information), he will react badly, demanding to know where they got the authority to wear such a thing. A good bluff however will quickly convince him that they were given the authority (ghosts can be stupid).

Roleplaying Tips: Assume a strong demeanor and a leader's tone of voice. Don't let anyone give you crap. David will either see the characters as people to whom he can report or as intruders to scare away; it all depends on what they say or do. Strong leadership by the magi will quickly gain his respect, especially if it is exerted with an iron fist.

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parts. Dozens of foot high statues of wizard-like figures and Hrool lie along the walls; they were crafted by the albinos.

Hrool: Hofot (below), Nungasing (a female albino with one of the Bell's diadems), Yuzod (male albino), ten adults, five young (noncombatants, Size -3).



Hofot, the Hrool with David's magical sword (used 2-handed). Wears a necklace of eleven satyr horns. His left arm is completely white.

Size -2	Int +1	
Str +2	Stm +5	
1st +7	Atk +11	Dam +14/+17
Fat +4/+7	Def +14/+10	Soak +8/+11

Body Levels: -1, -5, Incap.

(When two stats are listed, the second one is used when the Hrool is defending its home, in which case they become ferocious.)

He can cause a small flame to leap from the tip of the sword if he concentrates, vastly increasing the morale of the Hrool when he does. The sword is also resistant to mundane types of damage, including rust and breakage in combat.

David's Magical Bastard Sword: Speed +6, AtkB +5, Dam +12, Prot +4/+5, Load 0.5, Space 2'

The user can create a flame at the tip by concentrating, works any number of times (like "Palm of Flame," Crlg 5).

Immune to normal damage.

+25 Magic Resistance for spells cast at the sword only (not the wielder).

Fourth Level

The craft shops of the covenant, as well as more private rooms of some of the companions, were located here. A few rats can be seen and heard scrambling about; if it is day outside, bats will be sleeping inside many rock cracks and crevices. Add whatever you think to be appropriate, including ghosts or Hrool.

Wood Shop

Piles of rubble rise about three or four feet over the floors, especially near the walls. Throughout the rubble, old rusted carpentry tools can be found, as well as numerous pieces of wood. Hiding here is Gemaric (see insert), a child in the form of a two foot wide boulder. When the characters enter this room, the boulder will hop up a bit; unless characters make Per rolls of 8+, they will think that it merely dislodged itself and settled. If they come over to look at it, a Per roll of 9+ shows it to not be dusty, unlike just about everything else in this "tomb." When they get within three feet of it, however, it jumps up a foot or so, four little spindly legs pop out, and it attempts to run out the door. The rock has a Qik of +5 and a Dodge of +8 so it will be difficult for the characters to catch. It runs out the door, sprints down the hall, and dives into another room on this floor where it will hide itself among the rubble found there. If they start searching among the rocks any subsequent rooms, it remains as still as it can (Per rolls of 14+ reveal a quivering rock to searchers), and only if they touch it will it run again. The rock will run until it is not able to run anymore, and it may, if sorely pressed with a long chase, accidentally fall into the well. It may even lead the characters to the Fire Drake, explained below, in a desperate move to save itself. For a time at least, however, it will try to lose its pursuers in a merry chase through the private rooms and the wood shop.

Gemaric, Josephine's "young" child

He was transformed into a rock by Granordon during the Sundering as a way to protect the youngster. Unfortunately, Granordon never got around to undoing the spell, as she had intended, and for many years Gemaric remained a rock, unable to move, dreaming away his time. Then, very slowly, the magic in the air, the magic inherent in these ruins, mutated his form so that eventually his desire to be able to move became substantive and he gained the ability to grow and use legs. But after exploring this level, he largely lapsed back into his dream world and has spent most of his time immobile. Even when alert, his sense of the outside world is vague. If somehow the magi are able to magically speak with him (InTe 15), or if he gains the ability to talk (he could after three years of wishing), they will learn all this. If somehow they are able to make him become human again (MuTe 30 or PeVi 60), they will have on their hands a man in his fifties who has the size and mind of a child, and an incredible imagination. If Josephine sees Gemaric, she will recognize him and will be able to speak to him when she touches him. (She will hear his words in her head.)

Kitchen

This once busy kitchen is now in ruins though some heavy, wooden tables still stand. The remains of tables, kitchen tools, platters, and such are found throughout. The fireplaces vent out into the well. The balcony was used to gather baskets of food lowered from the outside.

Small Storage Room

Here lives Igack (see insert), a pony-sized Fire Drake, who once was the familiar of Pitsdim. At the present time, he consumes a few rats a month to stay alive and rarely leaves the confines of its den in the storage room. (Igack was the model for the illusionary fire drake guide out in the Veil.)

Igack, a fire drake

Magic Resistance +38

Size +1 Int +1

Fiery Breath (thrice per day, like a missile weapon):

Rate +6 Atk +10 Dam +12 fire damage

Bite (simultaneous w/ claw):

1st +4 Atk +4 Dam +15

Claw (simultaneous w/ bite):

1st +4 Atk +5 Dam +12

Fat +2 Def +3 Soak +15

Body Levels: 0, -1, -3/-3, -5, Incap.

Dominate Animals (ReAn 25)- Can give an animal a silent order which it carries out up to a month later.

He is frightened, lonely, and prone to treating intruders to the same fiery greetings that his master employs. In general, however, he is a trusting, fairly simple-minded creature. Pitsdim (p. 40) watches over Igack and can use 5 Spirit Might points to let the drake's fire hit three people for double damage, or 10 points to hit six people for double damage. Pitsdim, however, may not notice that Igack is being bothered. Igack speaks Latin and French with good vocabulary but abysmal pronunciation.

The only treasure he has, to which he is very attached, is a magical gold wire, C-shaped diadem (see the treasure chapter, and the section on the Bell of Ibyn for a description of its effects). It has a two inch, eye-shaped, green gemstone which sits square on the forehead when the diadem is worn.

Smithy

The forges where the weapons and much of the wizards' lab equipment was forged and blown can be found here. Some unfinished examples of work are strewn about on the floor: swords, glass bowls, iron forceps, and wire cages.

Large Storage Room

Two large stone bins along the wall hold sand and ingots of bronze and iron. Small chests that have obviously been forced open sit beside them. A tall pile of rotted wood planks lies in the middle of the room and broken wooden shelves line all the walls. A series of locked chests (Dex + Pick Locks roll of 13+ to open) hold sundry components for spells and magical research such as stork feathers, boar hair, zinc, mercury, and sea water. Most of them are in sorry shape.

Four Private Chambers

At one time, something obviously occupied these rooms but now they are full of rubble, rubbish, and a few rats. A number of bats have taken up residence in the deeply cracked walls.

Leather and Cloth Shop

This room looks like someone took pleasure in reducing every smooth surface found in it into masses of rubble. The room is completely full of rubble as even the ceiling has been broken up; therefore, there is no light here. Perhaps some of the old equipment of the crafters could be found after much digging but it is difficult even to walk through this chamber, much less dig it up. Perceptive characters (Per roll of 8+) notice many old leather pelts mixed in with the rubble as well as a few rotted rolls of cloth.

Fifth Level

On the fifth level lies the garden of the covenant and more rooms used by the companions, including a common room where they met and drank.

Common Room

At one time, it was very comfortably furnished but now most of its luxuries have deteriorated. Some rickety chairs and tables still stand and a large keg of very old vinegar (it was once wine) rests on a stand in the east corner. The two rooms connected to it are relatively clear of rubble but are empty except for some piles of rotting wood and rubbish strewn about.

Ferdina, the covenant Autocrat, tends to sulk away her days in the meeting room. Frequently, she imagines that she is once again sharing a joke with Knalrack the Librarian, offering advice to Parcimides, the scribe, or is deep in conversation about the parameters of magical reality with one of the magi. To her, these old friends are quite real and, sometimes, a person outside this chamber will hear more than one voice in conversation.

The Garden

The covenant's garden has fared well; so well that it is now overrun with plants. The bright lights emanating from the ceiling continue to work and water still trickles in off the walls. Vines and branches tumble out of the large window and hang down the side of the well; a few chirping birds can still be found here.

Eight Hrool live here in the vegetative morass of confusion and they find it easy to hide from, or ambush, any who enter (+5 to Hide rolls for the Hrool).

A small spring bubbles out of a boulder and into a small pool. It has strange powers of fortification. If used to help bind wounds, it gives +1 to recovery rolls (CrCo 10, detects as magic, 1 pawn of Creo vis per quart, 3 quarts available).

Also within the garden are various marble garden benches and a marble table with a chess board etched into it; all are covered by overgrown plants. Hundreds of flowers grow all about: tulips, pansies, lilacs, hyacinths, buttercups, shamrocks, and amaranths. The scent is almost overpowering although it is not magical.

A hidden door leads to a staircase down to Drinkeana's lab. To find it, one must search thoroughly and make a Per roll of 9+ (or

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search halfheartedly and make a roll of 15+). Even when found, the door is hard to open because there are no handholds on this side of the door. A Level 10+ ReTe spell will open it.

Ferdina, the Autocrat

(organizer of covenant affairs and advisor to the magi)

Spirit Might 25

Description: a thick, white, glowing apparition of a badly burned woman (no hair, burn scars on skin, burned clothes); there is desperation in her voice.

She was the woman nominally in charge of the covenant's mundane activities, including keeping track of money, entertaining guests, maintaining the place, and so on. She was a marvel of organization and at any one time can recite innumerable details about the status of the covenant. During the Sundering, she tried desperately to stop the fighting but she found that the power the wizards had given her over their lives was taken away as soon as the wizards felt no more need for her. Pitsdim casually slew her when she asked him to stop fighting. She is still trying to regain control and end the fighting.

If she is blamed too vehemently for the Sundering, by David for instance, she will in turn blame David for the mess, saying his poor leadership had much to do with the fracturing loyalties of the grog complement and that she had warned him of this repeatedly. In general, it is extremely important for her to avoid the blame for the Sundering; she will never admit that her own poor leadership had something to do with it (bureaucrats never do). (In all fairness, one must admit that Calebais would have been a difficult covenant for any Autocrat to manage.)

She originally came from Doissetep (the largest covenant in the Order of Hermes, located in the Pyrenees) and was sent to Calebais in an attempt to stabilize it and bring peace. She failed utterly and now she mainly talks and thinks about how the folk of Calebais never listened to her and her own lack of ability to stop the warfare. She is humiliated by her failure and angered by the fact that she was "never given a chance." She will pass on if a wizard ever actually listens to her advice and acknowledges that, indeed, she tried and that, till the end, she did her job (and if she, herself, admits that she, in some small part, shares the blame).

Ferdina carries a **magical chime** that is the formal means by which a council meeting is called. The chime causes the bell in the council chamber to reverberate in a low tone, calling the magi to a council meeting. Its physical counterpart has long since been broken.

She will more likely be found in the lower levels of the well rather than in the higher; she always did have a rough time of it when she ventured into grog territory.

Roleplaying Tips: Speak crisply and precisely, keep your back straight and never forget your manners. Let this thin veneer crack, however, under pressure, especially if other ghosts taunt you and tell the characters the truth about your failure here. If Ferdina is unable to get respect, she will accept pity. If she is treated with respect, she will be astounded and will likely aid such "dignified folk" as much as she can as long as it would not betray the covenant (and you might even be able to talk her into that).

Hrool: Six adults (one with the onyx staff, another with a diadem that works with the Bell of Ibyn found in the treasure room), and two noncombatant young (Size -2).

Staff with a large onyx gem on the end- Mistakenly being used as a club of sorts. This well-worn wooden staff with deeply carved runes has the power to shatter rock out to a range of ten paces. It blasts a hole three feet deep and three feet wide in the shape of a half-sphere. The Hrool don't know how to use it, but Ferdina does. (You must say, "May the storm last eternal" in Latin (*Posse tempestas durare in aeternum*) and then, holding the staff with both hands, swing it over your shoulder, then back in front of you, point the gem at the rock to be broken, and finally thrust the staff forward a bit.) To pluck this information out of the essence of the staff, after a month of study back home in the laboratory, requires a roll of 25+.

Storage Room

This room was thoroughly burned, nothing is left but ashes that have long since been compacted into spongy dirt.

Sixth Level

The sixth level is home to the laboratories and private chambers of three of the magi.

Guard Room

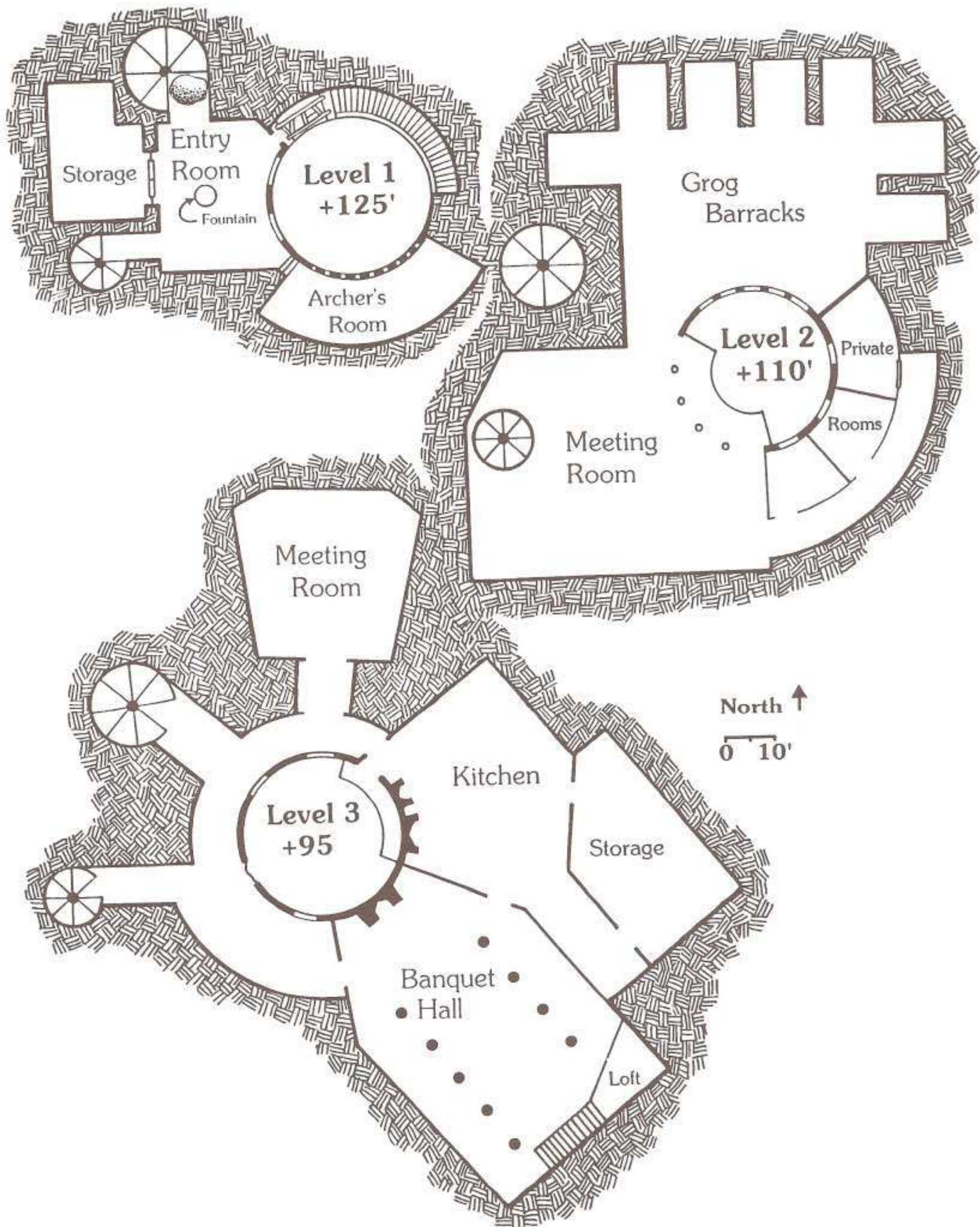
The alcove in the hallway between the two main stairways is empty except for a stone bench the length of the chamber, built into the wall, and a foot high bell fastened to the ceiling. A chain hangs down from the bell's tongue, and pulling it rings the bell. In the days of old, this alcove served as a guard post — the bell has a distinctive gong-like ring to it that can be heard up and down the well.

Drinkeana's Laboratory

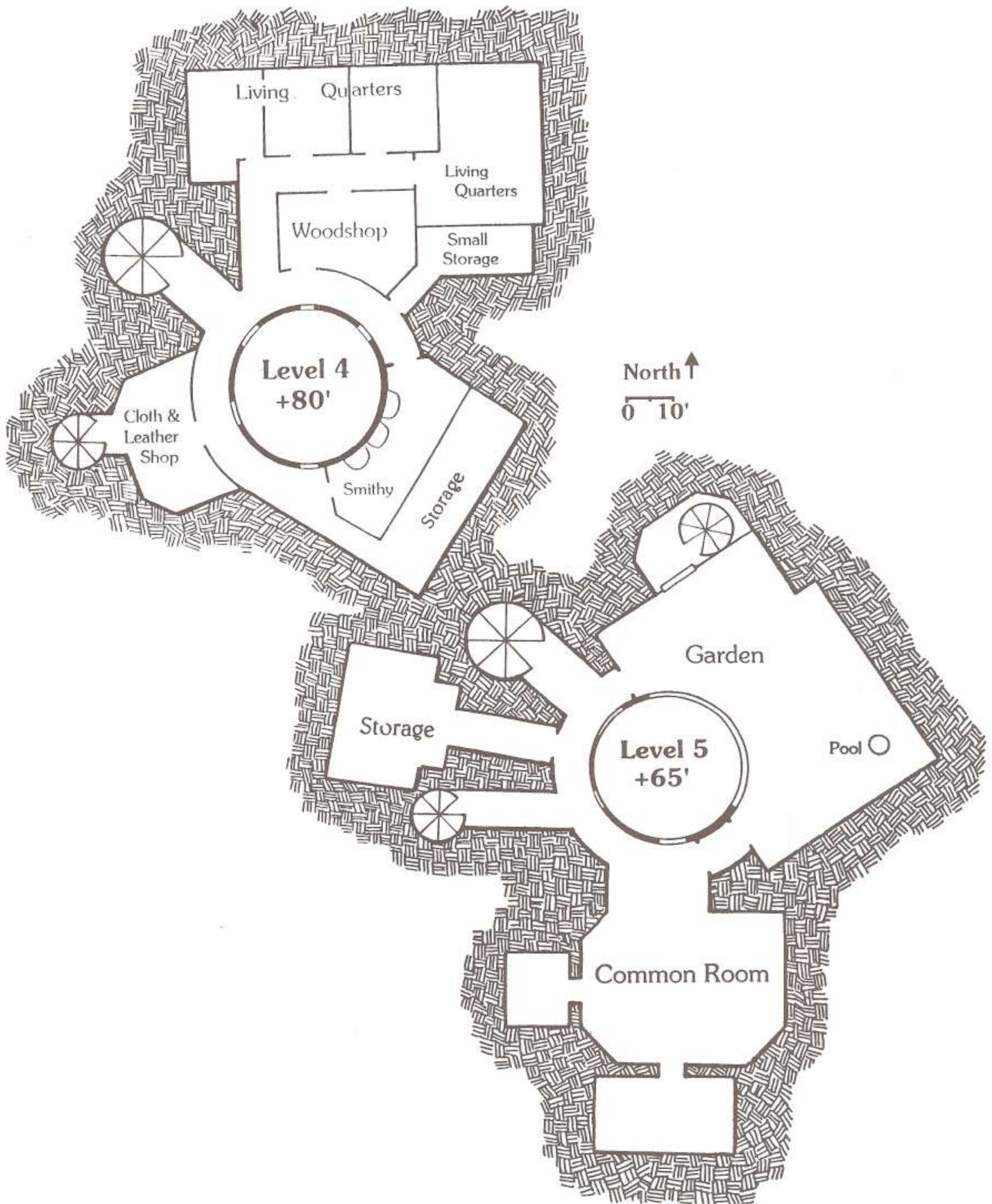
Drinkeana was mistress of the plants and keeper of the gardens. She spent much of her time in the forest of the riddle and made it the haven of diverse plant life that it is. She also was in charge of the covenant gardens on the floor above and even has a private staircase leading up to it from her lab. Her entrance to the gardens is concealed by a stone door that can be barred from the inside and is nearly flush with the wall on the outside.

A large bronze door stands at the entrance to her quarters. It has been broken in and now hangs at an angle by one hinge. The inside of the lab can be clearly seen.

Her lab has a rocky dirt floor in which live its guardians, three massive **undertakers** (earth elementals). If anyone steps into her lab, one bursts forth from the ground and crushes the intruder. If all three undertakers are engaged in combat or destroyed, characters can enter safely. The Hrool avoid the lab for fear of the undertakers, so moss grows in great profusion here.

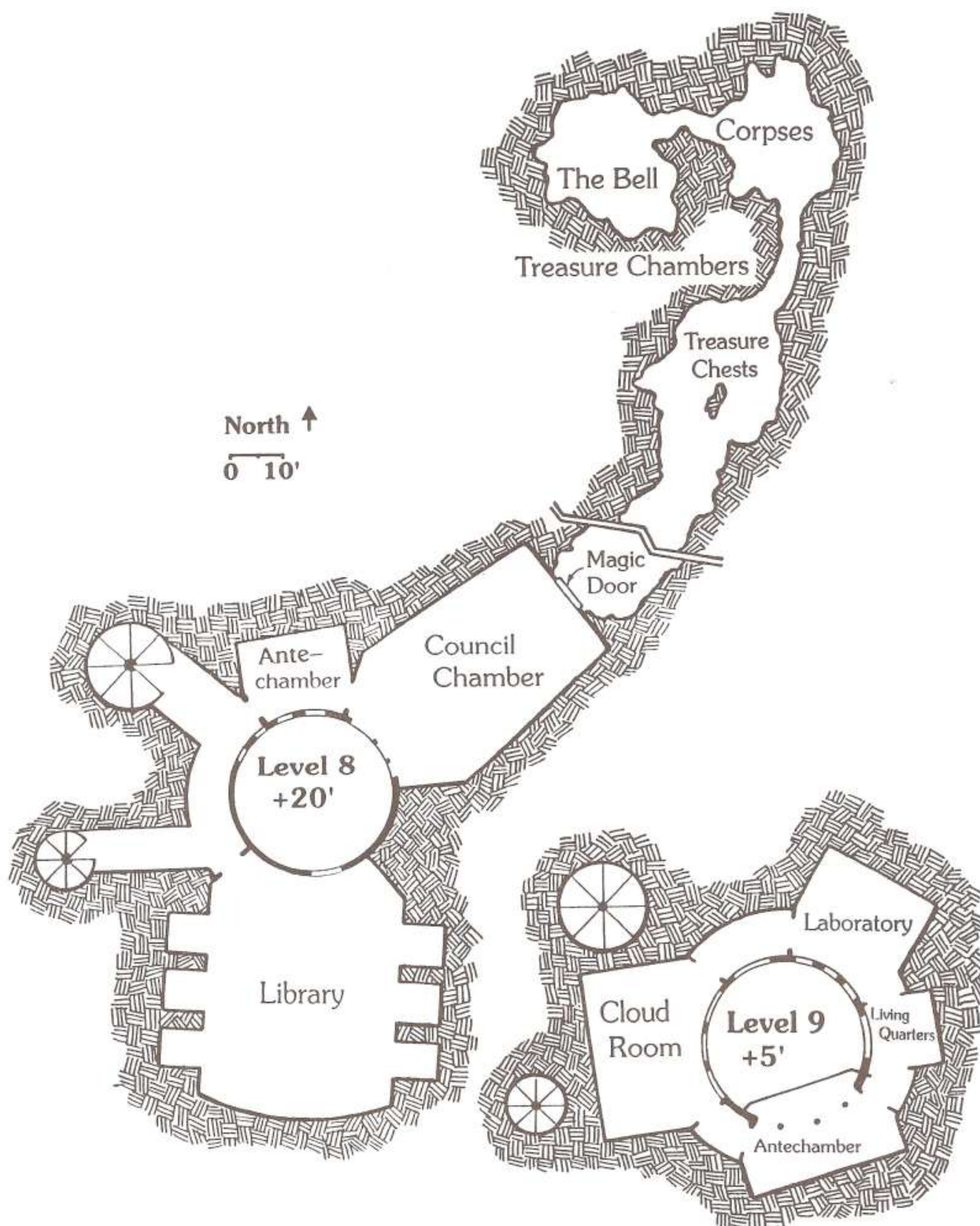


THE BROKEN COVENANT OF CALEBAIS





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Elementals

Elementals are everywhere, inhabiting all natural places. Within the Dominion, they are reduced in power so they are rarely found there. Elementals usually exist in spirit form, immersed in their appropriate environments. When they interact with the other elements, either because they have been summoned or because something has interested them, they take physical forms. Usually, they do not notice other elements at all but they can sense magic. Since seeing something outside of its element is probably a novelty, an elemental is often curious about any magical things which come near it.

The elementals in this supplement, namely the Undertakers in Drininkeana's lab and the bottled air elementals in Ventus Gurses' lab, are just a scratch on the surface of the many more varieties that various magi have discovered (e.g. Grimgroth's treatise on the Stormrider as an elemental).

Elementals are magical, so they get the same bonuses and penalties as magi for being in areas of supernatural influence. Remember that an elemental finds it very difficult to move or survive outside its element. Each elemental has a Summon Factor and a Bind Factor which relate to the levels of spells necessary to summon and bind these things.

Below are some general elemental spells of the most common nature. They are not linked to any specific element, but if a magus were to invent one of these spells, he would have to invent one specific to a certain element. For instance, "Destroy Spirit of the Element" would have to be invented four times, once each for fire, water, air, and earth, before you could affect all elementals with it. Basically, wherever you see the word "Element" in the titles of the spells below, replace it with either Fire, Water, Air, or Earth when you give your magus that spell or invent it.

Destroy Spirits of the Element: Pe (Aq,Au,Ig,Te); Gen.
Near, Inst.

Destroys any elemental of the type specific to the spell if you can match its Summon Factor on die + Level - 5.

Bind Spirits of the Element: Re (Aq,Au,Ig,Te); Gen.

Near/Spec., Sun.

You can control an elemental of the type specific to the spell if you can roll its Bind Factor or higher on die + Level. If the elemental is already bound by a higher level binding spell, your spell will not work. A botch means the elemental will attack you to the best of its ability. If you try to bind an elemental again when its first binding wears off, you risk one extra botch roll for every day the elemental has been in your service.

Summon Spirits of the Element: Re (Aq,Au,Ig,Te); Gen.
Reach, Spec., Ritual, Vim

You can summon any elemental of the type specific to the spell if you know of it and can roll its Summon Factor on die + Level. You must summon the elemental out of its natural element. A botch means you have summoned the wrong kind of elemental, perhaps an unusually strong or hostile one.

Ward Against Spirits of the Element: Re (Aq,Au,Ig,Te); Gen.

Spec., Ring

You form a magical ring, eleven paces in diameter, around yourself, whose strength the storyguide secretly determines by rolling die + Level + 5. Any elemental of the type specific to the spell and with a Bind Factor equal to or less than this sum will be unable to enter the circle or harm those within it. The ring lasts as long as you remain in it.

Craft the Bottle of the Elements: MuVi; Gen.

Reach, Perm., Ritual

With this ritual, you can turn a mundane item into a magical bottle capable of holding an elemental. The item must be suitable to the elemental type to be held (e.g. no fire elementals in wooden objects). After the enchantment, the item is able to hold any spirit of the designated element which will be released when the item is broken. One must bind an elemental to put it in the bottle. Before breaking the item, a magus can bind it so it will follow orders as soon as it is released.

Undertakers- Earth Might 30 + 3 for aura (use for Summon & Bind Factors and Magic Resistance)

An undertaker moves as a spirit through the ground, only taking physical form when it comes to the surface, which is usually to attack. Its three or four tentacles are made from the ground around the target. The tentacles then curl in around the victim, pulling him or her to the ground, where they squeeze and pull the victim into themselves. When the victim is dead, the undertaker pulls the corpse underground.

To avoid the grasp of the undertaker, one must leap to the side and make a Qik - Enc roll of 9+. Otherwise the character is caught. The undertaker does +15 damage to the character at the end of each round. Armor only protects the character on the first round; after that, the armor cannot

be counted in Soak rolls. A trapped victim may try to make a Str roll each round to break free, but must roll a 14+ in order to succeed.

Other characters may hack at the tentacles encircling a victim. First roll "to hit." A 0 means that the character has struck the person trapped within the undertaker, otherwise the undertaker is struck. Thrusting weapons do half normal damage. For each full five points of damage done by the blow, the character trapped gets a +1 on subsequent Str rolls to escape, cumulative. A character may also try to free someone who has been caught by prying the tentacles away, but one needs a Str roll of 16+ to do so.

Spontaneous spells can damage the undertakers. Each five points of a Perdo Terram or four points of a Creo Auram spell will allow a +1 on Str rolls vs. the affected undertaker.

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All Drinkeana's laboratory equipment and personal possessions have been ruined and at least partially buried by the undertakers, which periodically stir up the floor. Sticking up at an angle through the earth floor is a three foot high bronze pillar with a sundial on top set into a small dish. This was used in many of Drinkeana's rituals. If the characters sift through the dirt, rocks, and garbage, they may find the following:

- a number of intricately carved walking staves, each using a different plant as a motif
- the remnants of what was once ornate and gilded furniture made of rare woods, Palestinian cedar, and faerie oak
- two impossibly well preserved silk robes
- an irregular, three foot wide slab of many-hued glass (once much of her lab equipment)
- a large number of small, colored glass balls, half an inch thick
- eight crystal vials with magical potions inside: three green ones are "Gift of the Frogs Legs" (ReCo 15), two light blue ones are "Converse with Plants and Trees" (InHe 25), and four deep black ones are "The Leap of Homecoming" (ReCo 35) (to this lab)

The small room adjoining her laboratory was Drinkeana's personal quarters and it is not as ruined as her laboratory, although it also has an earth floor. The room is dryer than most and most of the walls are still covered with extremely dusty tapestries, molding as they might be, which depict life in a faerie forest. Portions of the tapestries will break away to the touch, so they cannot be transported. An unstained cedar table lies overturned in the middle of the room along with two high-backed chairs. The top of the table has a large ink stain on it. A chest near the table contains decayed parchment, two completely ruined books, and a variety of broken quill pens. Against the northeast wall sits a large beautiful bed frame made of unstained cedar, its mattress rotted away atop the bed boards. Beside the bed, near the door, is a four foot long trunk full of rotted clothing and on the other side of the bed is a large, free-standing cedar closet. Inside is Drinkeana's skeletal corpse in a wizard's gown. She has a jeweled dagger through her heart and rests atop a pile of decayed gowns and robes. A small open chest lies beneath the bed and is partly filled with 4 jeweled rings, 4 vine-shaped wooden bracelets, 5 pairs of insect-shaped, gold earrings, and 3 topaz necklaces. The total worth of this jewelry is about 1200 silver pennies.

On the northwest wall of this room is a pair of two huge bronze doors, almost taking up the entire wall. They are inscribed with various runes (Magic Theory + Int roll of 10+ reveals them to be danger wards). They have two huge handles, but are welded shut. A Perdo Terram of 10+, or a 15+ of a similar spell would loosen the seal.

Behind the doors are row upon row of shelves, two feet deep, with hundreds of gleaming, fragile, translucent crystal plants and flowers sitting on them, each in a small vase. The beautiful "sculptures" are perfect replicas of their respective species. If one of the plants is held for a few seconds in a living person's hand, it suddenly turns into a real plant. (If it was being held anywhere but by the stem, for instance by a leaf, it might break and fall to the ground.) The flowers and plants are exquisite specimens, and their colors still gleam brightly, as if they were picked less than a minute ago. If undamaged, they return to crystal form after being released.

Mormool's Laboratory

Inside these rooms is a web of confusing illusions which constitute the "landscape" of Mormool's lab. This was part of an elaborate trap Mormool had set during the Sundering to keep other magi out of his quarters, but it backfired when a grog who became lost in the illusions killed him. Other details of these rooms are not really important, because the real physical structure of the lab has been lost amid the illusions. Since characters may be able to feel their way around different objects, here is a brief description of some of the things left.

The major furnishings of Mormool's quarters are marked on the map. They will not affect things directly, though they may play a part in the illusions. If the characters close their eyes and crawl about the floor, they will be able to feel out these items, however even then it will be difficult, for Mormool's spell affects even the touch.

The items the character might find include:

- weirdly shaped stone lab tables — but with all the equipment ruined and in pieces upon the floor
- all sorts of broken furniture, as well as the rotting contents of various trunks and cabinets
- a small pool of water
- a three foot high statue of a mushroom
- a stone statue of a broken crown set into the floor, two feet across
- Mormool's long decayed corpse (could be anywhere)
- One of the diadems of the Bell will be found here and it is the real "treasure" of this room. Therefore it should be included in the final part of the illusions and found only if the players have manipulated the illusions properly and are able to find and see the "real" Mormool (as he looks to himself), who is wearing a ghostly version of the diadem of course. The actual diadem will be found somewhere near the remains of Mormool's body, for he was unwise enough to actually wear one himself, but the characters will be unable to take it from the room unless they are able to obtain the illusionary one from Mormool's ghost as well. The web of illusions works by drawing ideas from the minds of those trapped in it and turning those ideas into illusions. Have all the players secretly write down some event that was important in their characters' pasts; events that might be in the backs of their minds while they are exploring this covenant. Take these notes and mix up these memories with all the things Mormool is thinking about the Sundering to create a web of confusion and illusion worthy of a bard.

Go through each idea for a landscape in turn but have them change from one to another smoothly. Don't simply go from caverns to the ocean. Instead, tell the characters that they find this pool in the caverns and as they look into it they find themselves mesmerized by their reflections, suddenly finding themselves being tossed and turned by the sea waves (with the option of allowing them explore the world under the sea).

Here you can really let your imagination and creativity go wild, for the whole room is constantly filled with some kind of illusion. What you have is a marvelously powerful *Mentem*, *Intéllego*, and *Imágonem* spell that was powered with sixty pawns of raw *vis* (the spell is all within line of sight, so the *Intéllego*

component of the botch can still function). The illusions can take any form, including entire landscapes, which can change in the blink of an eye (just don't do it too often; it can get *too* confusing). These illusions can be weird and exotic, such as a faerie palace under the sea, or strangely mundane such as a busy city street, however, there are never people in the illusion the characters can interact with unless it is Mormool who is playing the part. It is impossible to keep directions straight while walking through this lab; they change constantly and are, in the end, irrelevant. The characters can feel the walls, which seem to be invisible barriers with landscape beyond, but the furniture in the room serves as objects in the illusionary worlds. Thus a table may look and feel like a boulder, and only those who carefully feel the "boulder" will be able to discern its true shape.

If a character seems to be "getting into" the illusions, rule that even when they "carefully" try to figure out the true shape of something, it seems like the illusion. If the characters begin to run around, don't stop yourself from having them run into the walls, but when you do so, change the illusion so that some sort of wall is really there, and then insist that it was there all along. If you can evoke the confusing nature of these illusions through your storyguiding style, this scene will be enhanced.

Magic cast within the illusions will have no effect if the thing it was cast on is not there at all, but if a Terram spell is cast at a boulder and it's actually a stone table, then it will probably work. Spells cast on people will usually work, if they are where they seem to be. All aiming rolls are at -5.

Characters who concentrate very hard can make the illusions they see match reality more closely but they will never be able to see reality itself, only less distorted reflections of it. Thus one could make the boulder "turn into" a stone sarcophagus, but not into the table that it is.

Somewhere in these illusions, as an integral part of them, you can place the ghost of Mormool; he may be sitting under the oak tree singing a ballad to himself or leaping from cloud to cloud trying to escape a flying demon. When the characters first meet Mormool, it will not be in his real form; rather it will be as some other character, who fits well into the current illusion. Indeed, the only other person the characters will see in these illusions (besides themselves), will always be Mormool. Since the room is so small, the characters will never lose track of each other and will usually be able to see one another and interact no matter in what illusion they find themselves. Only after the players are worn out should the characters finally see Mormool in his real form.

All in all, the secret to running this is to have fun with it. It may be hard to manage but it will be well worth the try. Try not to get too wild, however — things could get out of control. Underneath the chaos, everything should make sense (if only to you), so you can explain everything after the story is over.

Mormool of House Merinita — Master of Illusions

Spirit Might 47

Description: a vivid image of a male wizard with a multi-colored robe, wild, curly hair, and a confident, steady demeanor; he is wearing one of the diadems.

This confused wizard is trapped in a web of his own crazed images which he set up to guard his laboratory during the time of crisis. It was his spell which made out-of-line of sight Intéllego spells impossible in the covenant.

Mormool was an energetic, youthful magus in life and his vibrant energy has carried over to his ghostly existence. He rarely questions himself and takes joy in watching the unraveling of the illusionary world about him. If questioned about the illusionary qualities of the images in his room, he laughs and says, "But all of life is an illusion, don't you know that?" The new images and scenes that the characters bring in with them will delight him; if he can, he will try to manipulate the illusions to keep the characters in his chambers.

His corpse is lost somewhere within this illusionary room and he does not realize that he has died. After several decades in a room of illusions, he has a hard time separating hallucination from reality. He may periodically lose interest in the party, even after they explain things to him because he still is in the habit of treating everything as illusions which he can ignore or change when he grows bored with them.

Mormool is fascinated with the role he played in destroying the covenant. He mulls those events over and over in his mind in an attempt to feel something but he has never felt any emotion over what happened. For some reason, his heart feels clear. Until he can feel remorse over his tragic mistake, he cannot pass on to the next world.

Roleplaying Tips: Never pay attention to any one person for a very long time and, even while listening, be constantly looking away from them and at the living world of "illusion" around you. Play out his dazed, confused qualities as thickly as you can.

Ierimyr's Laboratory

These rooms were owned by Ierimyr, mistress of the Hrools. In them can be found her ghost, and Hrools; lots of Hrools. Two huge wooden doors that once stood at the entrance to her abode now lie on the ground before it, partly covered with rubble and refuse.

The Nature of Illusions

What are illusions and how do you "run them" in your stories? Do you let players disbelieve things they see and get saving rolls to see if they can see the images for what they really are: empty air? Or is that only something you do in "other games?" Illusions in *Ars Magica* are actually created or altered images, and as such they cannot be "disbelieved." The *image* of a phantasmal tree is real; it's an illusion because the image does not correspond to a physical tree. Only weak or difficult illusions disappear when

touched. An illusion that can fool someone into thinking it has a solid form must be of extremely high level, yet though these illusions might affect the sense of touch, you can still pass your hand through them. The illusions in Mormool's lab are moderate ones: they will not disappear on touch, but they will not mimic solidity either. Extremely high level illusions may actually feel like the bark of a tree; but if a person gets up the courage to really push, their hand will go right through even that illusion.

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Ierimyr, the Mistress of the Hrools, an Animál and Mentem wizard

Spirit Might 48

Description: a hazy, translucent image of a woman wandering aimlessly with a vacuous expression on her face, wearing forester's clothes (breeches, shirt, short cloak, cap), a bloody puncture wound on her abdomen

She brought the Hrool to Calebais from a dragon hole and granted them improved intelligence. Even though she is now feeble-minded, the Hrool still practically worship her and try to follow her orders (whenever she says anything that can be understood).

During the Sundering, Eono destroyed her mind but she survived, tended by the Hrool. A few years later, however, raiding satyrs stabbed and slew her. She does not quite realize that she is dead.

In a fight she may be able to aid the Hrool directly because of her close emotional connection to them. This may entail healing them, calling for Hrool reinforcements, and giving some of them magical strength, among other things.

Roleplaying Tips: Don't just roleplay a drooling idiot here; try instead to play an "absent-minded professor" who just got hit on the head. Be very emotional and respond to others only on an emotional level. Rational and intellectual arguments or questions mean nothing to you; the Hrool mean everything.

Ierimyr's laboratory proper is not overrun with Hrool; it's taboo to them. The Hrool will not let anyone into the lab to loot it. The lab was partly ruined during the Sundering, so bottles, scraps of parchment, flasks, tubes, and so on are scattered all about. Her U-shaped stone lab table still stands, albeit a bit chipped, in the middle of the room. Much of the lab is ornamented with scorch marks, and much rubbish and fragments of rock litter the floor. Literally covering the north wall are a large variety of different sized iron cages, which contain the remains of different animals, both magical and mundane. Four of the skeletons contain raw *vis*: the giant otter - 6 Aquam; the five foot long worm (now a husk) - 4 Terram; the dog with the horns - 8 Animál; and the boar with the golden tusk - 5 Animál. All the cages are locked and heavily rusted. Moss, of course, grows thickly here. Diligent searching through the rubble may uncover the following (Per rolls):

- Small crystals scattered among the rubble next to the leather pouches that once held them. A total of 24 pawns (=points) of Vim *vis*. Moss has grown over them.
- A large scroll with notes about the art Animál. It is unreadable to anyone with an Animál score below 10, while anyone with an Animál score between 10 and 18 can raise their score by 2 levels (but cannot bring the score above 18). It will take you a season per level. The scroll is in perfectly legible Latin.
- A scroll with some passable poetry concerning the beauty of wild animals (deer, wolves, hawks, etc.) and a few thoughts about how the natural magic of animals works in conjunction with their symbolic qualities (which may strike the interest of a player magus).
- Nine, three inch tall, green stone statues of Hrool. They will be found in the remnants of a wooden box wrapped in

yards of mushy felt.

- Eleven splintered and fragmented stone platters with maps carved on them. They lead to dragon holes, sources of raw *vis*, and sites of danger. They have many comments written upon them. If care is taken in collecting them, it should not be very hard to reconstruct them, but if they are just thrown into a bag, it will take at least a month for a wizard to piece them together. Whatever the case, important pieces are missing and portions are illegible. Use these maps as starting points for new stories. The magi should be able to obtain leads to some important, if contested, sources of raw *vis*.

- A two foot high, bronze, stoppered beaker filled with acid.

- A soup bowl-sized, blue marble mortar and pestle.

- A gold wire, C-shaped diadem with an eye-shaped, green gemstone sitting on the middle part of it (see the Treasure Chapter, and the section on the Bell of Ibyn for a description of its magical powers).

Ierimyr's Quarters are very clear of rubble and are strangely clean. Where parts of the walls have collapsed, the rock has been taken away and the dust swept up. The only moss that grows is high up on the walls and on the ceiling. In the center of the room is a pile, fifteen feet across and five feet high, of Hrool skeletons. This room is the graveyard of the Hrool. If characters look closely, they notice that all the skulls have been broken apart or have large holes in them and that some bunches of bones have been tied together with vines.

Beyond the antechamber and lab are the **warrens of the Hrool**. The lighting is very poor; only occasionally is there a small patch of magical light on the ceiling. Along many of the walls are colorful paintings made by the Hrool. They detail many of the Hrool legends about fantastic journeys, rescue by a wizard-god from a hell-like pit in the ground, arrival in a kind of heaven, and then the destruction of that heaven when their god was defeated in spiritual war. The stick figures of beings pictured can be described as primitive at best, but they are usually recognizable as Hrool, humans, and magi. There is even a certain degree of beauty in some of the paintings.

As in the banquet room upstairs, there are small wizard and Hrool figures along most of the walls, erected on little rock platforms. Some of the wizards might be recognizable as Ierimyr, others as Pitsdim. Empty stone bowls and containers also litter the floor; broken shards and a collection of heavily rusted (and worthless) swords and axes are strewn all about. In the far corner of the north cavern are the puppies of the clan. They scamper about, play fighting and squealing at each other. They will have taken no notice of anything that has happened in the caverns.

This group of Hrool possesses David's shield (used by Hukla) and breastplate. The breastplate is too big for a Hrool to wear, so they keep it in the back of the warrens. The breastplate works automatically when it can, using the following spells on the person wearing it:

"Alleviate the Serpent's Bite" (PeAn 10), 3 times per day.

"The Surgeon's Healing Touch" (CrCo 20), only on an incapacitated person, "Sun." duration, once per day.

"Calm the Motion of the Heart" (PeMe 15), when the wearer is afraid, 10 times per day.

The breastplate give the wearer +20 magic resistance, which the effects of this breastplate do not have to penetrate. Three times per day.

In addition, the breastplate is immune to normal types of damage. Worn alone it provides a Protection score of 8 (2 Enc). When worn in conjunction with chain mail (a typical pairing), the combination provides a protection value of 15. Sometimes damage that would have been done on the wearer of the breastplate will be passed off onto the equipment of the bearer. Thus, a particularly vigorous blow that just glanced off the breastplate (didn't do any damage by a point or so) may shatter that person's dagger or break a boot strap.

Hrools: Hukla (see below); two albinos, Arz & Kremin (each has one of the Bell's diadems, p. 48); thirty-three other adults, six noncombatant young (Size -3). If the player characters are especially weak, reduce the number of adult Hroolto thirteen — they just suffered a satyr attack.

Hukla, the Hrool with David's magical knight shield, is a hero among his kind. He wears a necklace of eight satyr horns and uses a one-handed club which is imbedded with nail spikes. He wears a diadem looped around his neck.

Size -1	Int -1	
Str +3	Stm +4	
1st +5	Atk +9	Dam +12/+15
Fat +4/+7	Def +14/+12	Soak +7/+10
Body Levels: -1, -3, -5, Incap.		

If he stays still for three seconds while holding the shield, he becomes invisible, only to become visible as soon as he moves. The shield is resistant to normal damage.

Seventh Level

The seventh level is almost completely collapsed. Here were located three laboratories. Krenval had to collapse the whole level, by casting a huge Terram spell, just to kill Pitsdim, whose decayed remains can be found somewhere beneath tons of rubble. Now only the area near the stairway remains fully open; the rest is chock-full of rubble. Hrool and verminous creatures (and poisonous ones?) might be found crawling in the maze of small tunnels excavated throughout this level and at the few spots where small chambers in the rubble remain.

Play this floor by ear. The characters can search it if they are extremely rambunctious or are maddeningly efficient explorers. Or, if you wish, you may have this level be clear and stock it with your own good ideas: new ghosts, magic items, traps, or whatever.

Eighth Level

The eighth level is the location of the council room of the magi, its antechamber, and the covenant's formerly large library.

Antechamber

The antechamber to the council room has stone benches built into the wall opposite the pit and its floor is covered with a complicated mosaic of colored tiles, detailing a golden dragon flying out of a grim, black hole in the hollow of a mountain. There is no rubble in this room and only a few decaying tapestries litter the floor.

Council Room

The council room has a long stone table running down the middle of it. Around it are chairs of different kinds, all of them large and ornately carved. This chamber is in fairly good shape and some heavily tattered tapestries still hang on the walls. The only one whose design can be deciphered has a map of the region around Calebais but much of the detail has been worn away. Standing on the table is the mad wizard Pitsdim, unless the players have encountered him elsewhere. He is casting relatively small fire spells up at the ceiling and will be delighted to see that he has visitors.



If the characters don't flee Pitsdim, they notice some of the details of this room. The characters will see that most of the chairs around the council table are made of wood (that is yet intact), some are of stone, and yet others are made of bronze or brass (very tarnished). Many of the chairs are covered with moss, as is most of the table, but close inspection may show them to be of high

THE BROKEN COVENANT OF CALEBAIS

artistic quality (Humanities + Int roll of 10+). On the backs of the chairs, inscribed in silver, are the following phrases, one per chair:

- Ierimyr - Mistress of beasts
- Pitsdim - Master of flames
- Krenval - Master of control
- Uderzo - Master of perception
- Eono - Master of the mind
- Malevolus Videri - Mistress of destruction
- Ventus Gurgis - Master of air
- Dargaud - Practitioner of all things
- Granordon - Mistress of necromancy
- Mormool - Master of illusions,
- Erechtheus - Master of changes
- Drinkeana - Mistress of the plants

Pitsdim, Magus of Flames

Spirit Might 52

Description: a fully visible, perfect image of a middle-aged, crazy magus in burned and tattered robes, wild hair, and wilder eyes; he holds a staff.

Pitsdim caused great damage within the covenant before he himself was slain by Krenval. He was one of the main perpetrators of the violence that brought the covenant down; the other ghosts still hate him. In ghostly form, he still wanders the covenant in the frame of mind he had during the Sundering. This frame of mind is best described as, "Burn! Burn! Kill! Ha ha! Hee hee! Burn! Burn!" The characters may hear snatches of his maniacal laughter from below them as they explore the upper levels.

He can cast enormous fire spells, probably the biggest the characters have ever seen or heard of. If he sees them in a balcony above him, he will send a huge ball of flame up the well; it will be so large that it will continue to burn in the sky above the hill for a minute or so. Unfortunately for him, his ghostly spells have little effect on the living. Those struck feel and look burned, but the illusion passes quickly and leaves no damage. If he sends a bolt of fire at the party, they may think they are injured, for they will feel the horrible burning sensation of the flames, but will probably realize that it was not real after the initial shock has worn off.

Pitsdim does not know he is a ghost, and since he is terrified of ending up in Hell, will fall apart if he learns that he is actually dead. It is this fear, and his destructive insanity, which has kept him on earth. He hates Krenval and mumbles a lot about the Terram wizard's evil ways and the insanity which allowed him to destroy the covenant.

Roleplaying Tips: Practice the maniacal laugh (but not within hearing distance of those who wouldn't understand) and give his voice and the crazy things he says all the gusto you can.

There are no inscriptions at the base of the table and there is not even a chair at the head of it.

A window looks out over the well and carved on the opposite wall is a huge gilded symbol of Calebais — the broken crown with three flames. It is fully visible from the council table.

A small, two foot high bell, sits in a corner, mounted high on a wooden frame, five feet above the floor. Made of bronze, it is round and only lightly engraved with some circular patterns running along the bottom edge and the symbol of Calebais repeated three times around the middle of the bell. This is not a magical bell but merely the bell that was used to call magi to council meetings. The Autocrat would ring the bell by striking the chime she carried. That would cause the bell here in the council chamber to ring. Unfortunately for the magi, the original chime was destroyed during the Sundering. This bell is not the Bell of Ibyn, though the characters will not know that, and the sound of its toll is very different.

On the far wall from the entrance to this room, behind the head of the table, is a Terram-based **magical door**. One of ghosts (David or Ferdina, if they have been treated respectfully) might tell the characters about it, if properly questioned ("Where was the treasure of Calebais stored and how do we get to it?"). They can tell the characters that the wizards would cast a spontaneous Muto Terram spell every time they wanted to go through the wall. They then pushed their way through the rock which had become the consistency of thick pudding. What happened after that they do not know; only magi were allowed in the treasure vaults.

Another means for characters to find out about the door is the mummified hand sticking out of it. Characters are likely to overlook it when they first enter the room because the walls are splotted with stains and moss and the lighting is bad. As they approach the far wall, however, they will see the hand sticking out from it, about three and a half feet above the floor, as if someone were trying to reach out of the stone itself. (This is David's hand. He was killed by being trapped in the door.)

An Intéllego Vim spell of 5+ can show the door to be magical and one of 10+ can show it to be a Muto Terram based portal. If a magus casts a spontaneous Muto Terram spell on the door of level 5+, a six foot high by five foot wide section of the wall becomes passable. (The first time this happens, the mummified corpse of David crumples down and falls partially out into the council room.) Those going through the door must hold their breaths and force their way through five feet of pudding-like rock until they get to the other side. Characters need to roll at least a 7+ Brave. A high Cowardly roll (13+) might mean that the character panics while inside the rock. Beyond the portal is a corridor that leads to the treasure vaults of Calebais. (See the next chapter.)

Library

The library is a large chamber with two lines of pillars giving the twenty foot high room a grand feeling. The upper parts of the walls have **gilded carvings** on them, depicting the potential that education contains. The north wall shows a wizard standing proudly before a bearded, bare-chested giant sitting on a throne. The east wall shows a magus finding an enchanted clearing in a jungle-like faerie forest. The west wall contains an outstretched magus standing before a vast panorama of gold gilded stars. The

south wall pictures a magus leading a sea of people up a mountain. Etched in careful letters across this panorama are these words: "Krenval! Visus tutus falsus erat. Habuit superbiam nimiam. Possemus laborare simul una." (Your vision was wrong, Krenval; you had too much pride. We could have worked together.) This was written by Ornath and it refers to Krenval's unceasing efforts to lead Calebais and his wish to lead the mortals towards his vision of a perfect future.

All the books have been burned. It looks as if some madman had fun in here, as indeed Pitsdim did. If the books were in good shape, they would have been a fantastic treasure, giving the characters a covenant library, with some arts learnable up into the teens, and hundreds of perfected spells. But the books have, unfortunately, been thoroughly destroyed. The burnt books and bookshelves can be found all over the room. They are covered with ashes, and it appears as if someone dug through them and ensured that all were ruined. Small middle sections of certain books can be read, but they will be of no real use to the magi. If they were carefully pieced together after months of work, perhaps some mundane information could be retrieved but to learn from books on arcane subjects requires that they be essentially complete.

There are six semi-private study alcoves built into niches in the walls. They are essentially separate little rooms that once had wooden screens blocking them off from the rest of the room — some alcoves even had some simple lab apparatus in them. Like the rest of the library, these alcoves are utterly destroyed.

Ninth Level

The laboratory here has no contact with the rest of the covenant except through its balcony onto the well. The balcony is ornately carved and on the wall above is a bas-relief of a great eagle in flight. At one time, the relief was gilded, and some gleams of gold remain. Characters are able to see this balcony from the upper floors, but only if they look for it.

Ventus Gorges' Lab

The lab of Ventus Gorges, a very powerful magus, and his private chambers are located here.

The antechamber to this floor is dominated by a huge, still somewhat intact, tapestry of a cloud, woven with silver thread, and having a black background. It is more than twenty feet long and eight feet high and bolts of lightning run from the cloud to the bottom of the tapestry. On the balcony is the emaciated corpse of Althane, Ventus' assistant. The corpse is of an old woman with a fractured leg. Her ghost haunts this level.

The laboratory was once well-equipped, though little sign of the equipment remains. Rubble lies about everywhere. Seven round boulders lie about the room, each in the middle of a maelstrom of destruction. If anyone touches the massive table in the center of the room, a bright spark (accompanied by a sourceless crackle) flies from a small silver knob on the west wall onto the table's center. If the lab were still functioning, this spark would light the flammable material here, causing a mighty explosion, but the lab materials are long gone and the trap is ineffectual.

The north wall of this laboratory is covered with niches of all sizes that have been carved into the wall, floor to ceiling, creating a mosaic of square holes. To this day, many of them are full, though very little of value remains intact. Most of the books have been ruined, though two on the history of the Order of Hermes (Hermes History 3), three on Roman history (Roman History 4), and five on storm weather phenomena (3 levels in Auram for those with scores between 13 and 16, requiring a season of study per level) are still somewhat legible. Five goblet-sized glass containers each hold a ball of viscous, blue-black smoke, which is worth 4 Auram *vis* each. Another three bucket-sized glass bottles are clearly marked in Latin as containing air elementals; the particular varieties and types of air elementals are up to you. Some other niches hold bottles with strange (and mundane) liquids inside while others only hold jars of fur or butterfly wings and some contain silver objects formed into small, hand-sized sculptures in the shapes and symbols of clouds and lightning bolts.

The room across the well from the laboratory has a large, thirty foot long gray cloud in the middle of it and its bowl-shaped floor is partially filled with water. Soon after the characters enter, the cloud begins to rain. This was once the test area for Ventus; he practiced his magic here and designed and perfected new Auram spells using the cloud. If the characters attempt to cast Auram magic at the cloud, they find it exceptionally easy to affect and manipulate. Characters who walk under the cloud may just get wet; or perhaps a small lightning bolt will strike them doing +12 damage, with metal armor being ineffectual for Soak purposes.

Two more boulders lie in the small living quarters and nothing is left of personal belongings here except the occasional pile of rubbish. Angular, ten foot high, silver symbols crowd the walls of the room which is gently lit from above by myriad bright stars shining on the otherwise black ceiling.

Somewhere in these rooms, the characters will discover Ventus' lab assistant, Althane. They will probably meet her almost immediately, because she will not wait long to approach the guests to her master's lab.

The Flooded Levels

The tenth level is completely flooded as is the eleventh. Many of the magi's laboratories were located in this area, though not all of them had direct access to the well.

If the characters have means to explore the flooded area, they should be rewarded. If they just explore the bottom of the well, they will find ten feet above the surface of the water a bundle of waterlogged branches cut to a yard in length. Each of the nine branches contains two "pawns" (= points) of Herbam *vis*. You can extend the adventure indefinitely as the players explore this nominally inaccessible part of the ruins. A better way to extend the adventure may be to put more details into the upper levels because these flooded levels would make for a good story a few years down the line — "Return to the Broken Covenant".

Althane

Spirit Might 15

Description: an elderly, emaciated woman in rags, hobbling on a cruelly fractured left leg, her eyes wild with hunger

Althane starved to death after the Sundering, because her master's laboratory has no physical connection with the rest of the covenant, except through the central shaft, and her wounded left leg (broken during some violence) prevented her from even attempting to climb out. She will tell of everything in the laboratory and everything she knows of the covenant to get some food to quiet her hunger, which has grown ever since the Sundering. To feed her, food must be given a spiritual quality so she can imbibe it. (A spontaneous Muto Animál spell of level 5+ with a Mentem requisite could make meat acceptable to her, for example.) She was always physically weak, emaciated, and extremely cowardly. Althane remains spiteful towards magi, for she believes it is their lack of involvement in the day-to-day leadership of the covenant that led to its fracturing and, eventually, the Sundering. She sometimes sits on the balcony and pours out her sorrows in loud weeping.

Althane has the power of possession and may try to take over the body of a grog so that she is able to eat. This may result in a humorous episode, but try to make it somewhat grim as well. The fear and horror for this tomb of Calebais should be growing by now.

Note: She was an assistant, not an apprentice, so she knew no magic herself.

Once fed, she can pass on.

Roleplaying Tips: Let your head dangle from your neck and speak in a raspy, trembling voice. Stop speaking entirely every few sentences and look woeful.

Options

- The characters can attempt to convene a meeting of the Council of Calebais. They will somehow have to coax the magi to come, going around to each one of them to try to talk them into it. With the addition of Ferdina as a voting member, they have a quorum, so they can vote on such issues as giving the treasure to the newcomers, disbanding the covenant, ending the hostilities, and so on.
- The ghosts found in the treasure vaults may wish to visit the upper levels if their labs are being ransacked.



The Vault of the Bell



In this chapter, the characters find the treasure they have been seeking in Calebais — the Bell of Ibyn. They may never leave these caverns, however, unless they are able to avoid or survive the traps that guard this chamber and are able to defeat the zombies that the ghost of the magus Granordon sends against them. The Bell of Ibyn is so powerful and useful that by no means should the characters be guaranteed of success in their attempt to retrieve it. Even finding these chambers should be difficult; you should not hint and hint until they find it — if they don't find it, then they don't find it. Furthermore, the final battle should press the characters so hard and create so many casualties that they seriously consider retreating. If they do insist on pressing ever onward, have no second thoughts in allowing characters to be killed. For such a royal treasure, there must be a high price to be paid. Only the most clever and brave of characters should have any chance of success.

The Cave

When the characters push through the magic door from the council room, they come out into pitch darkness. (This section of the covenant is not magically lit.) Once they have a light source, they see a rough-hewn cave sloping down, with a smooth stone wall at the far end which is obviously blocking the passage. Near the wall is a skeleton in rotted wizard's clothing, still clutching a staff. (Unfortunately it is not magical.) Etched crudely into the wall, at an extreme angle, are these words (in Latin). Per + Scribe Latin or + Speak Latin (whichever is lower) roll of 7+ to make it out.

Revertite ad mundum vestrum proprium. Hic sepulcrum Calebais est—Somnum incolae inquietate non. Permanebo in loco hoc protegamquae reliquias meretriciores eoras semper. Ignoscete nobis insipientiam suam. Krenval

(Return to your own world. This is the tomb of Calebais — do not disturb the slumber of its inhabitants. I shall always remain here to protect their pitiful remains. Forgive us their folly. Krenval.)

In a corner can be found (Sight + Per roll of 10+ for anyone who goes near it) the dried husk of a fox, the remains of Krenval's familiar.

Once they somehow get past the ten foot thick wall, they will find a cave fashioned into a ramp spiralling down into the darkness. There are numerous ways to break through the wall, including enlisting the aid of Paulo, using spells, using the onyx-tipped

staff, or applying brute force with picks. For magi, the wall should not be a major impediment. The walls in this cave are very rough hewn and uneven. Close inspection reveals the solid rock walls to have been dug out with a huge scoop not less than two feet in diameter. This ramp descends forty feet (which takes it below the waterline of the flooded pit) and makes four complete revolutions.

The air behind the wall is very stale and it becomes heavily laden with dust as the characters walk around. Have characters make a Stm roll (stress) for each round of heavy exertion or lose a level of fatigue. They must roll over the number of people in the group +3.

Thunderbolt Trap

Half way down the ramp, perceptive characters will notice a stylized picture of the sun, with three clouds around it, etched into the rock of the ceiling. (Make a Sight + Per roll of 10+. Roll a separate die for each player as well. If a player succeeds but you roll a "0," that character sees the symbol of Calebais — the broken crown with three flames around it. The extra roll throws some doubt into the game and may have the effect of teaching players to not trust "successful" Perception rolls so much.) As the first character (and only the first) walks past this motif on the ceiling, a short thunderbolt flies out and strikes the character's head. Anyone who is magical, whether a magus or a companion with magical attributes, is struck by two thunderbolts. All who are within 30 feet will be effectively deafened for a minute, ten minutes if they roll five or less on a stress Stm roll, forever if they botch. (The thunder was made loud enough to warn the magi that there were intruders approaching the treasure vault.) Anyone struck takes +25 damage to the head for each thunderbolt and will be made unconscious if they drop more than two levels. ("Two body levels lost in a blow to the head causes unconsciousness" could be made a standard rule in your troupe.) Soak is made without armor bonuses but one gets a +5 if wearing a helmet. The thunderbolts are CrAu 25 with +25 to penetrate magic resistance (see *Ars Magica*, p. 66). A magus with an acceptable Parma Magica should be able to ward off the bolts. The only effective magical elimination of the lightning is a fast cast Perdo Auram spell of 20+; other magic may also be effective at your discretion.

If the person states aloud while standing under the drawing of the sun "The crown is broken," they are allowed to pass unharmed. Any sentence that contains the words "broken" and "crown" will be equally effective, as long as it is stated directly under the drawing of the sun.

Trickling Water

If Paulo is still angry at the characters, you might want to remind them of this by having him yell or act up about now. It might be important for them to remember Paulo and his maul, as you will see.

Just after the lightning bolt trap, it is evident that water is seeping in through the cracks in the wall and trickling down the ramp. This clue should remind them that they are indeed under the waterline. The solid rock has obviously been cracked here but the characters cannot tell what caused it. (Krenval cracked the rock to flood the tomb and thus further seal it. He would have made larger cracks, but each physical spell permanently reduces his Spirit Might, and he doesn't want to completely lose his power.)

The rest of the walk down the ramp is very tricky, as the wet rock is very slick. Each character should make a Dex and a Qik - Enc roll of 7+ or fall and slide down the ramp. Characters sliding down the ramp can catch themselves by rolling 6+ on Dex; otherwise they tumble all the way to bottom and take a stress roll +10 in damage.

As they reach the bottom of the ramp, Paulo (p. 26), who is likely still angry at the party and may have been smashing walls around them the whole time they have been exploring the ruins, will certainly **smash the wall** through which the water is trickling once the characters have descended below it, thus catching them in a tremendous deluge. Thoughtful players will realize this ahead of time, and the party will have to calm Paulo down or otherwise deal with him before walking past the weak wall.

Characters who do not realize the danger ahead of time will hear Paulo pounding on the wall above them. They will then have to choose between fleeing back up the ramp and trying to get above the deluge, charging blindly down the ramp, or standing around in confusion. To flee up past Paulo requires a Sprint + Qik - Enc roll of 6+; otherwise the character is caught in the flood (see below). Those who race down the ramp must make Sprint + Qik - Load rolls of 6+ to make it to the relative safety of the far caverns, otherwise they are caught in the flood. In the near caverns, one will still be struck by the flood and will suffer +10 damage from being battered around. Those who stand around, or fail to get out of the way, will be dashed against the stone floor and knocked down into the caverns taking +30 damage. The caverns below will fill almost completely with water, but characters who are able to stay afloat and keep on the surface can work their way out (providing that they are not in heavy armor). Getting the spoils of the treasure vault, however, will be difficult, to say the least. Only powerful magic could keep it drained.

The Three Caverns

At the bottom of the ramp are three large caverns. Per rolls of 9+ will show them to be mostly natural. The caverns are partially submerged in water, a result of the slow rivulet which has been trickling in over the last few years.

The Ghosts

In this area can be found the ghosts of three of the magi. (The rest have passed along, either naturally, or through the war in which the ghosts are still engaged.) The three remaining ghosts lie in torment here, attempting to finally win over their enemies, the ones who caused the Sundering, and to watch over the last treasure of their once mighty covenant, the Bell of Ibyn. The characters will likely meet them in the second cavern.

Play up their interactions with each other. These three ghosts have been here in the caverns for fifty years, day and night, and have had time to explore each others' foibles and personality defects. They know one another too well, and with the partial exception of Krenval, hate each other. Each is trying to put the blame for the Sundering on the others, and they are continuing the Sundering itself in their ghostly lives by having magical, ghostly battles. You and the others who will play these characters (like your first mate) should try to bring out the eccentric relationships and personalities that they have. If you play these characters alone, pick your favorite of the three and have that person be the "leader of the day." (If it fits your conception of the ghosts, they may take turns, day by day, to be the one to run things. These ghosts have perfected the conventions of war.)

Granordon of House Ex Miscellanea -

Mistress of the earth, practitioner of the dark arts (dealing with the dead)

Spirit might 45

Description: Long black hair and a disheveled, dirty black gown are the most prominent features of this well-built woman. Although she walks about as if she were statuesque and queenly, her actual appearance is much more mundane.

She is a lover of mortal men and all of the decadent pleasures. Despite her specialties in necromancy and hedonistic interests, she is generally an honest, open woman, interested in justice above all else, and of the survival of all that is pure in the world. Underneath her brash exterior, she is a caring, compassionate individual, who is truly concerned for other things besides herself. What keeps her on earth is her desire to be exonerated for the Sundering and her obsession to see that her grave be left undisturbed. If characters can somehow get her to believe what they say about the good they intend to do with the Bell of Ibyn and promise to leave her grave alone, she will let them have the Bell with thanks. If they somehow "seal the grave," and if she is able to face the truth of the role she played in the Sundering, she will pass on.

Roleplaying tips: Be calm, never lose your cool, and until you have made your mind up about a person, treat them with respect. Be interested in good looking men. You speak with a slight lisp and are somewhat dainty in your mannerisms. If you decide someone is vile and contemptible, get rid of them as quickly as possible.

Krenval of House Tytalus - Lover of the Arts, Master of Control

Spirit might 52

Description: a long, lanky, yet sinuous man with dark, bronzed skin and thick, heavy, black eyebrows, and white hair

Krenval has a distinct dislike of not being in control of a situation, and in life he took great pleasure in manipulating and controlling the actions of other people. Krenval was a major factor in provoking the Sundering through his constant efforts to take charge and ensure that no one else did if he could not. His paranoia of demons was a major cause of his distrust of the other magi (due perhaps to the downfall of his house on account of diabolism) and it certainly dominated his thinking near the end, as it still does today. Though he has many weaknesses, Krenval was basically a good man who tried hard to preserve the honor of the covenant and the Order of Hermes; it was he who prepared the mass grave in the second chamber. Anger comes quickly to him and self-control is not something he has practiced much. He is half mad. Though it will not be apparent at first, his extreme paranoia of strangers and fear of demons will eventually come to the foreground — just do it slowly.

If asked about the skeleton in the magical stone portal at the top of the ramp, Krenval says that it was a companion who was helping him carry the bodies of the fallen to a mass grave in the second cavern but was killed by a demon. The real story is that Krenval had given the companion (David de Simille) a letter to take to magi in other covenants but, at the last moment, he decided that his tomb must never be disturbed by those of evil heart, so he froze the hapless man in the door. He saw Sister Larine take the letter from David's outstretched hand and leave the covenant (and later take it to the convent) but he was unable to do anything about it as he was a ghost and unused to his powers.

As Larine ran off, he yelled after her to burn the letter and never reveal the secrets of Calebais. He has always assumed she would keep it a secret, for he knew that she was always most protective of the security of Calebais. However, now that the characters have entered the treasure vaults, he knows that she has betrayed him, and throughout the battle he will loudly curse her name. This is vital to the story because it is a lead to the next part of the story where the characters try to speak with Sister Larine at her convent. If you do not think the players will get the hint, you can have Krenval begin to talk to Larine, as if she was actually listening from the air, "Have you given them all our secrets, you worshiper of the dark gods? Have you given them the key to the Bell of Ibyn itself?" If this is not enough to make the characters want to track down Sister Larine, then nothing will be.

Note: you are crazier than you seem; let that slip occasionally. Come close to a breakdown of sanity if you are questioned at all closely about your reasons for trapping David in the magical door. When Krenval really loses it, he will just start screaming (and you should actually yell, so as to shock your players), "But I was the oldest, I should have been in charge, I was the oldest!"

Roleplaying Tips: Ensure that every other thing you say is an order of some kind, though not necessarily a malicious or pompous one (e.g. "Get me a chair; my feet grow weary"). React poorly to anyone attempting to command you and reject out of hand anything which even seems like a command. Speak a lot about demons and refer to the characters as diabolists. Let your eyes have a haunted look to them, stop moving them only when you speak, but even then, never look directly at a player. Generally behave normally, after all, you are not crazy....

Uderzo of House Tremere — Master of Perception and Creation

Spirit might: 49

Description: a short, squat man who is missing his left hand and has difficulty standing up straight; his ghostly image is very "solid" and quite realistic. His hair is flame red in patches but, in other places, is a whitish grey. Burn marks appear all over his simple burlap tunic. He carries a six-foot broken lance in his left hand.

A cranky, old man, Uderzo is hot-tempered and has a very cynical outlook on life. When the characters first come into the treasure vaults, he will likely ask, "Well, what are you waiting for? Don't you know how to loot a treasure trove? Get on with it!" He likes people who are able to accomplish things and get something done, and he will show nothing but contempt for those who fail. He thinks Calebais failed because nobody but him was able to get anything done. Uderzo cheers on the characters, considering their actions a show of sorts. If he happens to be the "leader" at the time, he feels it is his duty to hinder the party. He will use magic, and will try in many different ways to misdirect the characters, taking great glee when they fall for one of his tricks. He was the proud owner of the sundered lance, a magical lance, seven foot long, capable of negating the effects of Creo magic by 20 levels in power at whatever it was pointed at and with the permanent effect of striking great fear in any hereditary noble. The physical lance has been destroyed, but Uderzo still has its ghostly double.

Uderzo warns the characters that they face more danger than they think, and will wait and watch them deal with it. Uderzo will not pass on until all questions about the causes of the Sundering have been answered to his satisfaction and he is assured that somehow the Order will know about it. Uderzo suspects Krenval, but is not sure. Of all the wizards at Calebais, Uderzo probably had the purest heart, despite his exterior.

Roleplaying tips: Be an old sour puss and show it by pursing not only your lips, but your whole face. You should be happy only when others fail but give your grudging approval and admiration when someone succeeds. Practice grimaces in the mirror before the game starts and perfect a series of taunts. Don't forget to have trouble positioning the lance you always have with you whenever you move about, even as a ghost.

Chamber of Treasure Chests

The floor of the first of the three caverns is covered with water two feet deep. The water here and in the other caverns is very cold and characters exposed to it for too long must make *Stm* rolls of 10+ or lose a fatigue level, one per failed roll. (Call for the rolls as often as seems appropriate.) Much treasure was here at one time but almost all of it has long rotted away under the still waters. As the characters walk about, they will feel the floor slide about beneath their feet. If they start digging around, they find pieces of furniture, metal rods, lengths of chain, chess pieces, etc.

Three large chests sit spaced about in the water, their lids clearing the surface of the water by about half a foot. Massive locks, still fairly intact, hold shut each of the chests. The ease factor for picking each of the locks is 16 (high because of the rust), and don't forget that other, more forceful, methods may harm the contents. Two of the chests contain silver coins, 4910 total, a sizable fortune and a considerable weight. It could take hours to count the silver accurately; characters should not attempt to do so here.

When the third chest is opened, a massive pair of "Hands of the Grasping Earth" (*MuTe* 15) emerges from the ground and grabs at the ankles of the person who is standing closest to the chest (and is within five feet of it). Then, two long arms emerge from the wall behind the chest. Once per round, the fists will give a one/two punch to the immobilized person. The fists each get a +7 attack and deliver +18 brawling damage (*Ars Magica*, p. 50), and the target can either dodge both fists normally, use a shield against one only, or use a shield at -4 against both. The third chest once contained the covenant's stores of *vis*, but is now empty. During the Sundering, Krenval took it all to aid him in collapsing the seventh level. (By the way, the wizards used spells to open the third chest without setting off the trap.)

Boulder and Pit Trap

To the north side of the first cavern is a twenty foot long corridor leading to the second cavern. In the middle of the corridor is a trap whose effect has been somewhat altered now that the area is under two feet of water. There is a 20' deep pit with three rows of iron spikes here, covered by an illusion of the floor. Now that the floor is flooded, the characters cannot see the illusion anyway. They will not fall to the bottom fast enough to hurt themselves on the spikes, even if they are wearing heavy armor, though they could well drown. When a character comes within ten feet of the pit, the illusion of a large boulder appears behind them (with accompanying noise). The boulder seems to roll towards the characters and was intended to get them to flee down the corridor and into the pit. Unfortunately, the illusion cannot take into account the water, so there is no splashing. Per rolls of 6+ let characters notice this anomaly, but only if they take time to look carefully. Most characters will run headlong and fall into the pit, which should give rise to a *Swim* roll or two. (For those in armor, it could be a *long swim/sink*.)

Chamber of Corpses

This chamber contains the three ghosts and twenty-two corpses (hidden beneath the water). Five of the corpses are "incomplete."

During the Sundering, Krenval gathered the corpses in this room and began an enchantment to hold the ghosts here so he could finally be ruler of the covenant (or whatever was left of it). Partway through the ritual, however, he was deeply wounded by a warding spell on Uderzo's "sundered lance," whose magic he had wanted to drain. With his last effort, he wrote the letter that the player-characters originally received, created the stone wall at the top of the ramp, sent David into the magic door, froze him there, and finally died.

When characters walk into this room, they will invariably run against the bloated but well-preserved corpses on the cavern floor, but they might not realize what the things are at first, since the water is three feet deep here. Mostly, they will notice the three ghosts.



The Confrontation

When the characters first come into the second cavern, Krenval talks with them in a very polite and ceremonious way and invites them into the room (the better to trap them). Uderzo keeps up a barrage of rude comments and warns the characters indirectly of the danger they might face from Krenval and Granordon, as well as from the caverns themselves. Granordon will be very anxious about the visitors; she is paranoid about her body being defiled and watches the characters closely to see that they don't somehow

trick her. She is also interested in them because she thinks they might be able to prove that the Sundering was not her fault. Krenval will try to keep the characters talking as long as possible before making his move — his one aim is to see them dead.

The things Krenval says are intended to stall the characters while subtly convincing Granordon that the characters are a threat and that they seek to desecrate her corpse. For instance, he might ask questions like, "Naturally you've come to this tomb to find valuable things for your studies, right?" If he is friendly enough that the characters say that they are, Granordon will take that to mean that they are after wizards' corpses. As Krenval speaks, he moves towards the senior magus. (You might want to act this out.) When he feels the time is opportune, he suddenly shouts to Granordon, "I see it all now — they want to use your corpse for strange and hideous experiments. Quickly, Granordon, wake the dead, wake the dead before it's too late!"

If the characters have been courteous enough, Granordon might hesitate long enough for the characters to interject and convince her that they seek no such thing, but if they have been threatening, or if the players want a climatic fight, battle ensues.

Krenval attempts to possess the senior magus, his spirit rushing inside the body through the (hopefully) open mouth. See the rules on possession in our section on ghosts (pp. 24-25). Each round that Krenval gets possession of the body without having to resist counter-possession (i.e. if he beats the magus by 3+ in the battle for control), he will cast a level 10 Rego Corpore spell to knock a character down (Qik-Enc roll of 7+ to stay upright). Each time he casts this spell, Krenval loses 2 Spirit points permanently so he will only cast this spell three times at most. If he gains control of the body after casting these three spells, he will use the control to make the body of the magus do something destructive, like leaping at a fellow party member.

Granordon, meanwhile, raises the water-logged corpses (except her own) from the water. Suddenly, all around the characters, partially decomposed bodies rise moaning from the black, icy waters, spreading their withered arms menacingly. These corpses are soft and pulpy, not tough like those whose stats are given in *Ars Magica*, so they are not very powerful. Still, it will be a deadly fight. Consider:

- The zombies, 17 of them, arise from all around the party, ahead and behind (providing the characters were in the center of the room). Zombies will probably outnumber the characters, so remember the rules for ganging up on someone in combat (p. 55 of *Ars Magica*). The first round, just have one zombie on each character (who could possibly be attacked), but on the second round, start having the zombies gang up on the characters.
- This section of the ruins is not magically lit so the party depends on torches or lanterns which go out if dropped in the water.
- The torch-bearer(s) might be pulled into the water, extinguishing the light source(s).
- The abysmal fighting conditions demand four botch rolls

for any 0's rolled (for zombies as well as the living). The characters suffer -3 on Atk and Def rolls if there is no torch light. If the room is somehow well-lit, as by magic, the penalties become only -1.

- Incapacitated characters will likely drown during the fight if they are not attended immediately.
- Various independent body parts (including those created during the fight) move through the water grasping at the character's legs. This attack is ineffectual for the most part, but it can be very creepy and demoralizing (but woe to any who fall into the water).
- One of the magi is occupied in a possession battle with Krenval. When Krenval gains control of the body, he can use it to cast spells at the characters.

If the characters are getting destroyed, Granordon's spell can fade away, leaving the zombies to fall back into the water.

Granordon remains to watch the fight, but all that remains after this mighty effort is a hazy cloud, and she retains but one permanent Spirit Might point.

Zombies

They have no weapons, so they attack by grabbing their targets and attempting to pull them into the water. This is such a terrific, memorable way to die, that at least one grog should be submerged and shredded by a mob of water-logged corpses.

Magic Resistance +3

1st +2 Atk +3 Dam Spec.

Fat n/a Def 0 Soak +10

Body Levels: OK, Splattered (yes, "splattered")

Grappling: Each time a zombie makes a successful attack, the target must make a Qik+Size-Enc roll of 6+ or fall. Even if the roll is successful, the zombie will hang on to the character, causing a -2 on all further rolls. Each round that a zombie remains clinging to a character, it bites, claws, and wrenches the victim, causing +1 damage (but armor does not count in the Soak, unless it is full body armor, not hauberk or cuirass). A character can break free from a zombie's grip by spending a whole round devoted to doing so and making a Str roll of 6+ (to which penalties for having zombies hanging on do apply). A character who breaks free from one zombie can try to break free from another in the same round, throwing off the attackers one by one, until an attempt fails.

Zombies do not fear anything and cannot be affected by any Mentem spells.

If the characters actually try to search the bodies, they may find something of value: weapons, a diadem or two, and maybe some silver. Most of the zombies' belongings, however, have been either decayed by the water or were destroyed intentionally by Krenval. No magical artifacts can be found amid the bodies; Krenval has drained them entirely to power his spells.

Chamber of the Bell

The third cavern is inundated with water rising three feet above the floor. In the center of this cavern is the **Bell of Ibyn**, the magical device which gave the warning system that was described in the letter from Krenval.

There is a **small chest** sitting beside the Bell, now entirely submerged, inside of which are three gold wire, C-shaped **diadems**. Each has a two inch, eye-shaped, green gemstone which sits on the forehead when the diadem is worn. They are like small, wire crowns with these massive gems as their foci. The back of the diadem is open and it naturally clasps any normal-size head. Other diadems can be found throughout the rest of the covenant.

The Bell of Ibyn

One of the more well known of the magical artifacts in the Order of Hermes is the Bell of Ibyn. This is not so much because it is a powerful artifact (though it is formidable); it is more because of the pride the magi of Calebais had in it. Older magi will remember well how the Calebais magi were known for boasting that Calebais was immune to attack because of their "precious Bell." The players probably know of these stories and will be very eager to begin using the Bell. However, they will soon find that it is more difficult than they might think; they will be unable to fully use it until they discover the key (which is what the next chapter discusses).

The Bell of Ibyn does not look like a normal church bell, oval with a round bottom and a round knocker on the inside. Instead, it has two convex sides that meet in points at the edge and travel up to a flat top. It is five feet high (while also sitting on a two foot high stone platform) and three feet wide, weighing nearly 600 pounds. It looks, if viewed from the bottom, like an eye (though there is no clapper on the inside, that church bells have, to be the pupil of the eye). The sides of the Bell are inscribed with all sorts

of very strange, feathery looking runes which seem to be the invention of the two magi who constructed the Bell. (For your own information, these wizards got much of their inspiration for the Bell from Cathay, including the runes, which are actually Chinese characters. You will need to invent your own story about how they were in contact with the Orient.)

There is also a series of thirteen knobs on each side—each knob is a round projection about two inches long and an inch thick, with a rune marking each one. On either side of the Bell, the knobs that are opposite one another represent opposing virtues and flaws (e.g. a knob representing Bravery on one side is opposed by a knob representing Cowardice on the other side). At the very top of the Bell is a massive bracket in the shape of an upside down U which was at one time attached with ropes to the now rotted wood frame. The Bell sits directly on the floor and is partly covered with water (though it has not tarnished at all). The wood frame to which it was formally attached has now rotted and lies submerged in the water near the Bell.

Diadem Powers

The diadems have specific powers of their own, but because they are spiritually connected to the Bell, their powers are few.

- Wearers of the diadems can see through any illusion which Mormool has cast, including all the illusions to be found at the Broken Covenant. This also includes the Imágonem spells "Illusion of Cool Flames" and "Confusion of the Insane Vibrations," which Mormool originally invented and which still carry his sigil (assuming, of course, that the caster did not reinvent them).
- If a magus is foolish enough to wear a diadem, they will gain one level of Megalomania (the urge for power) for each year they wear it (if worn for over half the time). This trait increase can be reduced normally (see *Ars Magica* p. 27) but otherwise it is permanent. You should not tell the characters why it is happening, just that they should make the change on their character sheet and in their roleplaying.



Experimenting with the Bell

The Bell has no readily discernable powers except that it definitely seems magical if tested with a spell. Only by wearing one of the diadems and then doing some experimentation can the first of its powers be discovered. The things they might discover by playing around with it are:

- If someone strikes the Bell, it will toll but it will be a horrible flat sound that will slowly die after five minutes of ringing. Only after the ritual of tuning will the toll sound right — deep and sonorous, with a low rumble that makes bones tremble.
- When a person wearing a diadem touches the Bell and says "The Crown is Broken," they will suddenly be able to see all of the surrounding area around the covenant for up to a mile, but always from the perspective of a creature or animal within the mile radius. In other words, they can see things through someone else's eyes, whether it be a Hrool, a rabbit, or a snake (a magic resistance on a creature prevents this power from working on that creature). This effect works even at Calebais, despite Mormool's spell, because the diadems are powerful enough to surpass his spell.
- Any time a human dies within a mile of the Bell, it will ring from 1 to 6 times, depending on how important and powerful a person or creature they were (in terms of both magical potency and strength of being, e.g. soul). If any of the characters dies during the story, even in the forest around the covenant, they will hear the Bell ring, but it will be the horribly flat sound.

After the Ritual

If the characters wish to use all the powers of the Bell, they will have to conduct a special ritual. All the wearers of the diadems must be attuned to the Bell through a special ritual, the specifics of which cannot be found anywhere in Calebais. Information about this ritual can be discovered only through reading the letter left by Sister Larine at the convent of St. Douceline (see the next chapter), and then deciphering the runes which are found on the Bell as well. Laboratory research could possibly reveal these additional powers but it would be a very difficult procedure due to the potency of the Bell's powers (ease factor of at least 40 for each power). Without knowledge of the runes' meanings, the ritual cannot be done.

Reading the letter from Sister Larine reveals the key to understanding the runes and it also describes the ritual for attuning the Bell to the diadem wearers. All the characters must do is conduct a ritual using 20 pawns of *vis* in a manner akin to Sister Larine's description. Whenever a new person wears one of the diadems (i.e.— a person who was not wearing one in the last Bell ritual) another ritual must be performed using another 20 pawns of *vis*. You should elaborate upon the ritual in order to better visualize the scene.

During the ritual, the following things must be done for it to be successful. First of all, all of the participants must be wearing a diadem except for the magus who guides the ritual and holds the mallet for the Bell. The "knobs" that adorn the Bell must be filed down one at a time and each can be filed only by whomever is

judged to possess the greatest amount of the personality trait that is described by the rune on each knob. At the end of the ritual, the Bell must be struck by the officiating magus and the diadems will become attuned to the resonating sound of the Bell. (See Sister Larine's letter in the next chapter for more information on the Bell of Ibyn.)

Following the ritual, the powers of the Bell include:

- The wearers of the diadems will be magically directed towards any person who comes within a mile of the Bell, from outside of that range, who was not present during the last ritual. (The person with the diadem must be within a mile of the Bell as well.) The directing comes as an intuitive hunch that intruders can be found in a certain direction and can quickly lead the wearer of the diadem to the intruder. If more than one person enters the circle at the same time, the wearer will be able to differentiate between the two and will be able to locate either one, or even both. InCo 30 to detect intruders (with all requisites to detect animals, demons, ghosts, etc.). CrMe 20 to direct those wearing diadems (bypasses *Parma Magica* because the people wear the diadems).
- The wearers can make the Bell ring at will, but this will weary them, and they drop two fatigue levels after doing so.
- The Bell will also give a huge, deep toll if any magical creature or magical artifact comes within five miles of the Bell that was not present during the last ritual. (The people wearing the diadems hear this ring as well, as long as they are within five miles of the Bell.) InVi 40 with all necessary requisites.
- Whenever one of the wearers of a diadem dies, the Bell will toll twelve times, each toll lasting three minutes or more. This occurs only if they are wearing a diadem at the time of their death, but they can be any distance away from the covenant at the time.
- When the Bell is fully functioning after the ritual, it adds +6 to the Watch and +2 to the Defense of the covenant (see the supplement *Covenants™* for rules on using these terms).
- The wearers of the diadems gain an "Aura of Rightful Authority" for one day after the Bell has tolled (as per the spell of the same name).
- Whichever personality trait that a character represents (by filing down a knob) during the ritual will develop even stronger as long as they wear the diadem. Add +3 to that particular trait upon the completion of the ritual and tell the player that they should roleplay it out as much as possible. This effect can be eliminated either by taking off the diadem or by changing the trait through normal *Ars Magica* procedures.

The meanings of the runes (which are actually Chinese characters) can best be found through library research in a library which contains information on the Chinese language. Most scholars in Europe have no idea that China exists and even fewer have any

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idea what their language is like. Finding information will be extremely difficult and could be the basis of one other story after the one at the convent. Without having an understanding of the meaning of these runes, the ritual cannot be completed. If you like, you can simply have discovering the meaning of the runes to involve some library rolls, or a general request sent out by a redcap along with a reward of *vis* to whomever provides the information. The only covenant with the information probably would be Doisetep, located atop the Pyrenees in Languedoc (southern France).

Bringing the Bell Home

Getting the Bell of Ibyn out of Calebais, and even getting it home cross country, is going to be an immensely difficult task. If you have the time and energy, you might want to run through it. Roleplaying through such a mundane task is often, surprisingly, rather enjoyable, and can be a relaxing way to wind down the game session if you still have time left. But if you are out of time, don't hesitate to just call for a general roll to see how well the characters do, and let them get it back to the covenant. The players have already proven their worth by getting hold of the Bell in the first place; it can be assumed that such competent characters can haul it home. No matter what, have the players figure out how they carry it back, even if it is just so that everyone can visualize the great efforts they went through. Letting Whimsy Cards (Story Paths) tell the story might be a good way to make it a complete part of the game.

Once other magi know that the covenant possesses the Bell, the magi may well have many visitors who wish to see the Bell, if not study it. Though it would be improper to ask for something in return for merely letting a magus look at it, asking for a minor sum of *vis* for letting a magus study it for a season is very acceptable. If the magi do announce to the Order that they have the Bell of Ibyn and allow other wizards to look at it, then have them gain two levels of Hermetic status (see the **Covenants** supplement).

Options

- Krenval is, and has been for a long time, haunted by a demon that dwells within his heart. In order to attain the power and dominance that he desired, he made a bargain with a demon; however, the demon gradually has taken command of Krenval's will. This explains the dual nature of Krenval's personality in a more direct and unambiguous way than it currently is. When, and if, Krenval is laid to rest, the physical demon actually crawls out of the wizard's ghostly heart and, after a short speech ("Pedifilers, mortifilers, and vilifiers you! Curse your pitiful rapturements over the murder of a useful worm. But have no fear, I shall return! Mounted upon a great steed of flame to set fire to your chicken hearts!"), flies away through the floor.

- Krenval is a good guy who has been framed by Ornath. He worked hard to prevent the Sundering and was mortally wounded when he tried to put an end to it. His only wish is that Calebais be left in peace and that her old wounds not be reopened. About its destruction, he is sad beyond mortal ken.



The Convent of St. Douceline



The characters journey to the Convent of St. Douceline in search of information concerning the Bell of Ibyn only to find that the nun they were seeking, Sister Larine, has died. If they prove themselves to be gracious guests, they will learn much valuable information from the nuns. If they prove themselves virtuous, the Prioress may give them the letter Sister Larine wrote on her death bed. The Dominion will make magic weak within the convent; if the magi wish to stay on the good side of the nuns, they had better not be caught casting magic at all. The characters cannot possibly obtain the letter through violence; this scene is intended to be an object lesson on how warfare cannot solve every problem — politeness and courtesy are as useful as battle prowess.

The Lead-In

The characters will want to come to the convent in order to obtain more information about the Bell. As a trusted companion at Calebais and one of the wearers of the diadems, Sister Larine knew how the Bell operated as well as most of its magical powers. If the characters can speak with her and get from her an idea of what the Bell's powers are, as well as the secret words needed to make use of the Bell, they would gain a great deal from their effort. When the characters explored the treasure trove, Krenval likely mentioned Larine's name. Ash the redcap told the magi at the start of the story that it was Larine who gave her the letter. This should be enough to get the characters interested in visiting her. First they will have to convince Ash to guide them to the proper convent. This will not be easy because Ash promised Larine that she would not be disturbed and the redcap does not think the nuns will look kindly upon magi visiting.

Ash will guide the characters to the convent, as well as introduce them to the Prioress, but only if they impress on her the importance of their mission and perhaps offer her a reward as well. The ease with which the characters get Ash to lead them will depend on how she was treated at the beginning of this story.

In any case, it is up to you to make the players realize that a journey to the convent would be a useful venture. This should happen some time after the rest of the adventure took place; after the magi have already done some preliminary examination of the Bell. Thus this chapter could stand as a story by itself, perhaps taking place long after the journey to the broken covenant, yet it would still connect to the story of Calebais in a subtle and elegant way.

Convent of St. Douceline

Overview

The convent of St. Douceline was constructed sixty years ago by the Cistercian Order, reaching its current size about forty years ago. Only thirty-three nuns live here, along with fifteen lay sisters (servants of sorts). They are supported by their own labors on convent lands and tithes from some of the surrounding villages.

It is the goal of the nuns to separate themselves from the distractions of society so they can become more sensitive to their own spirits and God's messages for them. Silence, prayer, and simplicity are the keys that allow them to live a fuller spiritual life. Certain nuns have individual goals that are part of their spiritual lives, while others have reasons for being here quite apart from spiritual devotion. Though the characters might not understand why, the nuns are quite happy with their cloistered existence and feel a deep satisfaction in their unexciting lives. They are much more involved in society than the magi might think and play central roles in the Church, as we shall explain later.

These nuns have come mostly from central France, but some are also from Burgundy, Gascony, and Spain. Most of them are of noble birth, women who either could not find suitable men to marry or refused to marry the men their families had chosen for them.

The interior of the convent is very simple in arrangement and luxury. The courtyard and all of the rooms are kept very neat and tidy. The walls are all plastered and whitewashed though, by the standards of most citadels or covenants, it is a barren place indeed. The nuns not only have few possessions, but those few things they do have are simply not left lying around.

Medieval Mystical Convents

Church Politics

The convent of St. Douceline is part of the Cistercian Order of monks and the Abbot of the nearby monastery ostensibly has control of the convent's economic organization and religious needs. The local Bishop also has a great deal of influence over the nuns. The Church simply does not allow them to rule themselves. (Yes, this chapter is about leadership too.) Even though they are barred from chapter meetings of the Cistercian Order, the plucky nuns are often too much for their "brothers" to handle. Many of the strongest willed, best educated, and most intelligent women of the Middle Ages have entered the convents and have

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made them quite impressive places, indeed. Over the years, they have worked hard to win freedoms and have labored even harder to maintain them. The list of Church-law disputes they have been involved in is long. Over the years, the convent of St. Douceline has participated in an interminable stream of lawsuits which have frustrated and tried the patience of the local Cistercian chapter to no end.

The Prioress, Sister Harrien, is a consummate lobbyist and politician. At every committee and chapter meeting, she is found outside the meeting room, ensuring that her convent remains effectively if not technically out of the men's control. The nuns even seem to take an intense emotional satisfaction from their lawsuits at the chapter meetings and the audacity of this particular convent is infamous among Church clerics in this area. It is rumored that the Bishop has a strong fear of the Prioress — what is certainly true is that he never dares to look her in the eye.

The nuns of St. Douceline are heavily involved in the mystic movement which is found in many convents across Europe. Almost all of the mystic literature of the 13th century is the work of these nuns, some of whom have secured wide personal literary fame. These works, which are looked upon as divinely inspired, are among the most impassioned and poetic books to be found in these times — no one of any literary sense can call them anything but beautiful in the extreme. The strong personalities of these nuns, who have rebelled against the conditions of patriarchal life but are shut out of the traditional intellectual pursuits, found an outlet for their aspirations in intensified emotionalism. This is expressed in these deeply moving, spiritually significant, poetic books which contain a wealth of religious imagery. Much of the art which is being put into cathedrals at this time — the ornamentation, sculpture, and stained glass windows — has been inspired by the literature of the nuns. Thus, the mental "picture" most of the common folk have of Heaven (and indeed of their own world) has been heavily influenced by this mystical literature. The nuns obtain these visions of Heaven and earth through meditation and deep prayer. The convent of St. Douceline is a central and important element of this movement in France, for it is very tolerant of mystical experiences — a Church Lore (Politics) roll of 11+ will let the characters know this.

Dominion: 4 (6 in places of worship like the chapel or meditation cells), +4 on holy days (see *Ars Magica* p. 72)

Places in the Convent

The Cloister — a square porch whose roof is supported by stone columns, it has a courtyard in the middle, used for walking meditation. The nuns walk around the cloister in circles, lost in deep thought and prayer. Words are never spoken here — a Church Lore role of 6+ to remember this. Failure to observe this important protocol may just push the Prioress towards not giving the letter to the magi.

The Chapel — a beautiful though simply ornamented church. The stonework is a marvel of architecture but the ornate trappings common in the cathedrals will not be found here. The Quire (choir) of the sisters (the high benches where they sit) is at the front of the church near the Altar. All guests stand in the Nave area which is found at the opposite end of the chapel from the Altar and the Quire. At the north and south transept are various shrines to different saints. The south transept contains a large, gilded statue of the Virgin Mary, who is said to have shed a tear when the last Prioress died, fifty years ago.

The Dorter — the sleeping place of the nuns which actually is a large dormitory with rows of beds lining the walls. The "officials" of the convent sleep in the private rooms near the Dorter.

The Frater — the refectory or dining hall of the convent. Beside it is the kitchen and beneath are the wine cellars. (Yes, the sisters have a cup or two along with their meal, the same as everyone else in southern France. Water is not generally considered all that safe to drink.)

Daily Life

Chapel services are the most conspicuous feature of the sisters' daily lives; together they are called the horarium. It is the rule which delineates their day and is based on the sacred number seven. Thus, there are seven services during the day, excluding the devotional Matins (which are considered to be part of the Lauds). The seven, in the order they are observed each day, are Lauds, Prime, Tierce, Sext, None, Vespers, and Compline. They are daily offices of devotion which compose the Divine Office.

The nuns usually wake long before sunrise and conduct an hour long Matins service at midnight (1:00 a.m., according to the medieval system). The nuns are awakened by bells which are rung when an hourglass, turned over at sunset, has run out. Following Matins, much time is spent reading and in meditation, especially in winter, when not as much labor is needed in the fields. At sunrise, the Lauds begin and last up to three hours. Private masses may be held in the next hour or so. A light breakfast is served when the Lauds service has been completed. Then comes the second service, Prime, followed by another interval of study and work.

A "chapter," held sometime early in the morning, is an important part of the convent's daily routine. This is different from the chapter meeting of the Cistercian Order at large that the Prioress attends. Present at this meeting are all the professed members of the community and it is treated as a forum for spiritual direction and administrative decisions. (The requests of the player-characters may well be debated here.) Occasionally, the Prioress will deliver a sermon. The characters can overhear what is said in here by sitting alongside the outside wall of the Frater, for the windows are usually open. However, not all the nuns attend the "chapter" and they could get caught (by the cook, for example).

After the "chapter" comes the third service, Tierce, at 7:45 a.m., followed at 8:00 a.m. by Mass, which is in turn followed by a scripture reading.

After the scripture reading, the nuns work at their daily chores. This is how most of their time between services is spent. The good sisters do not shirk from hard labor and they spend a good portion of their day in the fields and vineyards. Some sisters use the middle of the day to study and write.

Dinner is at 11:00 a.m. and generally lasts an hour and a half. The sisters all eat together in silence along with their guests, facing the middle of the room with their tables lined up along the walls. A nun usually reads aloud passages from the Bible (in Latin) using a lectern placed on a platform attached high to the wall.

For this main meal of the day, the sisters are served a generous portion of bread, two cooked vegetables, and fruits in season. Festivals bring such delicacies as white bread or fish to the table.

More work and study follows dinner. Vespers begin at 6:00 p.m. and are followed by supper and then by Compline. Most nuns go to sleep at 8:00. The nuns' day may seem long and monotonous to their visitors but they feel it to be fulfilling and will be amused by comments to the contrary.

It is essential to note that silence is a respected and mandatory part of the nun's life. A complex language of hand gestures is used to communicate and the spoken word is reserved for use by the Prioress when she is dealing with guests and other outside visitors. If no one else is around, one of the other nuns may say a word or two to the players, but for the most part, the rest of the nuns are silent. The one exception to this rule occurs during the "chapter" meetings when everyone is supposed to voice their opinion. Many do so reluctantly, however, since the Prioress is an autocratic and authoritative figure.

Arrival of the Player-Characters

Sitting high on a rocky hill overlooking the Dalinnæ River, the convent is a collection of whitewashed stone buildings surrounded by a stone wall. A steep, hilly forest lies across the river. The towering, four-story high church with a red tile roof is the focus of the entire structure. It is the only building more than two stories high. On the hill around the convent are extensive gardens, including orchards and many vineyards. Short stone walls covered with vines separate the different fields from each other. The setting is pastoral and picturesque, as white-cloaked nuns work silently in the bountiful gardens.

As the characters reach the foot of the hill and see the convent before them, Ash, the redcap, repeats the name of the nun who gave her the letter, Sister Larine. Then, after making sure everything is in order, asks for some traveling money from the magi and finally bids them farewell. During the journey to the convent, she tells the grogs and companions about the Prioress and her domineering ways, joking that only the mortals need such authoritarian leadership. Under no foreseeable circumstances will Ash become further involved in this mission — it could later harm the effective performance of her other duties as she uses the convent as a place of refuge. If prodded, she does not hesitate to tell the characters how poorly she thinks the nuns are going to react to the magi.

The Initial Meeting

As the magi and party approach the convent, they are likely to meet nuns working in the gardens, but these nuns will more than likely remain silent and stare at the "intruders." The nuns in the courtyard greet the visitors formally and will immediately call for the Prioress. The characters are not to be invited inside the convent until the Prioress arrives at the gate to do so personally. If the characters ask for Sister Larine, the nuns will look surprised and then will say, sorrowfully, that she has died. (She died about a week after she gave Ash the message.) The nuns will answer no other questions, content to let the Prioress deal with these visitors. They prefer not to let their quiet lives be interrupted; if the characters force them to speak, the nuns will grow very agitated and it will be a black mark against the characters.

When the Prioress arrives, she asks the characters their business and, if she deems it important, will arrange for a meeting later that day. She then orders the nuns to take them to some temporary quarters where they can wash up and take a nap — the better dressed individuals in the guest quarters and the warriors and other disreputable sorts above the stable.

The Nuns

Sister Harrien, the Prioress

Description: a stocky woman in her late fifties who retains the energetic poise and demeanor of her youth. Her hair is well groomed and her voice is strongly authoritative. The majestic frown frequently found on her face is a constant reminder of what she thinks of the efficiency or ability of others.

An aristocrat from birth, Sister Harrien is comfortable in her position of power. Within the world of the convent, she is the undisputed ruler, making decisions about entertaining visitors, expelling unwanted members, overseeing repairs and new construction, and so on. The other nuns, at least the spiritually advanced among them, are not bothered by Sister Harrien's authority; it means they need not bother with such trivial details. She is generally a good leader, although she is a bit domineering. Sister Harrien is well used to getting her own way; she's been having it for nearly fifty years now.

As a young woman, she fled an ill-fated engagement to one of her father's vassals and became a nun. She has never regretted leaving the outside world and her chance to be a Baroness. Her two senior advisors are Sister de Lombus and Sister Viscoury. They will be present at all meetings with the wizards.

Roleplaying tips: Speak with a deep, steady tone, and use the "obey me" voice without seeming overbearing. Your gaze should be steady and your face full of dignity. Remember to play out your compassion and wisdom.

Church Lore (Politics) 6	Leader +6
Diplomacy (Tact) 7	Active +3
Intrigue 5	Skeptical +3

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Sister Maria Palona de Lombus

Description: 61 yrs., hunched over, shrill voice, and a small round nose (frequently red for she often has a cold)

(Note: Many of the nuns have Marie or Maria as their first name because it is a tradition at this time in Languedoc for women to have their first name be a saint's, and the Virgin Mary is a very popular saint. The saint's name, however, is not the name they go by.)

She finds meaning in her life by strictly dividing the divine from the diabolical. Everything in this world, according to her, must be from the Devil if it is not from God and she will be intent to determine with which side the characters align themselves. Luckily, Sister Harrien will make the final decisions, and the Prioress is proud enough of her leadership to disregard what Sister de Lombus suggests, simply because Sister de Lombus suggested it. This does not deter Sister de Lombus from giving what she feels to be appropriate and relevant advice.

She has dreamed, once or twice, of becoming the Prioress herself. If justice and the will of God required it, she would not be adverse to taking on those arduous duties. She has some support among the nuns, so the Prioress dares not ignore her entirely. Sister Harrien, however, is looking for a way to be rid of the annoyance of Sister de Lombus once and for all.

Sister de Lombus is a highly intelligent and rational woman and if you argue logically, within her frame of reference and system of beliefs, she can eventually be persuaded to the side of truth. Sister de Lombus keeps a flower garden down near the river and many gentle witticisms are heaped upon her by the other nuns for this "weakness." The garden has even brought criticism upon the convent by the Bishop which is why the Prioress lets Sister de Lombus keep it.

When she was young, she fled from her home with her lover in a tragic attempt to elope. He brought her to the convent so she would be safe until he could find a place for them to go, but he never returned. Even worse, she has heard that he is still alive in the town of Duvaliel. Fortunately, she never had a child.

Roleplaying tips: No matter what anyone says, react to it in as bad a light as you can, then let your thoughts show on your face as clearly as possible. Stare people in the eye so you can look into their hearts (that's the best way to see the evil in a person), but then look away as soon as they stare back. Try to take charge of things, but don't over-play being vile and suspicious — after all, you are a nun.

Medicine 2	Vicious +5
chirurgery 3	Kind +1
Courtly Grace 4	Calm -3
French Lore (Politics) 4	Hot headed -2
Speak Latin 3	Leader -1
	Follower -5

Sister Maria Alemare Viscoury, a mystic

Description: 35 years old, seemingly preoccupied in thought and normally very quiet; thin, light brown hair, piercing grey eyes

She is a poet of sorts, deeply submerged into Christian mysticism, and is famous among the educated in France for her poetic treatises and emotional imagery of Heaven. She frequently has divine visions which have led to increased commitment to an otherworldly life and a greater peace of mind. She is not likely to take much interest in the characters unless they have something to say of spiritual significance, but they are likely to meet her as she wanders the convent, lost in contemplation of the divine. Because of her visions, she is highly respected by the other nuns, especially those who resent the strict rule of the Prioress. If the characters have done good in the past and have truly helped people, she will be able to divine it and will suggest to the Prioress that they be aided.

Roleplaying tips: Be totally intent, either about your thoughts (thus ignoring your surroundings) or about what is happening immediately around you. If you are lost in thought, hunch your head down and look at the floor with your eyes closed. If you are involved in what is happening around you, don't move anything on your face and body, but look at each person as they speak. When you do reveal your intuitions, do so with quiet confidence.

Faith 6 (If she went among the common folk, she would be canonized.)

Church Knowledge (Theology) 5	Ascetic +3
Humanities (Philosophy) 3	Somber +4
Speak Latin 6	Joyous +1
Scribe Latin 6	Compassionate +6

Sister Malores, the mute

Description: apparently about thirty (though the other nuns place her age at about fifty-five and attempt to ignore the fact that she looks younger), lithe, with a vacant (but serene) expression on her face

This beautiful, willowy, young woman is actually a faerie from the forest across the river who somehow became lost in the Dominion. Found by the serfs from Duvaliel forty years ago, she was taken to the convent where the heavy influence of the Dominion has made her dim-witted. At the well-meaning prompting of the other nuns, Malores eventually became a nun herself. (But because she has no soul, she can never have True Faith.) Occasionally, Malores acts in strange ways that are unbecoming of a nun and has been subject to beatings from Sister de Lombus for chanting at the full moon (yes, the mute nun chants). Sister de Lombus says of her, "She is corrected by word of mouth without result. She is urged by blows, but there is no improvement." Within the Dominion, Sister Malores is aging, but so slowly that within a few decades, the other nuns will be unable to deny that something supernatural is keeping her young. Already she looks much younger than she should. Sister Malores can sense magic and beings who are magical

and will be attracted to them, thus she will hang around the magi and they will continually find her following them.

Roleplaying tips: Though she is not able to talk, she will try to communicate with the visitors through pantomime. Consider it a challenge, but you had better be prepared (it is extremely difficult). Play out her desperation, her sense of being completely lost, and the special quality of innocence she has about her.

Somber +4 Curious +3
Joyous +5 Apathetic +1
Distracted +1

Sister Marie Nadaline Delory, chief cook

Description: 45 years old, white hair, extremely wrinkled skin, a strong blue-eyed gaze, a hefty, broad-shouldered build, and a "don't mess with me" demeanor. She always seems to be carrying around some sort of kitchen implement: a rolling pin, bucket, butcher knife, kettle, or even a chicken.

Nadaline is a hard-working woman who categorically refuses to do the bidding of anyone other than the Prioress. She was the only friend of Sister Larine, the nun who gave the redcap Krenval's letter, and she is strongly supportive of her departed friend, despite what the other nuns might say. She generally dislikes nuns who are of noble stock; she thinks that they don't work enough. The importance of literary matters escapes her. She refuses to answer any questions about her past prior to becoming a nun and gets terribly angry if pressed about it. In the kitchen and the courtyard, she reigns as queen, letting no one question her actions and accepting no criticism. Teasing is a different matter, but she can give as good as she can take. In matters that she does not know as well as her kitchen, she is more meek and retiring and will grudgingly accept the leadership of others.

Roleplaying tips: Emphasize her brawny girth and tough demeanor by holding your arms out and squaring your jaw, but make sure you let her good and gentle heart show if given the chance. Expressively wave around whatever she happens to be holding, even if it is an enormous kitchen knife.

Legerdemain (Pick pockets) +5 Cook +4
Calm +1 Impatient +4
Hot headed +3 Gullible +1
Patient +2 Skeptical +3

Others at the Convent

Father Marinas -

A priest from the nearby village church, he comes to the convent on occasion to give the sacraments and to hear confession. Father Marinas is a middle aged (which in this world translates as worn out) man who doggedly does his duties but cannot give them much energy. He is very comfortable with the nuns but he dislikes being around men and is not at home when they are around, especially

when they are at the convent. The characters are likely to stir his ire, especially if they do not give him the same respect and courtesy that the nuns do. He may hear something very strange in confession (perhaps even from the characters themselves — if they try to impress the nuns by going to confession). If he becomes troubled about the visitors, he will go speak to Baron de Duvaliel who lives 10 miles away. If the Baron arrives at the convent, things will really become heated.

Raphael de Martin -

A young troubadour who has taken sanctuary in the convent in order to escape the wrath of Baron de Duvaliel, with whose wife he had gone a little too far in their "harmless little romance" which was supposed to remain completely platonic. Now he hides in fear in the convent stables, relying on the good graces of the nuns to protect him from the vengeance of the Baron. He has no idea what he will do in the future or where he will go when the thirty days allowed to him for sanctuary are over. If he stays in the convent after that time, the Baron's men-at-arms will be within their rights to drag him out, even from the chapel. The Baron would love to get the chance to do that.

Meeting with the Prioress

The Prioress will ask to meet with the "leaders" of the party (which should include the magi as well as a few of the companions). This should happen anytime during the first day and will be held in the Prioress' office with Sisters de Lombus and Viscoury attending. The nuns will question the characters in depth, attempting to discern their true intents and find the weaknesses in any lies which might have been told. The cross-examination will be brisk and Sister Viscoury may even be able to dredge up things which happened in the characters' past to question them about. Magic in itself does not disturb the Prioress but the possibility that evil might be done by it, or has been done by it, bothers her. They do not want to give any aid to a person who has done evil and fully intends to do so again. Before the Prioress will give them the letter (which she has hidden in the chapel), she wants to determine that they truly are of good heart.

Eventually, the Prioress asks for a day in which to consider whether or not to help them. She tells them: "I am not sure if I should give you the letter that Sister Larine left for you, for I do not know if you are people of virtue or not. I must spend a day considering the matter, to decide if you are indeed worthy of such a reward. Will you wait?" If the characters will not wait, the Prioress escorts them out the gate.

To figure out whether the characters have been virtuous enough, simply count up how many bad things the characters did and then count up the number of times they might have impressed the nuns with their courtesy and grace (despite being wizards). If there are more good things than bad, then the Prioress gives them the letter; the characters, however, need to have done at least three "good" things for her to be sure. If there were more bad things, the group is sent on their way. The Prioress, however, wants to be sure that they are truly good at heart and not just acting so that they can get hold of the letter. She is going to have all her nuns watch the characters and relate to her what they did and said; by their

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behavior she will decide what kind of people they are. Remember that she is a very shrewd and wise woman and has the mystical vision of Sister Viscoury to aid her — she will not be fooled easily.

If the characters agree, a second meeting is arranged during which the nuns ask a few questions. In the unlikely event that the characters have already proved themselves to be virtuous, they will be given the letter. If the nuns are still not sure, they request another day to meditate on the proposition. Only on the third day will they give their decision. Everything depends on what the characters have been doing and how good an impression they have made.

These meetings can be interesting roleplaying sessions, with the three nuns facing the wizard(s) and companions, each group on opposite sides of the table. It would be a good idea to have the players whose characters are not involved in the talks (such as grogs) play Sisters de Lombus and Viscoury while you play the Prioress. Let them read the briefings on their character, talk to them in private on how you want the three nuns to interact, as well as what they should not say, and then go at it.

Before the Prioress gives them the letter (if indeed she decides to do so), she will speak with the characters about what occurred in the days they have spent at the convent. First, she will ask them specific questions about what they did and why they did them, revealing for the first time how closely she has been observing the characters.

After discussing what has occurred in detail, revealing all that she knows about the characters and telling them why she decided as she did, she will ask them if they have felt any changes come over them. This should be a moment for the players to get in touch with another aspect of their characters, especially if you play out Sister Harrien's role as a sort of confessor, someone kind to talk to.

You should definitely encourage the players to let their characters be changed and transformed by the experience of being at the convent. This is a very quiet and subtle story, but we think you will find it has remarkable power and strength.

The "Tests"

There are many different things which can happen at the convent while the characters are there, all of which are a part of the "test." You should look over this list of possible events and simply have a new thing happen everytime things get a little too slow. The players will probably figure out that they are supposed to behave like gentlemen and ladies if they want to get the letter, so if they do so to the detriment of the roleplaying, they allow their characters no weaknesses. If this happens, start forcing the players to make personality rolls — that should get the idea across that a real person has real weaknesses.

- You should go through the daily schedule of life at the convent and let the players interact normally with the nuns as the day goes by. This schedule of daily activity is very important to the nuns; if the characters follow it as the nuns do, they can impress the Prioress. That means they have to get up early, attend chapel, eat with the nuns, and work in the fields.
- Father Marinas arrives at the convent from the village. The characters will probably meet up with him, even if they just pass him in the courtyard. They may have to decide later if they will attend the evening services and take communion. If they do not, he will be annoyed and will not treat them well if they stop to speak with him.
- A few of the grogs meet Raphael, who sleeps in a hut near the hayloft in which the more disreputable characters are



sleeping. He only approaches them after the magi have left. Although he begins by asking them questions, he eventually will tell them of his plight. He might use his *jongleur* skills to make fun of a character, however, and would enjoy taunting a grog into a fight. If the characters decide to help Raphael escape the convent and thus the Baron's wrath, the Prioress would consider it a virtuous thing to do.

- The full moon is out while the characters are at the convent and they hear the mute sister chanting out in the garden. When they investigate and find her sitting there, chanting at the moon, do they tell the Prioress or keep the secret to themselves? If they do tell the Prioress, she treats it as a mark against them, for she already knows that Sister Malores is a faerie and thinks that the characters are ignoble for telling her of it.

- The grogs might get hungry or find that they need something and thereby meet Sister Nadaline, the chief cook. This brusque woman will treat them like children and meet all their teasing with good grace. If she gets to like them (she will like anyone who is open and honest with her), despite their crudity, she will tell the Prioress and it will be a good mark for the characters.

- Some of the characters see Sister de Lombus sneaking out of the convent and they must decide if they follow her or not. If they do so, they discover that she goes to tend a small and very beautiful flower garden. Hopefully, they will be struck by this sign of gentleness within this sour-faced nun and may even begin to feel empathy for her. If somehow this carries through in their interactions with her, it will be a good mark for them.

- Sister de Lombus purposely stumbles into a character while they are carrying something heavy or are performing some delicate task, just to test their reaction. If they react poorly, she will walk off with a smug look on her face and it will be another bad mark against the characters. If they are polite, she will start to blame *them* for being in her way and tripping her, and will berate them severely. She will try to do everything she can to anger the players and get them to react (this should be easy to roleplay, just pretend you're a little sister).

- One of the prettier young nuns draws one of the male grogs off to the side and shyly asks him if he would help her gather fresh meadow grass for the Refectory table. She is not at all interested in him as a man, but is very curious to see what he will do when he is alone with her. Having lived at the convent since she was a small girl, little of what she has heard about men has been very interesting. If the grog behaves like a gentleman, then the characters get another good mark. If not, then things could quickly fall to pieces. This is such a deadly test that you might want to give the characters a chance to cover-up things if something does happen, or at least let another character see the grog walking off with the young nun.

- Finally, at the end of the day, the Prioress sends one of the younger nuns to tell the magi that she has decided to not give them the letter. This is not true, but she wishes to test the characters' reactions to failure, to see if they fail with as much dignity as they accept victory. When, and if, the

characters come to confront her on why she rejected their petition, she begins to talk to them of having good grace even in defeat. If the characters show good grace, then she will give them the letter.

The Letter

Following is a copy of the letter which Sister Larine wrote just before her death and left for the magi. When the Prioress finally decides to give it to the characters, she will suddenly interrupt whatever the characters are saying with a wave of her hand, ask them to follow her, and walk out the door. She then leads them through the dormer, down the stairs, across the courtyard, and into the chapel. (Be sure you describe all this, it helps build the tension, and that's always nice for the final climax of a story.) Once in the chapel, she kneels at the back, crosses herself, and murmurs a short prayer to herself. Then she goes up to the altar, reaches behind it, and pulls out the letter. She gives it to the magi once they are outside the chapel again, but not before saying:

"Though Sister Larine was too weak to pick up a quill herself, her voice was strong enough in her last hours to dictate this letter to me. Only I know of its contents and, as tradition demands, only I was in the room as she died. If you wish to ensure that no one else has the information this letter contains, you need only kill me."

At this point the story is over, though the characters may wish to say goodbye to a few of the nuns. In the future, if they were given the letter, they will be welcome at the convent and, in a time of need, the nuns may even ask for their help. The journey home can simply be described as "uneventful" by you, unless the characters were bored sick by the convent and are dying for a fight.

Of course, there is still much left for the characters to do, even after they leave St Douceline, for they must somehow decode the runes on the Bell, and then they must give the diadems to various companions (or grogs) and go through the ritual. This, however, does not have to be a story in and of itself, but can take place before or after the troupe's next story. Basically, from here on, you are on your own — have fun. We hope the characters find the Bell a prize worthy to have been pursued.

The Wrath of God

Some player groups may be tempted to massacre the nuns who, after all, are nearly defenseless. Anyone committing such atrocities will pay for it somehow, whether it's by the fury of avenging knights, a divine curse, or even a crusade called against the covenant (that one would end your Saga quickly). Do not feel compelled to let violence go unpunished for the sake of protecting the players or for what you might see as realism. This is the Middle Ages from the medieval perspective, and the Wrath of God is part of that perspective. It is difficult to imagine the Church or its supporters letting such a horrible transgression go unpunished. The rest of the Order of Hermes would certainly be concerned by such behavior and some magi may call for a tribunal to bring the characters to task for endangering the entire Order. By no means should you let such violence go unpunished; it would not make any sense if it was just ignored. Remember, this is the real world, this is mythic Europe.

Dear magi of Hermes,

Soon I am about to leave this fair world, and so I have taken a pen in hand to record all that I remember of my past life so it will not be forgotten. I hope that Krenval's letter reached someone, and that it will be useful in rediscovering Calebais and freeing its souls from their early chains.

☞ You probably do not realize yet that the Bell of Ibyn is much more than it appears. Though you probably have not been able to retrieve it yet, for it is so very well hidden, you should persevere, for it is much more powerful than you might imagine. It can protect you from all evil, save that which preyed upon the souls of the magi at Calebais. Do not allow a wizard to wear a diadem, for it will change them assuredly.

☞ To find the Bell of Ibyn, you must find the magical doorway in the council room. It will not be difficult to find, for the hand of my one love, David, still emerges from it. Krenval trapped him in the door, after he gave him his letter to deliver. Though I may be cursed now, and may never reach the gates of Heaven, certainly it is just to betray that murderer. Once you find the remains of my David, I beg of you to take them and give them a Christian burial. I have risked my soul for you, and my last hour on this earth has been spent writing this letter, so please do this small favor for me.

☞ To make full use of the Bell, you must complete a special ritual. To conduct the ritual, you must be able to translate the runes, which are written in some ancient Eastern script — I think it comes from Cathay. The magi at Calebais told us what the overall meaning of the runes was at each ritual, but I do not remember what each rune meant. All I remember is that they were each connected with the knobs that covered

the bell, and that each described a particular trait or virtue of the human soul. Only those who wear the diadems, and one magus who will officiate, can be present at the ritual, that is, within ten paces of the bell, though others may watch the proceedings from further away, as was done at *Calebais* ✧

✧ The officiating magus, who held a mallet with which to strike the bell, would ask all who wore diadems, which of us most represented the virtue or flaw that each knob represented. The officiating magus would then strike the bell and it would toll most awfully. The person who it was decided most represented that trait would file off that knob, until the tone of that bell sounded clear.

If the tone never clarified, then it was assumed that the person chosen was not the one who epitomized that trait, and another would have to try. They would have more people file from the same knob until the tone was correct. However, this is dangerous. For if too much of the knob is filed, it could become too small - this was a fear the magi often expressed ✧

✧ It is most important to remember that if a magus dons a diadem during the ritual, the toll of the bell will ring most horribly in their ear, and they will be struck permanently deaf ✧

✧ Once the ritual is complete, the many powers of the bell become apparent, but I forget them as I stare at death itself. It should be a simple matter to find them out ✧

✧ Some powers of the bell, however, are useable even before the ritual. For instance, the diadems allow the wearer to see through certain kinds of illusions. Also, if you wear a diadem and say the motto of *Calebais*, "The crown is Broken," you are able to see over great distances through the eyes of others ✧

✧ I ask but one thing in return for what I have told you - if my convent is ever in time of need, you will aid them however you can. I go now to meet my Maker. May the good Lord bless you down the perilous roads you have chosen to travel ✧

✧ Yours in Christ ✧
Sister Larine

Options

- Sister Larine is actually alive, but in hiding, for she does not want to have to face a wizard ever again — fearing that she would again be seduced into their service. If she was in her right mind, she would not be frightened, but senility has overcome her as she has grown older. She shows up if the party is not going to be helped by the nuns (or you could simply let it happen through *Whimsy Cards*™ [Story Paths]). This strange old nun approaches one of the magi, looks deep into their eyes, and if she likes what she sees, she feebly whispers "Sister Larine." Then for a short time, as she speaks to the magi, her former sharpness of mind returns to her and she can tell them about the Bell. If you don't mind being melodramatic, you could have her die of old age shortly after she delivers her message to the characters.
- The Prioress approaches the magi and asks for help in combating the demands being made by the Baron de Duvaliel concerning some land and a village which was donated by his father to the convent. He maintains the land is still his, and indeed has taken it away from the convent by force. Because of the convent's tenuous position within the Church, the Bishop has done nothing about their requests for help in dealing with the Baron. If the characters decide to help the sisters, they will have made a good friend inside the Church, which could be an excellent source of information, and will get the letter to boot. Use this option only if your group demands combat as a part of every story.
- As the characters finally leave the convent, Sister Malores meets them halfway down the hill and begs them, through body motions, to take her with them. Other nuns may come down the hill to find her. Sister Malores desperately wants to go home to the forest (or at least a place of magic), and the characters may perceive that she is noticeably more comfortable in a magical or faerie area than in the Dominion. She could make an interesting addition to the covenfolk, or would even make a great companion.

Conversions to Other Roleplaying Systems

The emphasis in this story on background and roleplaying make it easy to utilize in roleplaying games besides *Ars Magica*. The conflicts depicted here are universal, not tied to any game system. Only the details of this supplement will be lost in translating it to a different game. While we cannot provide conversion rules for each major game system, we can provide some easy guidelines for how to convert our statistics into yours.

- 1) Put the story first. You can use most of the background with only cosmetic changes. When this story introduces something that is new to your game system, try to incorporate it into your Saga rather than eliminating it.
- 2) In situations that your game system handles well, use that system, but when *Ars Magica* offers new and better ideas, bring those ideas into the game, at least for this story. For instance, in the case of possession by a ghost, you can use other characteristics (e.g. Intelligence or Power) in place of the personality traits, or you can make up the personality traits on the spot (usually -3 to +3).
- 3) To understand the difficulty of various rolls described in the story, you need only understand their "ease factors." Generally, an ease factor of 6 represents a moderate task, 9 a difficult one, 12 a nearly impossible feat, and 3 a pathetically easy one.
- 4) For combat stats, base them on monsters from your own system, using your conception of the monster rather than our stats as your guide. Do not hesitate to change the Hrool into orcs or whatever else is convenient.



"Bearing the Eyes of Quendalon,
I watch over mortal realms."



"Gift I am from the most
powerful of Holy Men."



"Realms have crumbled over
warriors' lust for my power."



"Men covet my bright skin,
and the wealth within."



"Power and rule are my humble gift."



"Within my compass was all
of Solomon's wisdom."



"Wisdom is not all that those
beneath me lack."



"Home I have again in stone, battlements and
great rock halls, hewn by a crafter's hands."



"Lack I a center, round as a wheel,
yet I bear sharp peaks."



"Hands can barely lift my ample weight,
and hearts can scarcely bear the heavy
burdens I always bring."



"Peaks of stone were the roof
of my first home."



"Bring me honor and service, for I sit
above all the lords of the land, no matter
how mighty they be."

FROM THE EDITOR'S PEN

Welcome to this special edition of Running Rampant. This short, 1-page edition is meant to give you a taste for what Running Rampant is all about. We print some of our own stuff and a good dose of what our fans send us — new spells, magical items, and beasts, answers to common questions, Lion Rampant product previews, and short, feature essays from our design team. If you want a FREE subscription, send us something to use in Running Rampant. All in all, Running Rampant is our way of keeping in touch with you, the gamer, because at Lion Rampant, YOU are the most important person.

A SPELL OF THE SEASON

The Song of Spring (MuIm 30)

5 mile radius, Spec., Aquam

This spell allows the casting magus to alter the sounds created by falling rain, turning the shower into a piece of music. The magus must have some musical ability, and one's level of proficiency is reflected in the final result (a score of 1 will allow only simple tunes, while a score of 7 will allow the creation of much more impressive pieces; die rolls with this score as a modifier are usually not appropriate, as the magus will usually have the time and means to correct any flaws in his work). A magus working with an actual score will increase both the speed in which he finishes the piece and his chances of creating a pleasing performance. After the magus has decided on the piece he wants to perform, he concentrates on altering the sounds created by the rain. He has the full spectrum of musical notes to choose from, and can alter tempos and volumes as well. The wizard will usually begin by creating the melody (this takes about 15 minutes of concentration for a melody of moderate complexity), and once this is finished, a clever magus can incorporate extra melodies, harmonies, and whatever else he deems pleasing by continuing his concentration. Once a given note has been "set" by the magus, it will continue to repeat itself at its designated place in the musical score. Therefore, it is not necessary to maintain concentration on a particular portion of the piece once it has been "set" to the magus' satisfaction. The musical score created will last for the duration of the rain shower, repeating itself indefinitely unless it is altered by the casting magus. If the casting magus decides to break concentration, he can resume where he left off (or create a different song) with no penalty by simply resuming concentration. It should also be noted that not all of the raindrops have their sounds altered; those that do not hit ground (or leaf, or whatever) at an appropriate part of the song (on the half-beat, or whatever) are not integrated into the spell and therefore they create the same noises they normally would. Some magi prefer this natural background noise to their songs, while others like their music clear, crisp, and "unblemished." The latter group must have a Perdo requisite to silence the sounds created by "unused" raindrops. It has been reported that actually being hit by a musical raindrop is a neat experience; however, it is not advised that one turn one's ear skyward while within such rain (the triple fortes can be unforgiving if they hit an eardrum).

Transcribed by the magus, Dolby Naal Reverberus of Shadowkeep courtesy of Brad Butts, Davis, CA.

THE BESTIARY

The Hookman

Demon Might 14

Size -1 Cun -2

Qik +4 Dex +4

Str +1 Stm +2

Coward +4 against larger beings

Hide +6 Climb +6

Hook: 1st +8 Atk +8 Dam +2 and special

Fangs: 1st +4 Atk +3 Dam +6

Brawl: Atk +6

Fat n/a Def +10 Soak +7

The Hookman is a creature from Luxembourgish legends. Mothers tell their children about it to keep them away from wells or deep waters. It is said to be a humanoid creature that lives in wells. Instead of a right hand, it has a metal hook with which it pulls children and other inattentive persons into the well and devours them. Smaller than a human, it has a

dark green, leathery skin (almost like the moss growing on the inside of the stone wells), fangs, and enormous eyes. It can see in the dark, breathe under water, but does not like to leave the well.

If unsuspecting characters approach the well, they have to make a Per roll of 10+. If it fails, the Hookman has automatic initiative. If the attack with its hook succeeds, it tries to pull the character into the well, with the character making a Str roll of 7+ to resist. If they fall, add damage for falling to the damage from the hook. Once the hook is in, the rules for close fighting apply, with +3 on the creature's fang attacks. Also use Brawl attacks to see if a character breaks free from the hook. If the fight takes place in the water, a minus of -3 should be applied to all Atk, Def and Dam rolls. If after 3 rounds the creature has not pulled its opponent into the well, roll it Cowardly trait each round thereafter to see if it keeps fighting.

The hook is worth 10 points of Aquam vis.

Submitted by Guy Dondlinger, Beaufort, Luxembourg.

Grellen Speaks - by Lisa Stevens

At the urgings of the editors of Lion Rampant (gentle prodding with pikes) I climbed the long, curving flight of stairs to Grellen Oir's personal library. Knocking on the large oak door, the echo reverberating down the hall, I waited for the blind sage to answer. The big door creaked open, kicking dust up into the air. With a sniff of his nose and a grimace on his face, he waved his hand in disgust. "I thought I would be rid of you when I gave you the answers to your trivial questions last time." Turning into the library, I followed the lorist. I stammered something about that being almost a year ago, but he might as well have been deaf too. Sitting comfortably into a large, padded chair, he motioned to a wooden stool. "Alright, let's get this over with! Ply me with your petty riddles." Glad just to get a moment with the great sage, I culled the following answer to a question which has plagued many Ars Magica troupes.

Resisting Spells: More clarification is needed on what can be resisted and what can't. Why is "Strike of the Angered Branch" resistible when "Cascade of the Rocks" is not? Is "Heat of Hell's Impending Doom" resistible? Please clarify what medium under direct magical manipulation means.

Grellen: The key to understanding if a spell can be resisted or not is thinking about whether magic is actually manipulating something when it is affecting the person or thing resisting. When using "Strike of the Angry Branch," the caster is manipulating the branch and maneuvering it to strike someone. Thus it can be resisted. If the spell were made so that it caused the branch to fall from the tree, hitting someone underneath, then it couldn't be resisted since magic isn't in effect when the branch is doing the striking. Thus, "Cascade of Rocks" isn't resistible, since the spell just causes the rocks to fall and it doesn't control where they fall. "Heat of Hell's Impending Doom" is resistible since it is magic that is causing the air to become hot — it isn't a natural phenomenon that magic has caused to happen (ie. without magic, it would never have been that hot, however without magic, the rocks still might have fallen if some other impetus was given to them). If magic causes something to happen and then ceases to affect the medium, the spell can't be resisted. As long as magic affects any medium which is then manipulated to affect a target, it can be resisted. As long as a spell provokes a natural response which then affects the target, the spell can't be resisted.

As I took a deep breath before unleashing another question, Grellen stood and casually sauntered towards his private chambers. Before I could speak, he motioned with a hand towards the door. "Oh, could you please shut the door on your way out?" With a few more steps, I was left alone in the library.

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