The Art of Magic

Ars Magica

Fifth Edition



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Chapter One

Introduction

On the day the faeries came to burn the village, Walter was repairing the thatch on his roof. As he worked, he kept half an eye on the strangers who had arrived the previous evening. Walter didn't like the look of them, particularly the woman. She looked like the sort who sold watered ale, and seduced men so she could rob and kill them while they slept.

The group seemed to be waiting for something, and when the faeries rode out of the woods Walter thought he knew what. The grass blackened and smoked in the hoofprints left by the shining crimson horses, and the hands of the faerie nobles were swathed in flames, as always. Walter shouted the alarm, and the villagers ran for the church. He shifted to get off the roof, and his leg went straight through the damaged thatch, trapping him. His warning shouts changed to cries for help, but the other villagers knew the rules.

Run straight for the church. Stay in the church until the faeries have gone. Do not come out to help anyone, no matter who it looks and sounds like.

Helpless, Walter watched his death approach as the priest began to ring the church bell. The strangers split up, the woman moving forward by herself and calling to the faeries in a language Walter didn't understand. For a moment, he thought she was a spy for the faeries, but then the leader threw a bolt of flame, and Walter thought she was merely dead.

She wasn't. The fire that could destroy a house in a moment had left the woman completely unharmed. She spoke again, more loudly this time, gesturing at the faerie leader's horse as she did so. A moment later the horse shrieked, a dreadful, high sound that went on and on, and bucked its rider off. The faerie got to his feet as the horse rolled, still screaming in agony, igniting small fires as it writhed.

The woman spoke again, and this time the faerie listened. Walter couldn't understand what they were saying. The discussion went on for some time, as the horse got to its feet, seemingly unharmed, and the woman's companions came forward to join her. In the end, some sort of agreement was reached, and the faeries turned and rode back into the forest.

Walter watched the woman, clearly a witch of some sort, approach his house, looking up with an unpleasant smirk on her face. She spoke and gestured again, and Walter felt some force grab him. He was lifted off the roof, but then placed gently, standing, on the ground in front of the witch. She spoke to one of her escort, who then spoke to Walter.

"My mistress would like to talk to the priest and bailiff. Please bring them here."

Walter did not feel like arguing, and ran to the church, shouting that the faeries were gone.

Welcome to Ars Magica

Dragons lair in the mountains, angels watch over the Church, faeries dance in the forests, and demons tempt men and women to their ultimate downfall. The magi of the Order of Hermes live in a world of mythic power, the world of Mythic Europe. Welcome to that world.

Welcome to **Ars Magica.**

Ars Magica is a roleplaying game, wherein you and your friends tell the stories of a group of powerful wizards, magi of the Order of Hermes, and their allies in the world of Mythic Europe. Mythic Europe is much like the Europe of 1220, the middle ages, but dragons, demons, angels, and faeries are all unquestionably real, and no aspect of society is untouched by myth.

Ars Magica is a game about magic, and its rules for magic are widely regarded as the best in any roleplaying game. They combine flexibility and rigor, allowing you to create powerful wizards who can do almost anything, while providing clear guidelines on just how powerful a wizard needs to be to do anything you can think of. The rules also cover the creation of enchanted devices, binding familiars, and training apprentices to carry on your magical legacy. The time an **Ars Magica** magus spends in his laboratory is at least as important to him as the time he spends on adventures.

This book is the core rulebook for the Fifth Edition of **Ars Magica**. Some of you will have played previous editions of the game, and will find much here that is familiar, although improved. For others, this is your first encounter with **Ars Magica**, so everything will be new and wonderful.

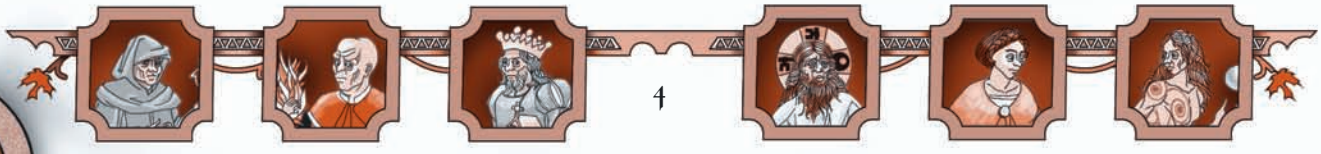
Basic Ideas

In many ways, **Ars Magica** is very similar to most other pen-and-paper roleplaying games. Players have characters, who are defined by a set of numbers, and control their characters' actions by telling the other players what they do. One player, called the "storyguide" in **Ars Magica**, handles most of the world, deciding what antagonists and extras do. Conflicts, or tasks that might be beyond a character's capabilities, are resolved according to the rules described in this book, and a die roll.

There are also a number of differences. None of these features are unique to **Ars Magica**, but they are rare enough that you can have played roleplaying games for years without encountering them.

First, the available character types are not equal in power. Hermetic magi are far more powerful than other possible player characters. Power does not necessarily correspond to how interesting a character is to play, and The Gift that allows magi to work magic also causes them problems in most social situations.

Second, most players have more than one character. This is called "troupe-style roleplaying," and is discussed in detail in the Sagas chapter. The role of storyguide may also pass around the group, or troupe, and player characters are divided between central characters (magi and companions) and supporting cast (grogs). A player would normally only play one central character at a time, but might play several grogs at once.





Stress Die

Initial Roll	Result
0	Check for a botch. *No zeros on botch dice:* No botch, die roll is 0. *One or more zeros on botch dice:* Botch. Total is 0, and something bad happens.
1	Re-roll, doubling the result. Zeros count as ten. If more ones are rolled, continue re-rolling and doubling.
2–9	Die roll result is the number showing on the die.

Third, the game is normally centered around the place where the characters live, called a "covenant," rather than around a wandering group of adventurers. This opens up a whole set of new story possibilities, and the covenant is as much a character in the game as any of the human beings.

Finally, characters in **Ars Magica** improve over years of game time, and most sagas cover at least a few years of game time. Adventures are occasional interruption in their lives, not everyday activities, and consequences that come years down the road can still have an impact on an ongoing series of connected stories, called a "saga." In many sagas, families grow, children grow up, and characters die of old age. **Ars Magica's** rules provide plenty of support for the ways that characters can study, learn, and improve over time.

Ars Magica is particularly well-suited to long running sagas, but it can also be played as a one-off, one-session game, or a mini-series of connected stories. Similarly, although the official setting is very similar to historical medieval Europe, apart from all the mythic power around the place, the rule system works well for a magic-centered campaign in any fantasy setting. The Mythic Europe, Stories, and Sagas chapters discuss ways to run the game, and provide hints to help you do whatever you want with it.

In the last analysis, **Ars Magica** is a game. If you have fun with it, you are doing it right.

Structure of the Book

This is a big book, as it needs to be to explain all the rules and background for **Ars Magica**. The first chapter, this Introduction, provides a quick overview of the game, and explains the basic die-rolling mechanic.

Chapter 2, Order of Hermes, describes the order of wizards that is central to the game.

Chapters 3, 4 and 5, Characters, Virtues and Flaws, and Abilities contain all the information necessary to create a character. Chapter 6, Covenants, deals with creating the place where the characters live. Chapters 7, 8, and 9, Hermetic Magic, Laboratory, and Spells, describe Hermetic Magic. Chapter 10, Long-Term Events, covers things that happen to the characters over months or years, including character improvement, aging and death, and Warping by mystical power. Chapter 11, Obstacles, details the things that might harm the characters, most notably combat.

Chapter 12, Realms, explains the four different sorts of mystical power in Mythic Europe, the Divine, Faerie, Infernal, and Magical Realms. Chapter 13, Bestiary, provides a sample of creatures from each of these Realms. Chapter 14, Mythic Europe, provides hints on making your game feel like it happens in the mythic world.

Chapters 15 and 16, Stories and Sagas, provides advice on using the preceding material to actually make a game that the troupe enjoys.

Die Rolls

The success or failure of most actions in an **Ars Magica** story is determined by rolling dice. For non-magical actions, the roll is normally Characteristic + Ability + Die Roll against an Ease Factor. If the total equals or exceeds the Ease Factor, the action succeeds. The amount by which the result exceeds the Ease Factor gives some indication of how successful the action was. Magic uses the same basic rules, but there are special rules for determining what to add to the die roll, and the number that the total must beat.

Simple Die

Roll a ten-sided die. Each number counts for its value, except that a zero counts as ten.

Stress Die

Stress dice are rolled when a character is under stress, and thus might succeed spectacularly, or fail with equal flair. Such a significant failure is called a "botch," and always has serious effects.

For a stress roll, roll a ten-sided die. One and zero have special meanings, but the other numbers count for their value, as normal. On a roll of one, roll again and double the number rolled. If the re-roll is also a one, roll again and quadruple. On second and subsequent rolls, a zero counts as ten. If a player rolled ten consecutive ones, the number rolled on the eleventh throw would be multiplied by 1024. Stress die totals in the hundreds are likely to happen a handful of times in a long-running saga.

On the first roll, zero counts as zero, and you must normally roll for a botch. Roll a number of ten-sided dice determined by the situation, called the "botch dice," and if any of them show a zero, you have botched. If you roll no zeroes on the botch dice, the die roll is simply a zero.

Some stress rolls cannot botch. In that case, a zero on the initial roll is simply a roll of zero. Similarly, if a character has qualities that reduce the number of applicable botch dice to zero, the stress roll cannot botch.

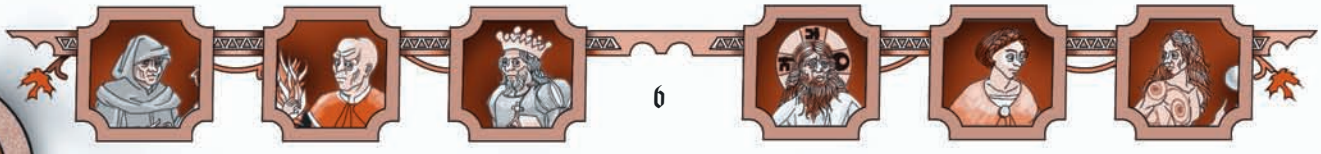
On a botch, your total for the roll is always zero, in addition to any other consequences. If you roll a zero but do not botch, the total is calculated as normal, adding zero from the die roll.

For example, consider a character with a Characteristic + Ability total of 9 making a stress roll.

If the roll comes up 6, he has a total of 15, 9 from the Characteristic + Ability total, plus 6 from the die roll.

If the first roll comes up a 1, he re-rolls and doubles the result. If the second result is also a 1, he does so again. So, if he rolls two 1s and then a 5, he has a final total of 29: 9 from Characteristic + Ability, and 20, from multiplying the final 5 by 4.

If the first roll comes up a 0, he needs to check for a botch. If none of the botch dice come up 0, his total is 9, the Characteristic + Ability total, plus 0 from the die roll. If any of the botch dice come up 0, his total is 0. The Characteristic + Ability total is also negated by the botch.



Botch Chance

Number of Botch Dice	Chance of Botch	Example Situation
1	1%	Good conditions; the default number of botch dice.
2	1.9%	Running through undergrowth.
3	2.7%	Climbing a crumbling cliff in a high wind.
4	3.4%	Fighting in driving rain while in running water up to your ankles.
5	4.1%	Translating negotiations between the Pope, a Faerie Lord who speaks only ancient Egyptian, and a powerful elemental spirit who speaks no human languages.
6	4.7%	Fighting exact faerie copies of yourself and your companions on a crumbling ice floe in a blizzard.
7	5.2%	Climbing a sheer wall of ice in a blizzard. (The Ease Factor for this would be very high as well, probably about 21.)
8	5.7%	Fighting exact faerie copies of yourself and your companions in a faerie forest where the plants are actively interfering with you.
9	6.1%	Juggling five full cups of wine while four dancing bears cavort around you.
10	6.5%	Casting a spell in the church of the Holy Sepulchre in Jerusalem.

Ease Factors

The following table gives sample Ease Factors for tasks of varying difficulty.

Ease Factor	Difficulty
0	*Trivial.* A character needs to be severely hindered to have any chance of failure. Almost never worth rolling for.
3	*Simple.* An average character with no training succeeds about 70% of the time. Only roll if failure is very significant, otherwise assume success.
6	*Easy.* An average character with some skill succeeds about 70% of the time, and talented or skilled characters almost never fail.
9	*Average.* Talented or skilled characters succeed about 70% of the time, unskilled characters have little chance of suc cess, and moderately skilled characters have about a 50% chance of success.
12	*Hard.* Unskilled characters always fail, and moderately skilled characters normally do, unless they are very talented. Skilled characters fail about half the time.
15	*Very Hard.* Even moderate skill gives almost no chance of success. Skilled and talented characters fail about half the time, but very skilled, highly talented characters succeed about 70% of the time.
18	*Impressive.* People at the top of a skill succeed about half the time. Those with lesser abilities have next to no chance.
21	*Remarkable.* Very skilled, highly talented characters only succeed occasionally.
24+	*Almost impossible.* The greatest masters of a skill succeed when they get lucky.

Notes: An average character has a score of 0 in the relevant Characteristic, a highly talented character has a score of +3. Moderate skill is a score of 3 in an Ability, "Skilled" means a score of 6, and "Very Skilled" means 9.

Botch Dice

Botch dice represent the chance that something will go seriously wrong in an activity. The number of botch dice should reflect how likely a problem is, and the number of botch dice that come up zero determine how badly something has gone wrong.

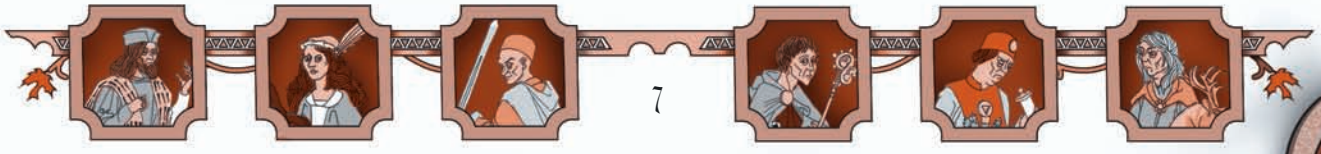
There are some situations where, although a character could do very well, he could not do very badly. This applies, for example, if the character is making something, but has time to do it again if the first attempt goes badly wrong. A disaster might happen, but would not be the final result, so a botch is not really possible. In such cases, no botch dice should be rolled.

The base for most situations is a single botch die. For example, a person climbing a cliff in fair weather would get a single botch die. Factors making a disaster more likely increase the number of botch dice. A strong wind might add a single botch die to the climber, while a weak and crumbling surface might also add a botch die.

The table above gives the chance of a botch for a given number of botch dice. Note that, as the character must first roll a zero on the stress die, the chance of a botch can never be higher than 10%.

Multiple zeroes on the botch dice indicate that things have gone very wrong indeed. Three or more zeroes indicate that things have gone about as wrong as they could. The consequences of this depend on what the character is doing.

For example, consider the character climbing a crumbling cliff in a high wind. If he botches, he falls, as that is the obvious disaster. A single botch indicates that he falls fairly early in the climb, and takes only a little damage. A double botch indicates that he falls a bit over half way up, while a triple botch indicates that he gets almost to the top, and then falls. The damage in each case will depend on the height of the cliff and what is to be found at the base.



Glossary

The following terms are some of the more important in the game, and they come up repeatedly in what follows.

Bonisagus: The brilliant eighth-century magus who developed the Parma Magica and, with the help of the other Founders, the whole of Hermetic Magic. The founder of House Bonisagus.

The Church: All Christians, whether priests or not. Also used to refer specifically to the organizational structures of the Church in Western Europe.

companion: A game term, not used by characters, referring to central characters who are not magi.

Covenant: Strictly, a group of magi bound together by an agreement going beyond the Code of Hermes. By extension, the place where those magi live, and all the other people who live there with them. Almost all **Ars Magica** sagas center on a single covenant.



The Divine: The greatest power in the universe, generally believed to be the creator and sustainer of all existence. It backs the Church, the Jews, and the Muslims.

Faerie: One of the four mystic realms. Faeries always care about humans, sometimes in the way a torturer cares about his victims.

filius/filia: A magus trained by a given magus. Only used after apprenticeship. After the Gauntlet, the new magus becomes the filius of the magus who trained him.

Formulaic magic: Spells that have been worked out in detail ahead of time. They have one effect each, but magi can only use their full power through Formulaic magic.

The Founders: The twelve magi who founded the Order of Hermes in the eighth century. Bonisagus, Bjornaer, Criamon, Diedne, Flambeau, Guernicus, Jerbiton, Mercere, Merinita, Tremere, Tytalus, and Verditius. In many modern accounts, Diedne's name is replaced with Trianoma's.

Gauntlet: In full, the Apprentice's Gauntlet. The final test administered to an apprentice to determine whether he is ready to become a magus; it differs significantly between Houses.

The Gift: The ability to use almost any form of magic, with proper training. All magi have The Gift. The Gift makes people around a character uneasy.

grog: A game term referring to supporting player characters. Characters also use it, but mainly to refer to warriors employed by a covenant.

Hedge magic: A contemptuous term used within the Order of Hermes for any magic other than Hermetic magic.

Hermetic magic: The extremely powerful and flexible magic practiced by the members of the Order of Hermes.

The Infernal: One of the four mystic realms. Infernal creatures seek to corrupt and destroy people.

Magic: One of the four mystic realms. Magical creatures often do not care one way or the other about humans.

maga/magus/magi: A member of the Order of Hermes who can use Hermetic magic. Used by both players and characters. "Maga" is the feminine form, "magus" the masculine, and "magi" the plural.

Mythic Europe: The world of **Ars Magica.** Much like medieval Europe in 1220, except that the myths are true.

Order of Hermes: An order of wizards stretching across the whole of Mythic Europe, bound by an oath that keeps them from fighting each other or trying to rule the mundanes. One of the most central organizations in the game.

parens: The magus who trained another magus. This title is only used after apprenticeship; at Gauntlet, the master becomes the parens of the new magus.

Parma Magica: A ritual learned by all Hermetic magi at the conclusion of their apprenticeship, which allows them to resist magic. The first of Bonisagus's great discoveries.

Quaesitor: The investigators of the Order of Hermes, they find Hermetic criminals and present evidence of their crimes at *Tribunal*.

Redcap: One of the messengers of the Order of Hermes. Most do not have The Gift.

The Schism War: A war in the early eleventh century in which House Diedne was eliminated, and which nearly tore the Order apart.

sodalis (pl. sodales): The normal term used by magi to refer to other magi. It is a term used between equals, and emphasizes that all Hermetic magi are equal within the Order.

spell: An individual use of magic, generally Hermetic magic. There is no real limit on the number of spells a magus can cast in a day, although casting too many in quick succession is likely to exhaust him.

Spontaneous magic: Magic created by a magus on the spur of the moment, to meet an immediate need. Generally much weaker than Formulaic magic, but much more flexible.

Trianoma: The maga who met Bonisagus soon after he invented the Parma Magica, and took on the political mission of bringing Europe's wizards together in a single Order.

Tribunal: 1) One of the thirteen areas into which the Order of Hermes divides Mythic Europe.

2) The meetings of the magi in one of those areas, held once every seven years.

Vis: Raw magic. The most valuable thing to most magi.

Chapter Two

The Order of Hermes

The Order of Hermes is an organization of magi that spans the whole of Mythic Europe, even reaching some distance beyond. It has about 1200 members, living in thirteen Tribunals which divide up the continent. In the magical realm, no single group can even think to challenge the Order as a whole, but the power of God is far beyond even Hermetic magi. This chapter lays out the history and current state of the Order of Hermes, to which **Ars Magica** characters are almost all affiliated in some way.

The Order's History

The practice of magic and wizardry goes back to the very beginnings of civilization. Gifted individuals have always found ways to utilize their power, often dominating the unGifted for a time, before the envy, suspicion, and hatred engendered by tyrannical behavior and the effects of The Gift brought them down.

Three things worked against the formation of magical societies or orders of wizards. The first was the effect of The Gift. Wizards who did meet naturally mistrusted one another, and could rarely agree to work together. Even if they agreed once, future meetings often planted the seeds of betrayal. This was compounded by the second factor; the lack of magic resistance. This almost guaranteed that the wizard who struck first would destroy his opponent, and thus encouraged pre-emptive strikes. Finally, every wizard had his own understanding of magic, and sharing this knowledge was a long and troublesome process. There was little that could be shared easily.

One of the few even partial successes in this regard was the Roman Cult of Mercury. Its members rarely met in person, communicating by letter or messenger except when they needed to gather to perform the great rituals that gave the Cult its power. Further, the rules of the Cult specified that anyone who killed a Cult member should be hunted down and killed by the other members. This rule was enforced quite strictly, greatly reducing the incentive to pre-emptive strikes. Finally, the Cult of Mercury had access to a number of magical effects which could be learned relatively easily, even by someone who already knew many of them. This gave the wizards some motivation to share knowledge.

Nevertheless, suspicions grew within the Cult that some members were hoarding knowledge, ready for a major strike against the other members. Soon after the fall of the Western Roman Empire, the Cult tore itself apart in internal conflict, leaving isolated wizards scattered across Europe. Magic entered a dark age, from which it emerged with the foundation of the Order of Hermes, more than three centuries later.

The Foundation of the Order

The Order of Hermes owes its existence to Bonisagus, without question the greatest magical genius yet to live. He made two great discoveries, either of which alone would have ensured his place in magical history. The first was the discovery of the Parma Magica, which defended a wizard from the magic of others and shielded him from the antipathetic effect of their Gifts. Safe behind a Parma Magica, a wizard could talk to another Gifted individual with little fear of attack and without having to constantly fight the natural tendency to lapse into envy, suspicion, and hostility.

The true potential of the Parma Magica was first recognized by the sorceress Trianoma, who willingly studied under Bonisagus despite her own power. She realized that the Parma Magica would make a true society of magi possible, a society where wizards could meet to resolve their differences, and live and work together. Bonisagus, already working on his next project, a unified theory of magic, was happy to go along with Trianoma's grand vision.

Trianoma traveled across Europe, seeking out the most powerful wizards. The Parma Magica made her immune to their attempts to drive her off, and her demonstrations of her offensive power left many in no doubt that she could, if she wished, eliminate any wizard without fear of consequences. Some ran and hid, hoping to avoid her nefarious plans. Others listened to her dream of a unified order, and agreed to meet with Bonisagus.

From these discussions, Bonisagus drew a great deal of knowledge. From the traditions of the Cult of Mercury he developed Formulaic and Ritual Magic, and from the traditions of the druids, brought by Diedne, a woman cast out from that religion, he learned to create magical effects spontaneously. Verditius taught him the secrets of binding magic into items, and Merinita the arts of binding animals. From each of the eleven wizards who came to him, Bonisagus learned something, and to each he taught the Parma Magica.

The result of these studies was Bonisagus's second great discovery, the theory of Hermetic Magic. In 767 the thirteen wizards gathered at Durenmar in the Black Forest, and swore to the Code of Hermes, creating the Order of Hermes at the first Tribunal.

The Twelve Founders

The first magi of the Order are always referred to as the Twelve Founders, for all that there were thirteen magi at the first Tribunal. Trianoma refused to put herself on an equal footing with Bonisagus, or the other magi she had brought to him, an astute political move that left her free to mediate power struggles rather than being drawn into them. Each of the Twelve Founders established a House. The current House Ex Miscellanea was founded later in the Order's history, and in the beginning House Diedne made up the complement. House Diedne were bound together by their adherence to an ancient pagan religion, which they soon came to dominate completely.



The Order immediately entered a period of rapid growth. The founders of the True Lineages recruited apprentices, and their Houses grew organically. The founders of the Mystery Cults initiated more members, recruiting eagerly from among those other wizards who seemed congenial. House Merinita was not yet a Mystery Cult, and recruited magi with an interest in the wilderness. House Diedne sought converts to its religion. House Jerbiton extended the reach of the Order into the higher culture of the mundane world, even making overtures to Charlemagne himself. And the magi of Houses Flambeau and Tytalus criss-crossed the continent, giving all magicians they found a simple choice: Join, or Die.

Within forty years the Order of Hermes dominated the magical landscape of Europe.

Crises in the Order

That domination persists until the present day, 1220. Nevertheless, an Order that has endured for well over four hundred years has naturally faced its share of crises and problems.

Damhan-Allaidh and the Ordo Miscellanea

In the early years of the ninth century Damhan-Allaidh (DAH-van ALL-ath), a powerful and evil wizard resident in the British Isles, led an organized resistance to the Order of Hermes. Rather than face Hermetic wizards in magical combat, his followers cursed and harassed their followers, set traps, and used mundane assassins to halt the progress of the Order. For a number of years these tactics were effective, and some began to think that the Order would be stopped at the English Channel.

Tytalus the Founder entrusted Pralix, his most gifted apprentice, with the task of defeating Damhan-Allaidh. She brought as much cunning to the task as her opponent, and in a series of devious raids and spectacular magical battles she was able to defeat Damhan-Allaidh and bring many of his followers over to her side.

As the Order prepared to welcome the victor home, it received a message. Pralix had established her own Order, the Ordo Miscellanea, which would serve as a competitor to the Order of Hermes, keeping it strong. Flambeau wanted to march against her immediately, but Tytalus, impressed by his filia's nerve, forced a negotiated settlement. In 817 the Ordo Miscellanea joined the Order of Hermes as a thirteenth House, House Ex Miscellanea.

The Domination of House Tremere

House Tremere had been slowly building its power since the foundation of the Order, with Tremere himself keeping close control over his line. Through the careful use of certamen and the building of political alliances, the House gained effective control over several Tribunals, and was poised to take over more. When the eleventh Founder died, leaving Tremere as the sole remaining Founder, the House was ready to move to dominate the entire Order, turning it into a tool for their larger plans.

At that point, a group of magi whose identities are still unknown broke the minds of Tremere's closest lieutenants. This event, known as the "Sundering," also broke the power structures that the House had built, as obligations to those magi and threats posed by them ceased to be a concern. Tremere himself met with the magi responsible for the Sundering, or perhaps their representatives, and some sort of agreement was forged. While Tremere himself died soon afterwards, the House has kept to the agreement, and has never again tried to dominate the Order.

The Corruption of House Tytalus

House Tytalus has always sought challenges. In the late tenth century, leaders of the House went too far, seeking to control demons and instead being corrupted by them. They were engaged in a subtle campaign to corrupt the rest of the Order as well when their corruption was uncovered by another Tytalus maga. She alerted the Quaesitores, and the Order turned with great efficiency to purging the diabolists from their midst. The Prima of House Tytalus, Tasgillia, was the most prominent victim, but the House lost many of its members, and never again recovered the relative size it had in the early years.

The Schism War

Just after the turn of the millennium, the Order of Hermes began to descend into anarchy. The corruption of House Tytalus made magi more paranoid about the secret activities of other magi, even without the incitement of The Gift. Magi also became more concerned about attempts to pry into their secrets, and thus rebuffed attempts at investigation. Many disputes reached Tribunal, where the voting was deadlocked as magi refused to get drawn in. In this period, many Tribunals were inquorate, as magi were reluctant to leave the security of their own covenants.

Magi who felt themselves threatened resorted to Wizard's War, and even to illegal raids on other covenants. The Quaesitores, Redcaps, Bonisagi, and other magi interested in keeping the Order together were stretched too thin, and found that they could not impose order on magi who did not want it.

The anarchy grew, and for a while it looked as though the Order of Hermes would fall to the same threat as the Cult of Mercury before it.

Then House Tremere declared war on House Diedne. The pagans of that House had always been somewhat distant from the rest of the Order, which was, as it always had been, largely Christian. Dark rumors about their religious rites had spread in the wake of the corruption of Tytalus, and few trusted them. When the Primus of House Tremere, Cercistum, called on the Order to help eliminate the diabolists, House Flambeau eagerly joined the battle. Many members of House Jerbiton, who had long been concerned that the Order harbored a pagan cult, also joined in. Members of many Houses stepped forward to join the Tremere, and no one publicly supported the Diedne.

Seizing the opportunity, the Bonisagi and Quaesitores called an emergency Grand Tribunal, at which the whole of House Diedne was declared Renounced, so that it was the duty of all Hermetic magi to hunt them down and slay them.

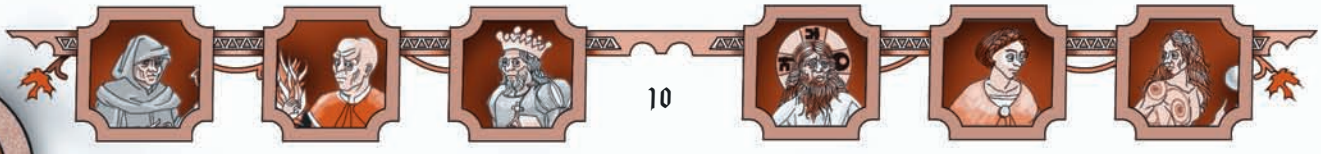
The war that followed was bloody and destructive, and wiped the House out. Its leaders, however, were never found, and while the Order hope that their spells killed them, the fear remains that they fled to some magical regio, biding their time and waiting for revenge.

With the destruction of the Diedne, the Schism War came to an end. The Quaesitores had been able to enforce the Code during the final stages of the War, as all members of the Order were theoretically united against a single enemy. The experience of chaos and destruction convinced most magi that they never wanted to see such a thing again, and once again Tribunals were respected, and the rule of law returned to the Order.

Since the Schism War, the Order has existed in a state of relative peace and cooperation. However, by 1220 the last magi who can remember the War have died or passed into Final Twilight, and memories of that terrible time are fading.

The Houses of Hermes

The Order of Hermes is divided into twelve Houses, all but Ex Miscellanea descended in some way from one of the Twelve Founders. This section provides a brief



overview of the Houses, but it is important to remember that individuals within a House can vary widely.

The twelve Houses fall into three groups. Four (Bonisagus, Guernicus, Mercere, and Tremere) are true lineages, made up of those trained by someone trained by someone (etc) trained by the founder of the House. It is not possibly to join those Houses later. Four (Bjornaer, Criamon, Merinita, and Verditius) are Mystery Cults, and magi can join those Houses by being initiated into the cult. Such initiations teach the Outer Mystery of the cult, the only cult ability that is not kept largely secret. The last four (Ex Miscellanea, Flambeau, Jerbiton, and Tytalus) are gatherings of magi with common interests. It is relatively easy to join these Houses after training, and magi who feel that they do not fit in to their old Houses often do. Ex Miscellanea, in particular, will take anyone with The Gift, a smattering of Latin and Magic Theory, and the ability to raise a Parma Magica — and many members will teach the last three to potential recruits.

It is only possible to be a member of one House at a time.



House Bjornaer

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

Due to their nature, Bjornaer magi are unable to forge the necessary links to have a familiar, and the very concept is alien to them. Some Bjornaer deride magi who take familiars, which they call "substitute" heartbeasts. On the other hand, other magi are wary of followers of Bjornaer because of their fascination with the bestial. Furthermore, House Bjornaer is less respected than it might otherwise be because its founder was from a Germanic rather than a Roman magical tradition.

This House is a Mystery Cult, and the ability to take the form of the heartbeast is the Outer Mystery (see page 91).



House Bonisagus

Bonisagus (BOH-nee-SAH-goos) invented the Hermetic theory of magic, and his student, the maga Trianoma, masterminded the formation of the Order. House Bonisagus is a true lineage; all of its members can trace their heritage back to Bonisagus himself.

House Bonisagus is split into two strands, the political and the theoretical. Theoretical Bonisagus magi concentrate on pushing back the boundaries of Hermetic magic, and are the undisputed masters of Magic Theory. Political Bonisagus magi, often called "Followers of Trianoma," concentrate on keeping the Order together, and excel at politics.



House Criamon

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

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

This House is a Mystery Cult, and the Mystery at the heart of the cult is the Enigma (see page 92).



House Ex Miscellanea

This is a large, diverse, and highly disorganized collection of magi. Though originally founded by Pralix as a rival to the Order of Hermes, this association was accepted as a House of its own. It accepts wizards of all kinds, some only nominally Hermetic, whose magic comes from many disparate traditions. Magi Ex Miscellanea (EKS mis-kel-LAH-nay-ah) are often called "hedge wizards" by their many detractors within the Order, although most can use Hermetic magic just as well as any other magus.

Magi of Ex Miscellanea have very little in common, belonging to many different traditions within the House, each tradition having its own strengths and weaknesses.



House Flambeau

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

House Flambeau is a gathering of kindred spirits.



House Guernicus

House Guernicus (GWAIR-nee-kuss) is a true lineage, all its members descended from Guernicus the Founder, who believed that the Order needed strictly enforced rules if it was to survive. Members of this House are the judges of the Order, investigating wrongdoing and bringing cases against those who transgress the Code of Hermes and the Peripheral Code. They believe the Order will collapse through internal conflict without their fierce stewardship. The House is sometimes known informally as House Quaesitor (KWAE-see-tor), as "quaesitor" is the title of those magi empowered by the Order to investigate crimes.

Although House Guernicus trains and inducts their own apprentices, other magi can also join the ranks of the quaesitores, and one of the

highest honors in the Order is to be invited by the elders of House Guernicus to become a quaesitor. Such magi invariably retain membership in their original House. A starting maga can only be a quaesitor if she was trained in House Guernicus.

Quaesitors are sometimes asked to investigate possible crimes, or to mediate disputes between magi or covenants. While this does take time, the custom of the Order is that the Quaesitors be given a few pawns of vis as a gift, in return for their efforts.



House Jerbiton

House Jerbiton (YARE-bih-tahn) is interested in the mundane world, and sometimes assumes the duty of keeping the Order on good terms with the nobility and Church. This inclination in its members often stems from a noble background — apprentices are sometimes taken from the aristocracy, and these magi maintain ties afterwards. Other members are taken from skilled artists and craftsmen who have The Gift. The Gentle Gift (page 42) is particularly common in this House.

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

Members of House Jerbiton are trained in mundane study, the arts, and politics, and the House is held together by these common interests.



House Mercere

The founder of this House lost his magical powers but remained involved in the Order. He assumed a non-magical role valuable to other magi — that of messenger. His followers continue to fulfill that role. All members of House Mercere (mare-KAY-ray, or mare-SARE in vulgar Latin), regardless of whether they possess The Gift, are officially recognized as magi of the Order. Even unGifted Mercere spend 15 years in apprenticeship like other magi.

Followers of Mercere are more commonly known as "Redcaps" because of the headgear they wear as a badge of office. Redcaps are permitted to attend Hermetic Tribunals, but by convention they only vote if they have The Gift.

House Mercere is a true lineage. Mercere trained two apprentices before he lost his Gift, and thus there is a small Gifted tradition in this House, which is composed almost entirely of blood descendants of Mercere.



House Merinita

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

House Merinita is a Mystery Cult, and magi of Merinita are all initiated into the Outer Mystery of Faerie Magic (see page 92).



House Tremere

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

House Tremere is considered one of the more sensible and stable Houses, providing strength and courage when needed and refraining from action when peace better serves the Order.

House Tremere is a true lineage. All of its members can trace a chain back through their masters and their masters' masters, and so on, back to Tremere the Founder. It is not possible to join the House from outside.

Certamen was invented by Tremere the Founder, and his House retains a great deal of interest in it.

In addition, Tremere magi hold their filii's voting sigils (see page 86) until the filius beats the parens in certamen, or until the parens dies. If a Tremere magus who does not hold his own sigil trains an apprentice, the new magus's sigil is held by the parens of the training magus, assuming that that magus holds his own sigil. If he does not, the sigil is passed back up the chain until it reaches a magus who does hold his own sigil. As a result of this custom, House Tremere's votes are concentrated in a very limited number of hands.



House Tytalus

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

House Tytalus is almost the opposite of House Tremere. Where the Tremere believe in stability and respect for elders, Tytalus magi believe in constant change, and in challenging your elders repeatedly until you can finally win.

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



House Verditius

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

Almost all, unfortunately, have also inherited their founder's magical Flaw, making them unable to cast Formulaic spells without the aid

The Hermetic Oath

The Code of Hermes, first sworn by Bonisagus, can be found below. Since he was the first to swear it, his name is recorded whenever it is written down. There is a slight difference between the Code that members of House Bonisagus swear and the Code that members of other Houses swear. The difference is marked.

"I, Bonisagus, hereby swear my everlasting loyalty to the Order of Hermes and its members.

"I will not deprive nor attempt to deprive any member of the Order of his magical power. I will not slay nor attempt to slay any member of the Order, except in justly executed and formally declared Wizards' War. I hereby understand that Wizards' War is an open conflict between two magi who may slay each other without breaking this oath, and that should I be slain in a Wizards' War, no retribution shall fall on he who slays me.

"I will abide by the decisions made by fair vote at Tribunal. I will have one vote at Tribunal, and I will use it prudently. I will respect as equal the votes of all others at Tribunal.

"I will not endanger the Order through my actions. Nor will I interfere with the affairs of mundanes and thereby bring ruin on my sodales. I will not deal with devils, lest I imperil my soul and the souls of my sodales as well. I will not molest the faeries, lest their vengeance catch my sodales also.

"I will not use magic to scry upon members of the Order of Hermes, nor shall I use it to peer into their affairs.

"I will train apprentices who will swear to this Code, and should any of them turn against the Order and my sodales, I shall be the first to strike them down and bring them to justice. No apprentice of mine shall be called a magus until he first swears to uphold this Code.*

"I request that should I break this oath, I be cast out of the Order. If I am cast out of the Order, I ask my sodales to find me and slay me, that my life not continue in degradation and infamy.

"The enemies of the Order are my enemies. The friends of the Order are my friends. The allies of the Order are my allies. Let us work together as one and grow hale and strong.

"This oath I hereby swear on the third day of Pisces, in the nine hundred and fiftieth year of Aries. Woe to they who try to tempt me to break this oath, and woe to me if I succumb to the temptation."

* At this point, followers of Bonisagus recite: "I shall further the knowledge of the Order and share with its members all that I find in my search for wisdom and power." Others recite: "I concede to Bonisagus the right to take my apprentice if he should find my apprentice valuable to him in his studies." The Peripheral Code extends Bonisagus's right to claim apprentices to followers of Bonisagus.

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

House Verditius is a Mystery Cult, and all members are initiated into the Outer Mystery of Verditius Magic. (See page 93)

Covenants

Covenants are as important to the Order of Hermes as Houses, and magi can, and do, spend hours debating which is more important in the end.

Strictly speaking, a covenant is any group of magi who agree to a set of rules that go beyond the Code of Hermes, and that allow them to share resources and cooperate more easily. In the overwhelming majority of cases, covenants are formed by magi who want to live in the same place, sharing access to a magic aura, buildings, and servants. Thus, the term "covenant" has come to refer to a place where a number of magi live together, as well as to the group of magi making the agreement.

A typical covenant has about half a dozen magi as members, but they range from two magi to large organizations with over two dozen magi and hundreds of mundane staff. Most **Ars Magica** sagas center around a single covenant, and ensuring that the covenant prospers is as important as individual advancement. After all, characters belonging to a well-supplied covenant will advance more quickly than those who must rely on their own resources.

The physical form of covenants varies, but towers and castles are common. In addition, covenants are normally located some distance from major mundane settlements, in large part because that is where most magic auras are found.

The Code of Hermes

The foundation of the Order of Hermes as an organization is the Code of Hermes. This short text, also called the "Hermetic Oath" because all members of the Order recite and swear to it when they are admitted, sets the structure of the Order and fixes certain limits on what its members may do. It was drafted to give magi as much freedom as possible, while protecting them from each other.

The degree to which magi obey the Oath varies from magus to magus, covenant to covenant, and Tribunal to Tribunal. Magi who violate the Oath and get caught, however, usually find themselves in trouble with their Tribunal.

The Peripheral Code

The Peripheral Code consists of all decisions made in Tribunal since the foundation of the Order. Its formal authority derives from the clause in the Code requiring magi to abide by the decisions made at Tribunal, but as every case is different later Tribunals are not bound by the decisions of earlier Tribunals. Indeed, there are contradictory precedents throughout the Peripheral Code, and few magi outside the Quaesitores are familiar with all of its details. Some points are widely known, however, and worth discussing in this section.

In theory, the only penalty for breaking the Code is death. In practice, Tribunals only rarely impose that, instead settling for vis fines, time spent in service, or other lesser punishments. These punishments are backed up by the ultimate sanction, however, and refusing to submit to the punishment imposed by a Tribunal is always taken as reason for the death penalty. This is enforced by declaring a Wizard's March, which casts the offender from the Order and thus deprives him of the Code's protection. This is called "Renouncing," and magi subject to a Wizard's March are known as "renounced magi." Since the criminal's possessions are, by tradition, granted to those who kill him, powerful magi are often interested in helping to hunt down the offenders.



Depriving of Magical Power

This clause is often invoked to punish actions against a magus that fall short of physical harm, such as damaging his laboratory or killing grogs. The justification is that, by depriving a magus of the resources he needs to study, the miscreant is depriving him of some of the magical power he would otherwise enjoy. The core meaning of the clause, though, is that magi must not try to damage each other's Gift.

Wizard War

The Code allows for a conflict between two magi to escalate to open conflict in certain conditions. When those conditions are met, the two magi involved may step outside the bounds of the Code temporarily to settle their differences. One magus initiates a Wizard War by sending a declaration of war to the other. The message must arrive on the next night of the full moon. The war then begins on the rise of the following full moon, and lasts until the rise of the next full moon after that.

Unjust or constant use of Wizard War is discouraged by the majority of level-headed magi. Occasionally, those who declare war too often find themselves victims of a Wizard's March.

Tribunals

Tribunals are central to the political life of the Order, as was always Trianoma's intent, and thus they are discussed in detail in their own section, below. This clause is vital, however, as it gives Tribunals some authority to make new rules and interpret the clauses of the Code to fit changing situations.

Interfering with Mundanes

The clause forbidding interference with mundanes is probably the most controversial clause in the Code. Covenants have to deal with mundanes repeatedly in order to exist, and fortified dwellings containing substantial numbers of warriors tend to draw the attention of local nobles. As a result, the second half of the sentence, "and thereby bring ruin on my sodales," is brought into most debates. As long as dealings with mundanes do not harm other magi, nor seem likely to cause such harm, they are permitted. Many precedents, however, have established that working as a court wizard is a violation of the Code.

Dealing with Demons

The Order hunts down and kills any member found dealing with demons. This is the only clause enforced absolutely. Trying to destroy demons is normally acceptable, but even then drawing a demon's attention to the Order is frowned upon.

Molesting the Faeries

Interpretation of this clause rests heavily on what counts as molestation. Faerie places are good vis sources, so few magi have been willing to argue that charging into a faerie area spells blazing, stealing large amounts of faerie property, and retreating to your covenant, counts as molestation. This has made it rather difficult to say what is, and prosecutions under this clause tend to come down to politics, and whether other magi have suffered. Unlike the mundane and demonic clauses, however, it does not prohibit friendly dealings with faeries, at any level.

Magical Creatures

Notably missing from the Code is a clause granting protection to magical creatures or other wizards. This was deliberate, as Trianoma wanted the Order to be able to use force to compel people to join. Excessive interference with powerful magical beings, however, can still fall under "endangering the Order by my actions."

Scrying

This prohibition is enforced with surprising rigor. Tribunals have ruled that it is illegal to scry on a non-magus, if by so doing you learn about the magus's activities, that simply walking around invisible is magical scrying, and that you can be punished for using Intellego magic on a magus even if you didn't know that he was a magus. There are also contrary rulings on many of these points, but in general Tribunals have taken a very strict view of what constitutes magical scrying.

Apprentices

By contrast, the clause on apprentices is hardly enforced at all. Magi do not have to train apprentices, and the obligation on the parens to join a Wizard's March against his filius is treated more as a social expectation than a legal duty.

The special right of Bonisagus magi to take apprentices from other magi is upheld, however, as is the duty of Bonisagus magi to share their work.

Tribunals

In origin, a Tribunal was any formal gathering of magi that made decisions by a majority vote of those present, and kept a record of those decisions. As the Order grew, however, the Peripheral Code rapidly provided more definition. The Tribunals of the Order are now the Grand Tribunal, and any other Tribunals formally established by it. In 1220, the regional Tribunals are the only ones so established.

A legal Tribunal must be attended, in person, by at least twelve magi from at least four different covenants. There must be one Quaesitor present to oversee the legality of the proceedings, and while the Quaesitor does not vote, he does count towards the quorum. Magi may vote by proxy, giving their voting sigils to someone who is attending on their behalf, who may or may not be required to use them in a certain way, depending on the agreement with the person granting the sigil.

The Tribunal is chaired by the Praeco, the oldest magus present, and while he also cannot vote, except to break ties, he does have the power to choose the order of business and, in extreme circumstances, silence a magus or eject him from the Tribunal. If the ejections render the Tribunal inquorate, or deprive it of a presiding Quaesitor, the Tribunal ceases to be valid. At the end of the Tribunal, the presiding Quaesitor must certify it as valid, and this is the main check on the Praeco abusing his power.

The Grand Tribunal

The most important Tribunal of the Order is the Grand Tribunal, held every thirty-three years and drawing magi from the whole Order. The Grand Tribunal is always held at Durenmar, the domus magna of House Bonisagus and the birthplace of the Order. Three representatives are sent from each of the regional Tribunals (see below), and the Primi of all Houses also attend. The Primus of House Bonisagus serves as Praeco, even if older magi are present, and the Primus of House Guernicus as Presiding Quaesitor.

The Grand Tribunal discusses matters affecting the whole Order, and its decisions are generally given far more weight than the decisions of lesser Tribunals. In addition, it is the only Tribunal with authority over the whole Order, and thus the forum where inter-Tribunal disputes must be settled.

Regional Tribunals

Each regional Tribunal is composed, in theory, of all the magi living in a certain area of Europe. These areas are roughly fixed by Grand Tribunal decisions, but the magi in them can change the name of the Tribunal at will, and set the membership requirements freely. In general, you don't change Tribunals if you visit a covenant in a different Tribunal, and different Tribunals might have different rules on just how long a visit can be. Regional Tribunals meet once every seven years, and the Redcaps are required to ensure that every magus in the Tribunal has received an invitation. Otherwise, they follow the normal rules for Tribunals.

For the borders and names of the Regional Tribunals, see the map. Note that the borders are only approximate, as no disputes have yet arisen requiring them to be precisely fixed.

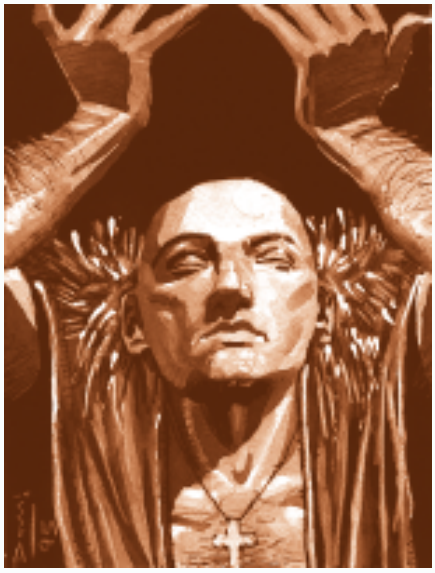
The Order and Society

Most Hermetic magi want society to leave them alone to get on with their research, and in return they are perfectly happy to leave society alone. Life is, of course, not that simple, and magi are often forced to interact with many parts of society. Some even want to do so.

Peasants

Most peasants are afraid of magi, and stay away from their covenants. This fear is generally reasonable, as covenants are almost invariably founded in magical areas, where strange and dangerous things happen. Further, magi themselves, due to The Gift and their ability to turn people into frogs, tend to inspire fear in the uneducated. Local legends may grow up around a covenant, and older legends or legends from distant places may be attached to it, giving it a very strange, and largely undeserved, reputation.

On the other hand, a covenant in a remote location which keeps itself to itself might well be almost unknown among the peasants. They have no particular reason to want to know about it, and there is no reason for them to hear about it. In this case, they are probably still scared of the region, which almost certainly has a magical aura, but may not even know that there are magi living there.



Most covenants rely on some peasants to grow food, just as the nobility and clergy do. These peasants find the magi creepy, due to The Gift, but are likely to accept them as lords as long as they treat their charges fairly well. Indeed, they might even be seen as better lords than most, as magi can do something about bad weather, plagues, or attacking dragons. Sensible covenants will have an unGifted official in charge of direct interaction with the peasants, but there is no reason why the local peasants shouldn't feel a certain degree of affection for "their" wizards, as long as they don't have to deal with them in person too often.

Finally, peasants who don't fit into Mythic European society for whatever reason may seek sanctuary at the covenant. Women who want to be scholars or warriors, serfs who want to be free, and people fleeing the consequences of a single misjudgment are all potential recruits. As a rule, people join the covenant because they have a good reason not to be somewhere else, rather than because they particularly want to live with wizards.

The Church

Relations between the Order and the Church are officially non-existent. The Order is well aware that the Church, with God's backing, could wipe them out with no problem. The Church is well aware that Hermetic magi are very powerful, and that at least some are good Christians. The Order's tendency to harbor heretics draws suspicion, but as long as magi stay out of ecclesiastical affairs, the Church is not willing to take official action.

Individual clergy, however, run the full range of attitudes, from self-righteous certainty that magi are devil worshipers who must be destroyed, to enthusiastic collaboration with them as fellow scholars, albeit scholars with unusual talents. Most covenants try to establish good relations with the local parish clergy, at least, and most succeed at that. Again, using unGifted intermediaries is generally a good idea.

Tribunals tend to treat interfering with the Church as a very serious crime, simply because the Church is the only organization with the potential to wipe out the entire Order. Friendly, or at least neutral, relations are encouraged; magi who launch attacks on the Church can expect to be renounced and Marched before they can inspire a Crusade.

Nobility

Most nobles are aware of the existence of the Order of Hermes, and all local nobles will quickly become aware of a standard covenant, with its castle and armed troops. Most nobles also have some vague recollection that these powerful wizards aren't allowed to swear fealty to them, or serve them as court wizards, and thus they apply a bit more subtlety in trying to forge relationships with their powerful new neighbors.

Again, individual attitudes run the full gamut, from eager, sycophantic fawning in the hope of magical assistance, to outright hostility in the hope of convincing the magi to set up somewhere else, a long way away. Most covenants, again, try to establish good relationships with the local nobility, but many fail to win over everyone, thus leaving a constant rival as a thorn in their side. Few nobles are stupid enough to mount a direct assault on a covenant, and those who are tend to die, but equally any covenant that deliberately wiped out a noble rival would be hauled before Tribunal and Marched, post-haste.

The Peripheral Code has tended to rule that deals with nobles that don't involve service or permanent magical aid are not a violation of the clause against interfering with mundanes. This is only a tendency, though, and covenants with extensive mundane involvement need to pay close attention to their Hermetic relationships as well, lest they find themselves isolated and condemned at Tribunal.

Cities

Most covenants and magi stay away from cities. In a city, The Gift is a major handicap, and most cities have Dominion auras that interfere strongly with magical research. On the other hand, cities contain scholars, merchants, and all kinds of mundane resources, and even simple magic can support an effective trade, so



some magi, particularly of House Jerbiton, enjoy living there.

City covenants try to find a magical aura, ideally a regio, in which they can undertake laboratory work without undue interference, and often offer their services as go-betweens for more remote covenants who want to deal with an urban area. For most magi, however, cities are an interesting place to visit, but they wouldn't want to live there.

Magical Items

In the early days of the Order, magi were allowed to sell enchanted devices or other magical services to mundanes without restriction, as long as they were never at the beck and call of a mundane. This changed in 1061, with a series of Tribunal rulings making it illegal to accept money or other mundane goods as payment for arcane services from anyone other than a member of the Order of Hermes or a Hermetic covenant. The rulings also make it clear that any magic sold in this way to a non-magus must eventually lose its power, whether because it is a charged item, or because the effect has a limited duration.

There are two obvious loopholes in this ruling. The first is less important; mundanes can pay with other arcane items, or with vis. Very few mundanes have access to vis, and the Order is quite keen to gather permanent enchanted devices in return for temporary ones. A mundane offered a temporary item which will last for his and his son's lifetime might be quite willing to trade a rather weaker permanent item for it. Trades of this sort are actually encouraged by the Quaesitores, as they take permanent items sold before the ruling out of mundane circulation.

The second loophole is so glaring that it must have been deliberately designed. There is nothing to stop a mundane covenant member from selling an enchanted item on, or, indeed, to stop him from accepting a commission to obtain a particular item. Thus, the main effect has been to stop magi from dealing directly with mundanes.

Other Wizards

Hermetic magi may be the most powerful users of magic in Europe, but they are far from the only ones. People with supernatural abilities are much more common than people with The Gift, and not everyone with The Gift becomes a Hermetic magus. The official policy is still that all wizards must join the Order, or die. However, this is rarely enforced, particularly if the wizard in question is weak, or a member of the Church, or a noble.

Powerful, isolated wizards are strongly encouraged to join, and may well be killed if they refuse, but other wizards may merely be threatened with dire consequences if they cause trouble for the Order. Since other wizards have no equivalent of Parma Magica, these threats can easily be backed up.

There is one case in which the "Join or Die" policy is rigorously enforced. Any non-Hermetic wizard who learns the Parma Magica, or any other form of general magic resistance, must join the Order of Hermes or be hunted down. The Order is virtually unanimous in its opinion that this monopoly must be preserved.

Chapter Three

Characters

Character Types

Player characters in **Ars Magica** fall into three categories, depending on their role in the story. Magi are members of the Order of Hermes, the powerful wizards around whom the game centers. Companions are important characters who are not magi, while grogs are minor characters.

Most players of **Ars Magica** have at least two characters, and often more, although they do not play all of them at once. The characters to be played depend on events in the saga, and this is discussed in more detail in the section on troupe-style roleplaying, on page 219.

Magi

A magus (feminine maga, plural magi, feminine plural magae) is a powerful wizard, even when he has only just finished his training. Magi rule the covenant around which a saga revolves, and have the potential to become as powerful as any human being can. A magus player character belongs to a single player, who has complete control over that character's decisions.

Although magi are very powerful, they are also limited in important ways by The Gift, their ability to work magic (see pages 36 and 75). This means that there are some things that only non-magi can do effectively. In addition, magi are rarely skilled at anything other than magic, which means that they need help in everyday affairs.

Companions

A companion is an important non-magus. Like magi, player character companions belong to a single player, who controls that character's decisions. Beyond this, companions have little in common with one another. One might be a knight and veteran of the Crusades, another might be a wandering friar, a third an unGifted Redcap, still another a noblewoman. Because the Order of Hermes stands somewhat outside medieval society, it tends to attract those who do not fit in, so a companion could also be a woman who wants to serve as a knight, a priest who sees supernatural visions and has tipped into heresy, or a werewolf seeking someone who might be able to cure her affliction.

Although each player has a magus and a companion, they are almost never played together, and thus should not be linked to each other. Linking your companion to another player's magus is a good idea, though, as that provides two player characters with a reason to investigate things together. If you do link your companion to another player's magus, your companion should have abilities that complement those of the magus, rather than overlapping.

Companions should generally not have The Gift, unless you intend them to become magi at some point.



Grogs

Grogs are minor characters, often warriors who protect the magi and defend the covenant, but also including specialists such as bookbinders and teachers who are not important enough in the story to be created as companions.

As minor characters, grogs tend to have bad things happen to them. Warrior grogs die defending the magi, other grogs might be possessed by spirits, forced to marry a faerie lord, or die from a disease that threatens the covenant. In most versions of troupe-style play, grogs are played by many different players, and the storyguide sometimes simply tells the players what happened to a grog.

On the other hand, grogs are a great deal of fun to play. You don't need to worry too much about the consequences of your actions, because you probably won't be playing this character next week. You can ham up the acting, and have the grog do something stupidly heroic, or heroically stupid. If a grog charges into lone battle against a dragon, in order to defend a magus, he might die in a couple of rounds, in which case he is remembered fondly, or make some stupendously lucky rolls and kill the dragon, in which case he becomes a hero. With a grog, you can take that risk, while with a companion or magus you will probably want to be more cautious. Of course, it's also fun to play a grog who debates with the magus about the wisdom of staying to face a dragon.

Grogs are normally generated from the grog templates, starting on page 21. They may be created by detailed character creation, but should have no Major Virtues or Flaws, and no more than three Minor Flaws, balanced by an equal number of Minor Virtues. In addition, grogs should not have Story Flaws, as they are supposed to be minor characters. Finally, grogs can never have The Gift. A character with The Gift is too important to be a grog.

Character Basics

This section outlines the way that the game rules describe characters.

Size

All **Ars Magica** characters have a Size score. However, almost all human characters have the same Size score, 0, as this represents an average adult human. Every three points of Size represents a ten-fold increase or decrease in mass, and adult humans can range from Size –2 to Size +2, if they take appropriate Virtues or Flaws. The effects of this are described in the Virtues and Flaws chapter. Size is more important for non-human creatures, and is discussed in detail in the Bestiary chapter.

Virtues and Flaws

Virtues and Flaws are features of the character that are not shared by most people; special benefits in the case of Virtues, and disadvantages or hooks into stories for Flaws. They cover supernatural abilities, including The Gift, enemies, obsessions, and aptitudes, as well as much more. All Virtues and Flaws are listed in their own chapter, on pages 38 and 39.

Characteristics

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

Since Characteristics represent your character's inborn potential, they cannot be increased by normal means. In rare circumstances, the storyguide may decide that drastic events warrant some sort of permanent change to a Characteristic, and powerful magic can also raise them, but for most characters, they are fixed.

Characteristic Descriptions

Intelligence (**Int**): Intelligence represents the power to analyze and synthesize concepts, as well as simple memory. It is important for Abilities that require thought power and is paramount for the Hermetic Arts. A character with low Intelligence is not necessarily stupid — common sense, street savvy, wisdom, and the ability to learn, are not described by Intelligence.

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

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

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

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

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

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

Quickness (**Qik**): Quickness indicates reaction speed and reflexes, and helps determine who acts first when two people are trying to do something with great haste. It also describes how well your character does something in a hurry. Your effective Quickness is usually modified by your Encumbrance. See page 178 for more information on Encumbrance.

Abilities

Abilities are a character's learned skills. They usually do increase during the course of a saga. Characters in **Ars Magica** can choose from a wide range of Abilities, listed in the Abilities chapter on page 63, which are divided into five types: General Abilities, which can be learned by anyone, and Academic Abilities, Arcane Abilities, Martial Abilities, and Supernatural Abilities. A character can only learn Academic, Arcane, or Martial Abilities if he has an appropriate Virtue or Flaw, or is a magus.

A character cannot learn or use a Supernatural Ability at all unless he has the Virtue granting it, or has The Gift and has learned that Ability.

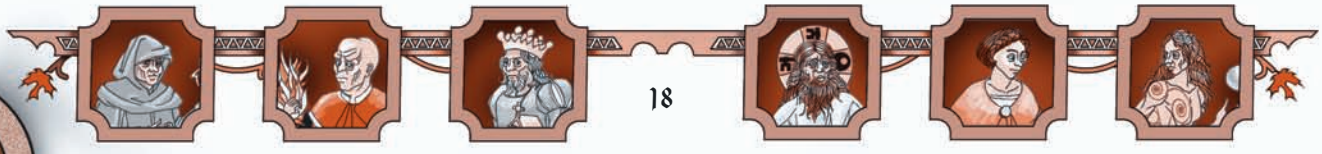
Personality Traits

Personality Traits are a short description of important features of your character's personality. For major characters, such as magi and companions, they should be nothing more than an *aide memoire*, and a reason to think about the character's personality during character creation.

For grogs, they are more significant. As grogs are often shared between players, or at least played rarely (see "Troupe-Style Roleplaying" on page 219), the numbers attached to Personality Traits can be used as a concrete guide to playing the character. They can be positive or negative, and normally range between +3 and –3, although there are exceptions. "Loyal" is a particularly important Trait, as it reflects the grog's attachment to the covenant, while "Brave" is just as important for warrior grogs. A third Trait should be something distinctive about that grog. You may decide to roll a grog's Personality Traits when you are unsure how he would react, or you may treat the numbers simply as a guide to roleplaying. If you do roll them, add nothing but the Personality Trait, and roll a stress die. Suggested Ease Factors are found on the Personality Rolls table.

Changing Personality Traits

Personality Traits can only be changed by the player who controls the character, and only between game sessions. However, they can be changed freely, possibly to reflect a series of exceptional rolls, or to reflect life events. For example, a cowardly grog who stands his ground and kills an impressive monster might well become more brave.



Personality Rolls

Ease Factor	Brave	Loyal	General
0	Not really scary. *Facing down a barking dog.*	Loyalty & self-interest coincide. *Warning the magi that your enemy is planning to attack the covenant.*	Average people would always do this.
3	Hardly scary. *Facing down an angry, but unarmed, peasant while armed and armoured.*	Little loyalty required. *Not denouncing the magi to the bishop passing through the local village.*	Average people would usually do this. People noted for a Personality Trait would always do this.
6	Scary. *Facing down an apparently equal enemy.*	Average loyalty. *Standing by the covenant when it is threatened.*	Average people do this about half the time.
9	Very scary. *Facing down a clearly superior enemy.*	Loyal. *Resisting a large bribe and offer of protection.*	Average people usually don't do this, and even notable people often fail.
12	Extremely scary. *Facing down a dragon.*	Very Loyal. *Staying loyal to the covenant under torture.*	Average people almost always fail. Even notable people do this rarely.

Reputation Ease Factor

Ease Factor	Local	Ecclesiastical	Hermetic	Comments
0	Same village	Same parish/monastery	Same covenant	Everyone in these groups has heard of everyone else in them.
6	Same town	Same diocese	Same Tribunal	On average, people have heard of about half the people in this area, and of most people who have any sort of reputation.
9	Same county	Same province	Entire Order	In general, only people with a reputation are known in this group, but everyone knows a few other people.
12	Same country	Whole Church	N/A	Most people in this wider world are unknown, but those with outstanding reputations may be.

Reputations

Reputations determine whether people are likely to have heard of the character, and what they have heard about him. They don't determine how people react to characters they have heard of, as that depends on what they think of what they've heard, nor do they necessarily aid in the identification of characters. Indeed, in some cases a high Reputation may make it difficult for a character to convince people that he is who he says he is. ("Oh, *sure* you're Sir Robert the Dragonslayer. Of *course* he'd be visiting my inn. Who are you really?")

Reputations have a score, a content, and a type. The score is a number, used as described below. The content is what the Reputation is for; a reputation for killing dragons, powerful fire magic, or learned interpretation of the Psalms, for example. The type determines who might have heard of the Reputation. The most basic type is a Local Reputation, which is one that anyone who lives near the character might have heard. The other two main types are Ecclesiastical and Hermetic Reputations, determining a character's reputation in the Church and Order of Hermes, respectively. The type of Reputation defines what counts as distance.

A random person has heard of a character with a Reputation if a roll of a stress die plus the Reputation equals or exceeds the Ease Factor given on the table above. The more he succeeds by, the more he has heard about the character. If the character's Reputation is largely accurate, so is what the person has heard. Conversely, a largely underserved Reputation brings lots of false beliefs with it.

Reputations can change over time. See page 167 for details.

Confidence

Important characters have a Confidence Score and Confidence Points. This includes both central player characters (magi and companions) and important NPCs, such as recurring antagonists and allies. These characters start with three Confidence Points. Most such characters start with a Confidence Score of one, but this can be modified by Virtues and Flaws.

There is no limit to the number of Confidence Points that a character can have.

Using Confidence

A player may spend Confidence Points on most rolls to get +3 to the total per point spent. He may decide to spend the point after the



dice are rolled and the putative result of the action is known. He may not spend Confidence on a roll that botched, but he may spend it on a roll of zero which was not a botch. A player may spend any number of points up to, but not exceeding, the character's Confidence Score.

Once a Confidence Point is spent, it is gone forever. Confidence Points are not recovered.

Confidence may not be spent on rolls which represent a whole season's activities, such as rolls for studying from vis.

Getting New Confidence Points

The storyguide for a session hands out Confidence Points to characters at the end of the session. To qualify for Confidence Points, the character must have been played for a significant length of time during that session, and must have made a contribution to the session.

Characters should be awarded one Confidence Point for each of the following that they managed:

- Achieve a personal goal.
- Contribute to achievement of a group goal, even if it wasn't a personal goal.
- Success in a difficult task. (Only one award per character per session.)
- Entertainingly well roleplayed. This means that the player portrayed the character well, and in a way that entertained and enhanced the fun of the other players.
- Bonus. This point is awarded if the storyguide thinks that the character or player did something that deserves a reward, but which does not fall under the above categories. You should only award one bonus point per character per session.

Typical characters should gain two or three Confidence Points per session.

Raising Confidence Score

A character's Confidence Score can only be increased by long-term story events which greatly increase the character's self-confidence and self-reliance. As a baseline, the fifteen gruelling years of a Tytalus apprenticeship are enough to raise a character's Confidence Score by one point. Raises in play should follow on events of a similar magnitude and duration.

Character Templates

The quickest way to get started playing **Ars Magica** is to choose one of the characters presented in this section. All are fully generated, and just need a name and a bit of background to fit them into your saga. The second quickest way is to customize one of these characters. Finally, you can use the Detailed Character Creation rules, starting on page 28, to build your own character from scratch.

Format

Each template is presented in the same format, described below.

Characteristics: A list of the Characteristics and values. If the character has any aging points in any Characteristics, these are shown in parentheses after the Characteristic value. (See page 168 for aging rules.)

Size: The character's size.

Age: The character's actual age, with the apparent age in parentheses. (See page 168 for aging rules and apparent age.)

Decrepitude: The character's number of Decrepitude points. These are gained from aging, and described on page 170.

Warping Score: The character's Warping Score, with the number of excess Warping Points in parentheses. Warping Points measure a character's exposure to magic, and have bad effects if you gain too many. See page 167 for more details.

Confidence Score: The character's Confidence Score, with the number of Confidence Points in parentheses. Grogs don't have Confidence, so this line is omitted.

Virtues and Flaws: All the character's Virtues and Flaws. These are all described in the Virtues and Flaws chapter. The first Virtue listed is The Gift, if the character has it. The next is the character's Social Class. Then come all other Major Virtues, in alphabetical order, Minor Virtues, alphabetically, Major Flaws, alphabetically, and Minor Flaws, also arranged in alphabetical order.

Personality Traits: The character's Personality Traits, and scores.

Reputations: Details of the character's Reputations, if any.

Combat: The combat statistics for modes of attack and weapons that the character uses often.

Soak: The character's Soak score.

Fatigue Levels: A listing of the character's Fatigue levels and penalties, which represent how tired the character is. Fatigue is on page 178.

Wound Penalties: Shows the penalties for wounds of varying severity, with the number of points of damage required to inflict a wound of that severity shown in parentheses.

Abilities: All of the character's Abilities, in alphabetical order. The format is Ability X (Y) (specialization), where X is the score in the Ability and (Y) is the number of experience points spent towards the next level. If the Ability is written X+Y (Z), X is the score in the Ability, Y is a fixed bonus from a Virtue (usually Puissant Ability), and Z is the number of experience points spent towards the next level.

Arts: The character's scores in the Hermetic Arts, in the format Art X (Y), where X is the score and Y the number of experience points spent towards the next level. If the Art is written X+Y (Z), X is the score in the Ability, Y is a fixed bonus from a Virtue (usually Puissant Art), and Z is the number of experience points spent towards the next level. The Arts are named according to the standard abbreviations, described starting on page 77. Non-magi have no scores in the Arts, and this section is omitted.

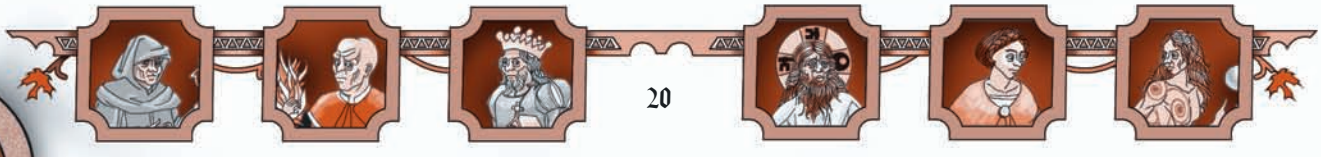
Twilight Scars: Long-lasting effects of Wizard's Twilight. This is only applicable to Hermetic magi, and is described in detail on page 88.

Equipment: The character's stuff.

Encumbrance: The character's Encumbrance, with the character's Burden in parentheses. Rules for Encumbrance are on page 178.

Spells Known: A list of all the Hermetic spells the character knows. Obviously, this is omitted for non-magi. The spells are in the format: Spell Name (TeFo X) +Y, where TeFo is the Technique and Form of the spell, X is the spell level, and Y is the magus's Casting Total with the spell. If the Casting Total is higher than the spell level, the magus can cast it easily. If it's significantly lower, he might have problems. The spells are described in the Spells chapter.

Customization Notes: Some notes on the character, and what can easily be changed if you want to customize it.



Grog Templates

These templates are intended for use as grogs. You could expand one into a companion fairly easily, though.

The Berserker

Characteristics: Int –2, Per –1, Pre –1, Com –1, Str +3, Sta +2, Dex +2, Qik +1
Size: +1
Age: 15 (15)
Decrepitude: 0
Warping Score: 0 (0)
Virtues and Flaws: Covenfolk; Berserk, Large; Short Attention Span, Wrathful (Minor)
Personality Traits: Angry +3, Brave +3, Loyal +1, Obedient –2
Reputations: None
Combat:
Pole Axe: Init +2, Attack +13, Defense +7, Damage +14
Kick: Init +0, Attack +6, Defense +4, Damage +6
Soak: +9 (Stamina, full metal scale armor)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–6), –3 (7–12), –5 (13–18), Incapacitated (19–24)
Abilities: [Area] Lore 1 (streams), Athletics 2 (running), Awareness 3 (attackers), Brawl 3 (kicking), Guile 1 (apologising), Great Weapons 5 (pole axe), Native Language 5 (insults), Single Weapon 1 (heater shield), Survival 3 (hills)
Equipment: Pole Axe, Full metal scale armor, pack containing gear to care for weapons and armor and establish camps when traveling.
Encumbrance: 0 (3)

Customization Notes: The Berserker's Large Virtue could be swapped out for an Affinity or Puissant Ability with Great Weapons. In addition he could have another Flaw, and take one of those Virtues to balance it. Other than that, he is young, so most of his Abilities are dictated by the concept. The Abilities at 1 or 2 can be swapped around, though.

The Grizzled Veteran

Characteristics: Int 0, Per 0, Pre –1, Com –1, Str 0, Sta +1 (1), Dex +2 (2), Qik +2 (2)
Size: 0
Age: 45 (45)
Decrepitude: 1 (2)
Warping Score: 0 (0)
Virtues and Flaws: Covenfolk; Warrior; Weakness (talking back to magi)
Personality Traits: Loyal +3, Cheeky +2, Brave +1
Reputations: None
Combat:
Axe & Heater Shield: Init –1, Attack +15, Defense +14, Damage +6
Kick: Init –3, Attack +6, Defense +5, Damage +3
Soak: +8 (full metal scale armor)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: [Area A] Lore 4 (monsters), [Area B] Lore 2 (monsters), Awareness 5 (in combat), Bows 5 (longbow), Brawl 3 (kicking), Carouse 3 (with fighting friends), Folk Ken 1 (magi), Great Weapon 5 (pole axe), Guile 2 (getting extra rations), Leadership 3 (in combat), Living Language 5 (military talk), Order of Hermes Lore 3 (grogs), Single Weapon 8 (heater shield), Stealth 3 (when armored), Survival 1 (when in a group), Thrown Weapon 4 (knife)
Equipment: Axe, Heater Shield, Full metal scale armor, pack containing gear to care for weapons and armor and establish camps when traveling.
Encumbrance: 4 (4)

Customization Notes: The Grizzled Veteran has been around the covenant for years, but has never reached a formal position of leadership, because he has a tendency to talk back to the magi. On the other hand, he makes a good informal leader of the grogs. Age hasn't really slowed him down yet, but it is about to. He could take another two Flaws and a corresponding number of Virtues if desired, and his Ability scores can be moved around. The high set should probably be kept in combat, but he could specialize in a different sort of combat (you would have to recalculate Combat Totals), and the secondary abilities can be moved around at will.

The Hunter

Characteristics: Int 0, Per +3, Pre –2, Com –2, Str 0, Sta +1, Dex +2, Qik +2
Size: 0
Age: 20 (20)
Decrepitude: 0
Warping Score: 0 (0)
Virtues and Flaws: Covenfolk; Warrior; Pessimistic
Personality Traits: Brave +3, Loyal +1, Sociable –2
Reputations: None
Combat:
Short Bow: Init –1, Attack +9, Defense +6, Damage +6
Soak: +3 (partial leather armor, Stamina)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: [Area] Lore 4 (game trails), Athletics 1 (climbing), Awareness 5 (woodlands), Bows 4 (shooting from cover), Hunt 5 (deer), Native Language 5 (talking about forests), Stealth 2 (hunting), Survival 4 (woodlands)
Equipment: Partial heavy leather, short bow, arrows, survival kit.
Encumbrance: 2 (2)

Customization Notes: The hunter is extremely useful in the wilderness, and can guide the party as well as take part in missile combat. He can also help to support the covenant by bringing in food. He doesn't work well in social situations, though. Note that the character's Bows score uses the bonus XP from Warrior, and thus cannot go below 4, but otherwise the values of his Abilities, apart from his Native Language, can be swapped freely.

The Specialist

Characteristics: Int –1, Per 0, Pre –1, Com –4, Str +2, Sta +2, Dex +3, Qik +2
Size: 0
Age: 19 (19)
Decrepitude: 0
Warping Score: 0 (0)
Virtues and Flaws: Covenfolk; Affinity with Single Weapon, Puissant Ability (Single Weapon), Warrior; Afflicted Tongue (stammer), Obsessed (improving Single Weapon ability), Poor Communication
Personality Traits: Brave +3, Loyal +2, Quiet +1
Reputations: None
Combat:
Axe & Heater Shield: Init +1, Attack +17, Defense +15, Damage +8
Fist: Init 0, Attack +8, Defense +7, Damage +2
Soak: +9 (full metal scale armor)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: [Area] Lore 3 (warriors), Athletics 3 (running), Awareness 4 (in combat), Bargain 2 (weapons), Bows 1 (2) (short bow), Brawl 5 (dodging), Carouse 1 (drinking), Living Language 5 (talking about fighting), Single Weapon 7+2 (Heater Shield)
Equipment: Axe, Heater Shield, Full metal scale armor, pack containing gear to care for weapons and armor and establish camps when traveling.
Encumbrance: 2 (4)

Customization Notes: The Specialist can easily focus on a different Ability, although you might want to swap the Characteristics around as well if he does, and probably change Warrior for one of the other experience-point-granting



Virtues, such as Educated or Well-Traveled. You can change Personality Traits freely, and assign the Ability scores to other Abilities. Similarly, the Flaws can be changed without changing the central concept of the character.

The Standard Soldier

Characteristics: Int –1, Per 0, Pre 0, Com 0, Str +1, Sta +1, Dex +2, Qik +2
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Virtues and Flaws: Covenfolk; Warrior; Weakness
Personality Traits: Brave +3, Loyal +2, Garrulous +1
Reputations: None
Combat:
Axe & Heater Shield: Init +0, Attack +12, Defense +11, Damage +7
Fist: Init –1, Attack +7, Defense +7, Damage +1
Soak: +8 (full metal scale armor)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: [Area] Lore 3 (taverns), Athletics 3 (running), Awareness 3 (in combat), Bows 4 (short bow), Brawl 4 (punching), Carouse 3 (drinking), Charm 2 (opposite sex), Etiquette 2 (magi), Great Weapon 4 (pole axe), Guile 2 (avoiding duties), Native Language 5 (rude words), Single Weapon 5 (heater shield), Survival 1 (for a short period)
Equipment: Axe, Heater Shield, Full metal scale armor, pack containing gear to care for weapons and armor and establish camps when traveling.
Encumbrance: 3 (4)

Customization Notes: The standard soldier's Weakness can be chosen freely, and he makes a good base for creating a slightly non-standard grog, by adding Virtues and Flaws and rearranging his Abilities.

The Tough Guy

Characteristics: Int –1, Per 0, Pre +1, Com –1, Str +1, Sta +3, Dex 0, Qik +1
Size: +1
Age: 19 (19)
Decrepitude: 0
Warping Score: 0 (0)
Virtues and Flaws: Covenfolk; Large, Tough, Warrior; Overconfident (thinks he can't really be hurt), No Sense of Direction, Weakness (drinking)
Personality Traits: Brave +3, Loyal +2, Subtle –2
Reputations: None
Combat:
Axe & Heater Shield: Init –1, Attack +10, Defense +10, Damage +7
Fist: Init –2, Attack +3, Defense +4, Damage +1
Soak: +13 (full metal scale armor + Tough)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–6), –3 (7–12), –5 (13–18), Incapacitated (19–24)
Abilities: [Area] Lore (brewers) 2, Athletics 1 (running), Awareness 3 (in combat), Bows 1 (shortbow), Brawl 3 (grappling), Carouse 4 (drinking), Charm (when drunk) 3, Folk Ken (magi) 1, Great Weapon 3 (pole axe), Guile (lying to magi) 1, Living Language 5 (talking about fighting), Music 1 (drinking songs), Single Weapon (heater shield) 5, Survival 1 (on rivers), Thrown Weapon 2 (axe)
Equipment: Axe, Heater Shield, Full metal scale armor, pack containing gear to care for weapons and armor and establish camps when traveling.
Encumbrance: 3 (4)

Customization Notes: The Tough Guy works well as a defender for a magus, because he can take a lot of punishment before dropping and making the magus vulnerable. The Virtues depend on the concept, but the Flaws can be changed freely, and his Ability scores can be swapped freely between the Abilities he has.



Companion Templates

These templates are for central, but non-magus, characters.

The Female Scholar

Characteristics: Int +5, Per +1, Pre +1, Com +2, Str –1, Sta –1, Dex 0, Qik +1
Size: 0
Age: 20 (20)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: Clerk; Apt Student, Book Learner, Good Teacher, Great Intelligence (x2), Improved Characteristics; Black Sheep, Driven (prove herself a greater scholar than any man); Social Handicap (outspoken advocate of the abilities of women)
Personality Traits: Scholarly +3, Independent +1, Trusting –2
Reputations: Selfish shrew 2 (local)
Combat:
Dodging: Init +1, Atk n/a, Def +1, Dam n/a
Soak: –1 (Stamina)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Arabic 1 (medical terms), Artes Liberales 3 (rhetoric), Charm 2 (scholars), Church Lore 2 (scholars), Civil and Canon Law 1 (rights of women), Folk Ken 2 (scholars), Guile 2 (lying to authority figures), Local Area Lore 2 (nunneries), Latin 5 (academic debate), Living Language 5 (debate), Medicine 1 (women's illnesses), Philosophiae 3 (moral philosophy), Teaching 3 (Artes Liberales), Theology 2 (status of women)
Equipment: Clothes, a slate or wax tablet for writing on.
Encumbrance: 0 (0)

Customization Notes: The female scholar has estranged herself from her family by refusing to marry a suitable man, and instead pursuing her bizarre interest in academia. She has probably come to the covenant because it is the only place where she can study freely, and she wants access to the covenant library if she doesn't already have it. Her current Virtues are very focused on scholarship, so changing one or two for Virtues that emphasize a different aspect of her life would be fine. Similarly, the emphasis of her studies could be moved to a different subject, as long as she still has a score of at least one in Artes Liberales, so that she is literate.

The Knight

Characteristics: Int 0, Per 0, Pre +1, Com +1, Str +1, Sta +1, Dex +2, Qik +2
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: Knight; Wealthy; Improved Characteristics, Puissant Single Weapon, Relic; Oath of Fealty, Proud (Major); Overconfident (Minor)
Personality Traits: Brave +3, Chivalrous +3, Proud +3
Reputations: None.
Combat:
Long sword and shield (mounted): Init +2, Atk +17, Def +17, Dam +7
Long sword and shield (on foot): Init +2, Atk +14, Def +14, Dam +7
Great sword (mounted): Init +2, Atk +16, Def +13, Dam +10
Great sword (on foot): Init +2, Atk +13, Def +10, Dam +10
Fist: Init +0, Atk +5, Def +5, Dam +1
Soak: +10 (chain mail, Stamina)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Animal Handling 2 (falconry), [Area] Lore 3 (nobles), Athletics 2 (running), Awareness 3 (battle), Brawl 2 (punching), Chirurgy 1 (sword wounds), Etiquette (noble) 3, Great Weapon 5 (great sword), Hunt 2 (deer), Intrigue 1 (noble courts), Leadership 4 (soldiers), Music 1 (singing), Native Language 5 (giving orders), Ride 5 (in combat), Single Weapon (heater shield) 5+2, Survival 1 (forests)
Equipment: Full chain mail, long sword, heater shield, great sword
Encumbrance: 2 (3)

Customization Notes: The Knight's Wealthy Virtue gives him a lot of experience points, and so cannot be changed without effectively recreating the character from scratch. Oath of Fealty can be swapped for True Love and still be appropriate. In fact, both are so appropriate to a knight that the troupe may allow you to take both, as the character can still take three more points of Flaws. Note that the character regards himself as superior to just about anyone, unless you change the Major Personality Flaw, and doesn't have the Abilities to interact well with equals.

The Priest

Characteristics: Int +1, Per +2, Pre +1, Com +2, Str 0, Sta 0, Dex –1, Qik 0
Size: 0
Age: 33 (33)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: Priest; Inspirational, Lesser Immunity (lightning), Relic, Sense Holiness and Unholiness, Social Contacts (minor clergy), Student of the Divine, Well-Traveled; Compassionate (Major), Plagued by Angel; Clumsy, Vow of Celibacy
Personality Traits: Pious +3, Loyal +2, Helpful +1
Reputations: None
Combat:
Dodging: Init +0, Atk n/a, Def +2, Dam n/a
Soak: +0 (Stamina)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 2 (rhetoric), Brawl 1 (dodging), Charm 5 (parishioners), Church Lore 3 (local diocese), Civil and Canon Law 1 (regulations for the clergy), Dominion Lore 3 (angels), Etiquette 3 (Church), Folk Ken 6 (people he knows very well), Intrigue 1 (parishes), Latin 4 (the Bible), Leadership 3 (preaching), Living Language 5 (preaching), Local Area Lore 5 (churches), Sense Holiness and Unholiness 4 (angels), Theology 2 (angelology)
Equipment: Priest's clothes, a missal.
Encumbrance: 0 (0)

Customization Notes: The Priest could take another two Minor Flaws and corresponding Virtues, if desired. He may be unaware of his immunity, or being struck by lightning and remaining completely unharmed may have been a central event in his past. If it happened, it should be. The nature of his Lesser Immunity can easily be changed, and even boosted to a Greater Immunity if you take two more Minor Flaws.

The Rogue

Characteristics: Int 0, Per +1, Pre 0, Com +1, Str –1, Sta 0, Dex +4, Qik +4
Size: 0
Age: 20 (20)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: Wanderer; Great Dexterity, Great Quickness, Improved Characteristics (x2), Light Touch, Perfect Balance, Puissant Legerdemain, Puissant Stealth; Avaricious (Major), Dark Secret; Ability Block (Illiterate), Compulsion
Personality Traits: Avaricious +3, Daring +2, Sociable +2
Reputations: None
Combat:
Fist: Init +4, Atk +7, Def +7, Dam –1
Soak: 0 (Stamina)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Area Lore 1 (rich people's homes), Athletics 3 (climbing), Awareness 3 (noticing whether he is observed), Brawl 3 (getting away), Charm 2 (people who think he's exciting), Folk Ken 1 (people in authority), Guile 1 (when caught red-handed), Legerdemain 5 (picking pockets), Native Language 5 (being polite), Stealth 5 (being quiet)
Equipment: Clothes, secret stash of money that he never spends.
Encumbrance: 0 (0)

Customization Notes: The Rogue's Dark Secret can be almost anything, but is most likely to be a particularly vile crime that he committed in the past, and now, probably, feels guilty about. The Compulsion should be to commit some sort of minor criminal act, such as thievery, or to take risks to prove he can. This character is fundamentally fast and stealthy, although he can turn on the charm to a certain extent. By moving the numbers in Characteristics and Abilities, you can turn him into a charmer with some ability in stealth. Don't forget to change the Great Characteristic and Puissant Ability Virtues if you do this.

The Witch

Characteristics: Int +2, Per +2, Pre +1, Com +1, Str –1, Sta 0, Dex +2, Qik 0
Size: 0
Age: 30 (30)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: Wise One; Educated, Improved Characteristics, Premonitions, Second Sight, Student of Magic, Wilderness Sense; Compassionate (Major), Enemies; Nocturnal
Personality Traits: Compassionate +3, Sociable –1, Trusting –2
Reputations: None
Combat:
Dodging: Init +0, Atk n/a, Def +0, Dam n/a
Soak: +0 (Stamina)
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: [Area] Lore 3 (medicinal herbs), Artes Liberales 1 (astronomy), Athletics 1 (climbing), Awareness 1 (animals), Charm 3 (peasants), Chirurgy 4 (farm accidents), Divine Lore 1 (relics), Faerie Lore 2 (curses), Folk Ken 3 (peasants), Guile 3 (clergy), Infernal Lore 1 (diabolists), Latin 4 (medical terms), Magic Lore 3+2 (regiones), Medicine 5 (accidental poisonings), Native Language 5 (choosing words carefully), Premonitions 3 (threats to others), Second Sight 3 (ghosts), Survival 3 (near farmland), Wilderness Sense 3 (weather)



Equipment: Old but sturdy clothes.
Encumbrance: 0 (0)

Customization Notes: The Witch's magical powers are far, far weaker than a Hermetic magus's, but she doesn't have The Gift. She's an excellent healer, and people might not believe that her healing abilities are purely mundane. Intolerant clergy make good enemies, as do magical or faerie beings she has annoyed, although in that case you might want to change the Flaw to Plagued by Supernatural Entity or Supernatural Nuisance. She can take another Major Flaw, or three more Minor ones, along with corresponding Virtues.

Magus Templates

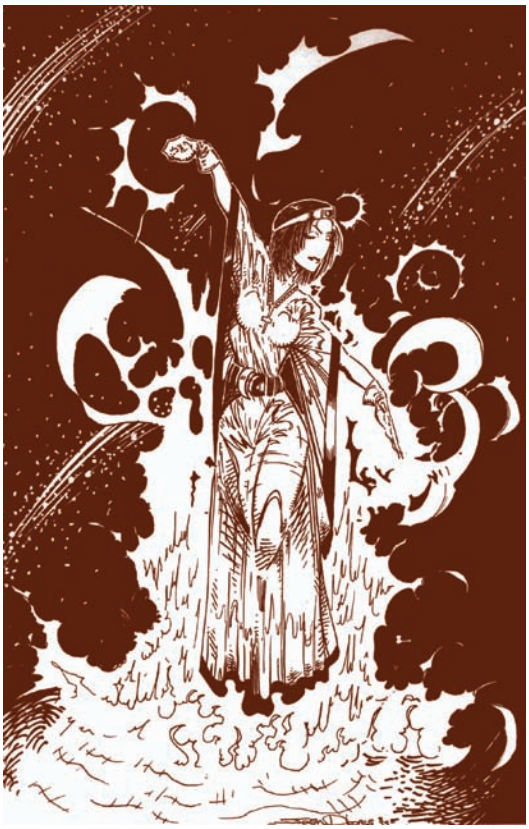
These templates are of a stereotypical member of each House, 25 years old and just out of apprenticeship.

The asterisk in the Virtues list indicates the Virtue that the magus gets free from his House. (See page 30.)

Bjornaer

Characteristics: Int +3, Per 0, Pre 0, Com –1, Str 0, Sta +1, Dex 0, Qik +1
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Ways of the Forest; Heartbeast*, Inoffensive to Animals, Quiet Magic (x2), Subtle Magic; Blatant Gift, Tormenting Master; Deficient Form (Ignem)
Personality Traits: Brave +2, Status-seeking +2, Obedient +1
Reputations: None.
Combat:
Dodging: Init +1, Attack n/a, Defense +4, Damage n/a
Soak: +1
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 1 (grammar), Athletics 2 (endurance), Awareness 2 (people), Brawl 2 (dodge), Finesse 1 (targeting), Folk Ken 1 (hunters), Guile 1 (pretending to know less than you do), Heartbeast 2 (changing into a wolf), Hunt 2 (small animals), Latin 4 (Hermetic terms), Living Language 5 (talking about the wilderness), Local Area Lore 1 (forests), Magic Theory 3 (Animal), Parma Magica 1 (Animal), Penetration 1 (Muto), Order of Hermes Lore 1 (Bjornaer), Second Area Lore 1 (forests), Survival 3 (forests)
Arts: Cr 0, In 1, Mu 10, Pe 3, Re 1; An 8, Aq 0, Au 0, Co 8, He 0, Ig 0, Im 0, Me 0, Te 0, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Transformation of the Ravenous Beast to the Torpid Toad (MuAn 25) +19
Blunt the Viper's Fangs (PeAn 15) +12
Circle of Beast Warding (ReAn 5) +10
Viper's Gaze (ReAn 15) +9
Eyes of the Cat (MuCo(An) 5) +19
Gift of the Bear's Fortitude (MuCo 25) +19
The Wound that Weeps (PeCo 15) +12
Lifting the Dangling Puppet (ReCo 15) +10

Customization Notes: The Bjornaer is much more comfortable with animals than with people, and may think of him or herself as just as much animal as human, thanks to the combination of Blatant Gift and Inoffensive to Animals. Ways of the Forest should be changed to a terrain appropriate to the actual heartbeast; a wolf is assumed for the example. Both Major Flaws can be changed freely, and while Deficient Form (Ignem) is very common in House Bjornaer, there is no particular reason for your character to have it. Note that Quiet and Subtle Magic allow the magus to cast in his heartbeast form without any penalty.



Bonisagus

Characteristics: Int +5, Per 0, Pre 0, Com +1, Str 0, Sta 0, Dex 0, Qik 0
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Secondary Insight; Affinity with Auram, Affinity with Creo, Book Learner, Free Study, Great Intelligence (x2), Inventive Genius, Puissant Magic Theory*; Driven (Major), Favors, Painful Magic; Weak Enchanter
Personality Traits: Studious +3, Curious +2, Brave –1
Reputations: None.
Combat:
Dodging: Init +0, Attack n/a, Defense +0, Damage n/a
Soak: 0
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 1 (logic), Awareness 2 (when working), Charm 2 (equals), Concentration 3 (spell casting), Folk Ken 2 (magi), Latin 4 (Hermetic technical terms), Magic Lore 1 (non-Hermetic magic), Magic Theory 4 (Creo), Native Language 5 (educated talk), Order of Hermes Lore 2 (great discoveries), Parma Magica 1 (Mentem), Penetration 1 (Auram), Teaching 3 (Hermetic Arts)
Arts: Cr 12, In 0, Mu 0, Pe 0, Re 3; An 0, Aq 0, Au 12, Co 4, He 0, Ig 0, Im 0, Me 0, Te 0, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Charge of the Angry Winds (CrAu 15) +24
Clouds of Rain and Thunder (CrAu 25) +24
Clouds of Summer Snow (CrAu 25) +24
The Incantation of Lightning (CrAu 35) +24
Purification of the Festering Wounds (CrCo 20) +16

Customization Notes: The Bonisagus is most likely Driven to make some great discovery in magic. He or she is a so-called "lab rat," a magus happier in his laboratory than in the outside world. However, the favors he owes and his drive to discover are likely to push him out. Similarly, enchanted items are very useful to him, but he is bad at making them for himself. That also tends to drive him into stories. This concept is built around the Virtues and the Driven Flaw; the other Flaws can be changed easily. Similarly, the Arts in which the character has an affinity can be changed, but that also requires changing the spells he knows.

Criamon

Characteristics: Int +3, Per 0, Pre +2, Com –3, Str 0, Sta +2, Dex 0, Qik +1
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Flexible Formulaic Magic; The Enigma*, Magic Sensitivity, Puissant Enigmatic Wisdom, Side Effect, Study Bonus; Magic Addiction, Twilight Prone; Incomprehensible
Personality Traits: Enthusiastic +3, Friendly +2, Practical –3
Reputations: None.
Combat:
Dodging: Init +1, Attack n/a, Defense +1, Damage n/a
Soak: +2
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 1 (rhetoric), Charm 5 (educated people), Concentration 3 (spell casting), Enigmatic Wisdom 3+2 (riddles), Folk Ken 1 (educated people), Latin 4 (Enigmatic terms), Magic Sensitivity 2 (auras), Magic Theory 3 (Vim), Native Language 5 (long words), Order of Hermes Lore 1 (mysteries), Parma Magica 1 (Mentem)
Arts: Cr 4, In 6, Mu 4, Pe 4, Re 4; An 0, Aq 0, Au 0, Co 0, He 0, Ig 0, Im 2, Me 1, Te 0, Vi 10
Twilight Scars: None (yet)
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Phantom of the Talking Head (CrIm 10) +8
Aura of Ennobled Presence (MuIm 10) +8
Piercing the Faerie Veil (InVi 20) +18
Piercing the Magical Veil (InVi 20) +18 (see *Piercing the Faerie Veil*)
Unraveling the Fabric of Imaginem (PeVi 20) +16
Wind of Mundane Silence (PeVi 20) +16
Circular Ward Against Demons (ReVi 20) +16

Customization Notes: The Criamon does not have her maximum allowance of Flaws, so could take an additional Major Flaw or three Minor Flaws, with corresponding Virtues, if desired. Her Charm and Folk Ken scores could be moved into other Abilities available in the first five years of life (see "Detailed Character Creation rules," page 28), possibly also moving her good Presence score as well.

Ex Miscellanea

Characteristics: Int +3, Per –1, Pre –1, Com 0, Str +4, Sta +4, Dex –2, Qik –2
Size: +2
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Giant Blood*, Major Magical Focus (stone); Affinity with Terram*, Enduring Magic, Improved Characteristics, Puissant Terram, Tough; Generous (Major), Necessary Condition (touching stone)*, Plagued by Supernatural Entity; Deficient Auram
Personality Traits: Generous +3, Patient +3, Trusting +2, Vengeful +2
Reputations: None.
Combat:
Dodging: Init –2, Attack n/a, Defense +1, Damage n/a
Grappling: Init –2, Attack +2, Defense +2, Damage +4
Soak: +7
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–7), –3 (8–14), –5 (15–21), Incapacitated (22–28)
Abilities: [Area] Lore 3 (mountain trails), Artes Liberales 1 (astronomy), Brawl 3 (grappling), Concentration 3 (spellcasting), Finesse 2 (Terram), Latin 4 (Hermetic usage), Magic Theory 3 (Terram), Native Language 5 (being polite), Parma Magica 1 (Ignem), Penetration 2 (Terram), Survival 3 (mountains)
Arts: Cr 8, In 0, Mu 4, Pe 3, Re 5; An 0, Aq 0, Au 0, Co 1, He 0, Ig 0, Im 0, Me 0, Te 12+3, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Wall of Protecting Stone (CrTe 25) +35
The Crystal Dart (Mu(Re)Te 10) +27
Rock of Viscid Clay (MuTe 15) +27
Earth that Breaks No More (MuTe 20) +27
Obliteration of the Metallic Barrier (Pe(Re)Te 20) +22
The Earth's Carbuncle (Re(Mu)Te 15) +27
Hands of the Grasping Earth (Re(Mu)Te 15) +23

Customization Notes: This Ex Miscellanea tradition grants the Virtues Giant Blood and Affinity with Terram, and the Flaw Necessary Condition: Touching Stone. The stone in question can be a piece of stone worn on a belt, for example, but it must be at least the size of the magus's hand (the magus has big hands). The magus doesn't have his full allowance of Flaws, so you can take another Major Flaw, or three more Minor, and corresponding Virtues.

Flambeau

Characteristics: Int +2, Per +1, Pre 0, Com –1, Str 0, Sta +2, Dex 0, Qik +1
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Greater Immunity (Fire), Major Magical Focus (Flames); Affinity with Creo, Affinity with Ignem, Life Boost, Puissant Ignem*; Enemies, Necessary Condition (must clap his hands), Wrathful (Major)
Personality Traits: Brave +3, Wrathful +3, Thoughtful –2
Reputations: None.
Combat:
Dodging: Init +4, Attack n/a, Defense +4, Damage n/a
Soak: +2
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Area Lore 2 (hiding places), Artes Liberales 1 (logic), Athletics 2 (running), Awareness 3 (in combat), Brawl 2 (dodging), Folk Ken 1 (people in authority over him), Guile 3 (claiming not to have done something), Hermes Lore 1 (House Flambeau), Latin 4 (insults), Living Language 5 (insults), Magic Theory 3 (Ignem), Parma Magica 1 (Mentem), Penetration 2 (Ignem), Stealth 1 (entering buildings or rooms), Survival 1 (woods)
Arts: Cr 12, In 0, Mu 0, Pe 4, Re 5; An 0, Aq 0, Au 0, Co 0, He 0, Ig 12+3, Im 0, Me 0, Te 1, Vi 0
Twilight Scars: None
Equipment: Wizardly robes, smelling slightly of smoke.
Encumbrance: 0 (0)
Spells Known:
Palm of Flame (CrIg 5) +41
Pilum of Fire (CrIg 20) +41
Arc of Fiery Ribbons (CrIg 25) +41
Ball of Abysmal Flame (CrIg 35) +41
Circle of Encompassing Flame (CrIg 35) +41

Customization Notes: The Flambeau is very much a one-trick pony. He can throw fire at opponents extremely effectively. His focused Arts and Magical Focus mean that he has some Penetration even for powerful spells. However, he is much weaker if he tries to do anything else. Wrathful and Enemies can be swapped out for other Flaws with no trouble, to break the stereotype a bit, as can his Greater Immunity. He can take another Minor Flaw, and balancing Minor Virtue.



Guernicus

Characteristics: Int +3, Per +4, Pre +1, Com 0, Str 0, Sta 0, Dex –2, Qik 0
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Affinity with Intellego, Clear Thinker, Great Perception, Hermetic Prestige*, Improved Characteristics, Puissant Intellego, Side Effect (lying is hard); Curse of Venus, Restriction (no magic for Sun duration after lying)
Personality Traits: Honest +3, Fair +2, Nervous around the opposite sex +2
Reputations: Quaesitor (Hermetic) 3
Combat:
Dodging: Init +0, Attack n/a, Defense +2, Damage n/a
Soak: +0
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 1 (logic), Awareness 3 (clues), Brawl 1 (dodging), Charm 2 (people you suspect), Code of Hermes 3 (the local Tribunal), Concentration 1 (observing people or places), Folk Ken 4 (liars), Guile 2 (concealing investigations), Latin 4 (Hermetic terms), Magic Theory 3 (Intellego), Native Language 5 (questions), Order of Hermes Lore 1 (legal cases), Parma Magica 1 (Mentem)
Arts: Cr 0, In 12+3 (5), Mu 0, Pe 2, Re 0; An 0, Aq 0, Au 0, Co 5, He 0, Ig 0, Im 6, Me 6, Te 0, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Physician's Eye (InCo 5) +20
Eyes of the Eagle (InIm 25) +21
Summoning the Distant Image (InIm 25) +21
Invisibility of the Standing Wizard (PeIm 15) +8
Frosty Breath of the Spoken Lie (InMe 20) +21
Peering Into the Mortal Mind (InMe 30) +21

Customization Notes: If the Guernicus lies (says something she believes to be untrue as if it were true), she cannot use any magic until the sun next rises or sets. Anyone who wants to tell a lie in her presence soon after she casts a spell (within two minutes or so) must make a relevant Personality Trait check against an Ease Factor equal to the magnitude of the spell cast. If the check fails, he cannot bring himself to lie, although he can remain silent. The Guernicus could take four more points of Flaws, and corresponding Virtues.

Jerbiton

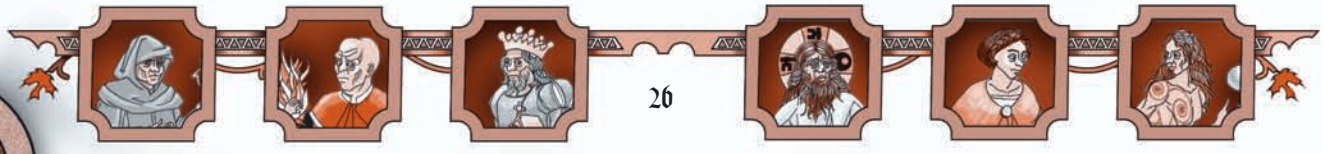
Characteristics: Int +3, Per +1, Pre +1, Com +1, Str 0, Sta 0, Dex +1, Qik 0
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Gentle Gift; Free Expression, Improved Characteristics, Privileged Upbringing, Puissant Music*, Venus's Blessing; Deficient Technique (Perdo), Necessary Condition (singing); Susceptibility to Infernal Power
Personality Traits: Friendly +3, Brave +2, Studious +1
Reputations: None.
Combat:
Dodging: Init +0, Attack n/a, Defense +0, Damage n/a
Soak: +0
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 1 (music), Carouse 2 (maintaining dignity), Charm 3 (the opposite sex), Code of Hermes 1 (dealing with mundanes), Etiquette 2 (nobility), Folk Ken 2 (nobles), Guile 2 (fast excuses), Latin 5 (musical terms), Magic Theory 3 (Imaginem), Music 4+2 (singing), Native Language 5 (noble style), Order of Hermes Lore 2 (Jerbiton), Parma Magica 1 (Mentem)
Arts: Cr 6, In 1, Mu 6, Pe 1, Re 6; An 0, Aq 0, Au 0, Co 5, He 0, Ig 0, Im 10, Me 0, Te 0, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Phantasm of the Talking Head (CrIm 10) +16
Phantasm of the Human Form (CrIm 25) +16
Discern Own Illusions (InIm 15) +11
Taste of the Spices and Herbs (MuIm 5) +16
Aura of Ennobled Presence (MuIm 10) +16
Notes of a Delightful Sound (MuIm 10) +16
Disguise of the Transformed Image (MuIm 15) +16
Illusion of Cool Flames (InIm 10) +6
Wizard's Sidestep (ReIm 10) +16

Customization Notes: The Jerbiton took Puissant Music as his free House-related Virtue. He is designed as a social creature who sees himself as an artist in music and magic. He can take up to three points more of Flaws, with the corresponding Virtues. Note that he has the Gentle Gift, and thus can interact with mundanes without any penalty.

Mercere

Characteristics: Int +2, Per 0, Pre 0, Com –1, Str 0, Sta +2, Dex +1, Qik +1
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Major Magical Focus (Weather); Affinity with Auram, Cyclic Magic (Positive) — Day, Puissant Auram, Puissant Creo*, Special Circumstances (during a storm); Ambitious (Major), Difficult Longevity Ritual; Cyclic Magic (Negative) — Night
Personality Traits: Ambitious +3, Wanderer +3, Brave +2
Reputations: None.
Combat:
Dodging: Init +1, Attack n/a, Defense +1, Damage n/a
Soak: +2
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: [Area] Lore 3 (routes between settlements), Artes Liberales 1 (astronomy), Athletics 1 (hiking), Awareness 1 (weather signs), Hunt 2 (small game), Latin 4 (Hermetic terms), Magic Theory 3 (Auram), Native Language 5 (talking to travelers), Parma Magica 1 (Ignem), Penetration 2 (Auram), Stealth 3 (in woodland), Survival 4 (in bad weather)
Arts: Cr 6+3, In 4, Mu 4, Pe 3, Re 5; An 0, Aq 0, Au 12+3, Co 2, He 0, Ig 0, Im 0, Me 2, Te 0, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Jupiter's Resounding Blow (CrAu 10) +26
Clouds of Rain and Thunder (CrAu 25) +35
Clouds of Summer Snow (CrAu 25) +35
Pull of the Skybound Winds (CrAu 30) +26
Wings of the Soaring Wind (Cr(Re)Au 30) +27

Customization Notes: The Mercere can take another three points of Flaws and as many points of Virtues. He is quite capable of traveling alone, and probably prefers to do so. By moving scores from Hunt and Stealth into social Abilities such as Charm, he can be made more likely to travel with a group.



Merinita

Characteristics: Int +3, Per +1, Pre +1, Com +2, Str –1, Sta –1, Dex –1, Qik –1
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Strong Faerie Blood (Undine); Deft Imaginem, Faerie Magic*, Free Study, Puissant Imaginem, Student of Faerie; Chaotic Magic, Plagued by Faerie; Faerie Upbringing
Personality Traits: Mercurial +3, Honest –2, Reliable –3
Reputations: None.
Combat:
Dodging: Init –1, Attack n/a, Defense –1, Damage n/a
Soak: –1
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 1 (rhetoric), Charm 2 (gaining trust), Faerie Lore 3 (water fay), Folk Ken 2 (what people will believe), Guile 5 (sustained lies), Latin 4 (Hermetic terms), Magic Theory 3 (Imaginem), Native Language 5 (faeries), Penetration 2 (Mentem), Parma Magica 1 (Mentem)
Arts: Cr 5, In 1, Mu 5, Pe 2, Re 5; An 0, Aq 0, Au 0, Co 1, He 0, Ig 0, Im 10+3, Me 5, Te 0, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Phantasmal Animal (CrIm 20) +17
Phantasm of the Human Form (CrIm 25) +17
Image Phantom (MuIm 20) +17
Veil of Invisibility (PeIm 20) +14
Wizard's Sidestep (ReIm 10) +17
Panic of the Trembling Heart (CrMe 15) +9
The Call to Slumber (ReMe 10) +9

Customization Notes: The Merinita can take another three points of Flaws and as many Virtues. The type of Strong Faerie Blood can also be changed easily.

Tremere

Characteristics: Int +3, Per –2, Pre 0, Com 0, Str 0, Sta +2, Dex 0, Qik +1
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Elemental Magic; Book Learner, Cautious Sorcerer, Latent Magical Ability, Minor Magical Focus (certamen)*, Skilled Parens; Ambitious, Weak Magic Resistance; Susceptibility to Divine Power
Personality Traits: Authoritarian +3, Respectful +3, Brave +2
Reputations: None.
Combat:
Dodging: Init +1, Attack n/a, Defense +1, Damage n/a
Soak: +2
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 1 (arithmetic), Charm 2 (magi), Code of Hermes 1 (certamen law), Etiquette 2 (Hermetic), Finesse 2 (Terram), Folk Ken 3 (magi), Guile 2 (lying to underlings), Intrigue 2 (Hermetic politics), Latin 4 (Hermetic terms), Leadership 3 (running institutions), Magic Theory 3 (Creo), Native Language 5 (giving orders), Order of Hermes Lore 2 (Tremere), Parma Magica 1 (Mentem), Penetration 3 (Ignem)
Arts: Cr 5, In 5, Mu 5, Pe 5, Re 5; An 0, Aq 3, Au 6, Co 0, He 0, Ig 6, Im 0, Me 1, Te 6, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Circling Winds of Protection (CrAu 20) +13
Rain of Stones (MuAu(Te) 20) +13
Pilum of Fire (CrIg 20) +13
Soothe the Raging Flames (PeIg 20) +13
Seal the Earth (CrTe 15) +13
The Miner's Keen Eye (InTe 20) +13
Earth that Breaks No More (MuTe 20) +13
Pit of the Gaping Earth (PeTe 15) +13

Customization Notes: The Tremere can take three more points of Flaws, and a similar number of Virtues. At the moment, he is a social and political creature, but the score in one of those Abilities could be moved into a Martial Ability to make him more of a fighter.

Tytalus

Characteristics: Int +4, Per –1, Pre 0, Com 0, Str 0, Sta +2, Dex +1, Qik +1
Size: 0
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 2 (5)
Virtues and Flaws: The Gift; Hermetic Magus; Life-Linked Spontaneous Magic; Great Intelligence, Improved Characteristics, Life Boost, Piercing Gaze, Self-Confident*; Painful Magic, Tormenting Master; Weak Parens
Personality Traits: Argumentative +3, Brave +2, Trusting –2
Reputations: None.
Combat:
Dodging: Init +1, Attack n/a, Defense +4, Damage n/a
Soak: +2
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: Artes Liberales 1 (logic), Awareness 2 (ambushes), Bargain 2 (luxuries), Brawl 3 (grappling), Concentration 2 (spellcasting), Guile 2 (spur of the moment), Intrigue 2 (conspiracies), Latin 4 (Hermetic terms), Leadership 2 (long-time followers), Magic Theory 3 (Mentem), Native Language 5 (arguing), Parma Magica 1 (Mentem)
Arts: Cr 5, In 5, Mu 0, Pe 0, Re 5; An 0, Aq 0, Au 0, Co 0, He 0, Ig 0, Im 0, Me 9, Te 0, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Pains of the Perpetual Worry (CrMe 20) +16
Posing the Silent Question (InMe 20) +16
Trust of Childlike Faith (PeMe 10) +11
Aura of Rightful Authority (ReMe 20) +16
Scent of Peaceful Slumber (ReMe 20) +16

Customization Notes: The Tytalus can take up to three more points of Flaws, and a similar number of Virtues.



Verditius

Characteristics: Int +3, Per 0, Pre 0, Com 0, Str –3, Sta +1, Dex +1, Qik 0
Size: –2
Age: 25 (25)
Decrepitude: 0
Warping Score: 0 (0)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Affinity with Craft (metalsmith), Affinity with Craft (stonemason), Affinity with Terram, Faerie Blood (Dwarf), Puissant Craft (metalsmith), Puissant Craft (stonemason), Puissant Terram, Verditius Magic*; Dwarf, Weak Spontaneous Magic; Difficult Spontaneous Magic
Personality Traits: Disciplined +3, Perfectionist +3, Spontaneous –2
Reputations: None.
Combat:
Dodging: Init +0, Attack n/a, Defense +0, Damage n/a
Soak: +1
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–3), –3 (4–6), –5 (7–9), Incapacitated (10–12)
Abilities: Artes Liberales 1 (geometry), Awareness 3 (flaws in stone and metal work), Athletics 2 (endurance), Craft (metalsmith) 5+2 (iron), Craft (stonemason) 4+2 (decorations), Faerie Lore 2 (dwarfs), Latin 4 (Hermetic terms), Magic Theory 3 (Terram), Native Language 5 (talking about metal and stone), Parma Magica 1 (Terram), Philosophiae 1 (natural philosophy)
Arts: Cr 7, In 3, Mu 5, Pe 3, Re 5; An 0, Aq 0, Au 0, Co 0, He 0, Ig 0, Im 0, Me 0, Te 12+3, Vi 0
Twilight Scars: None
Equipment: Wizardly robes.
Encumbrance: 0 (0)
Spells Known:
Seal the Earth (CrTe 15) +23
Touch of Midas (CrTe 20) +23
Wall of Protecting Stone (CrTe 25) +23
The Crystal Dart (Mu(Re)Te 10) +21
Edge of the Razor (MuTe 20) +21
Pit of the Gaping Earth (PeTe 15) +19
Hands of the Grasping Earth (Re(Mu)Te 15) +21

Customization Notes: The Verditius can take another three points of Flaws, and a similar number of Virtues. In addition, her Craft Abilities can be changed for different crafts without changing the concept much. Finally, not everyone descended from dwarfs is as small as they are, so that Flaw could be swapped for others without affecting the character on a fundamental level.

Detailed Character Creation

The first step in creating a new character from scratch is creating a character concept. Your magus might be a fire wizard, a magical spy, or a magus desperate to get away from the diabolism practiced by his parens. A companion might be a woodsman with supernatural powers, a Muslim scholar exploring western Europe, or a werewolf seeking a cure for his curse. A grog can be any type of warrior, or a member of the covenant staff, such as a washerwoman, butler, or stablehand.

Once you have a concept, decide whether the character is a magus, companion, or grog. It is obvious if the character is a magus; he has The Gift and has been trained in Hermetic magic. Before creating a magus character, you should have an understanding of the magic rules. Without at least a basic grasp of the way that magic works, you may make choices that will weaken your initiate magus and curtail her potential for future development. It's probably best to use one of the templates for your first magus.

If the character is not a magus, but is intended to be a central character in the saga, he is a companion. If he is intended to be a bit part, he is a grog. A stablehand intended to be a central character is a companion, and a woodsman with one or two minor magical powers might well be a grog. The rules for character creation differ slightly between the three character types, but they are basically the same. However, there are enough separate steps for magi to make it worth treating them separately.

Magi Only: A Hermetic House

The next step in creating a Hermetic magus is choosing his House. The twelve Houses are described starting on page 11, and summarized in the table. Membership in a House grants a particular benefit at character creation, which is listed in the table. A magus can only be a member of one House.



Example: Darius

Niall is creating an experienced magus for use in a new saga. He decides on the name "Darius," and his concept is a scary-looking magus who specializes in Perdo magic and in hunting down the enemies of the Order. Looking at the Houses, Flambeau and Tytalus both look appropriate, but Puissant Art (Perdo) fits the concept better than Self-Confident, so he goes with House Flambeau. Darius is now Darius of Flambeau.

Virtues and Flaws

As many Virtues and Flaws deal with the character's place in the story, they differ the most between the character types.

All characters must take a Social Status. There are a number of default Social Statuses that cost no points; see page 38. In particular, all Hermetic magi take the Social Status Hermetic Magus, which costs no points. No other characters may take this Status, because they are not, after all, Hermetic magi.

Grogs are somewhat limited in their choice of Virtues and Flaws, to ensure that they remain minor characters. They may have up to three points of Flaws, and a corresponding number of Virtues. Grogs should have only Minor Virtues and Flaws. In addition, grogs may not have The Gift (having The Gift makes you an important character), and may not have Story Flaws, as those Flaws make characters central to stories, and that is not the role of the grogs.

Companions may, in principle, choose any Virtues and Flaws. They may have up to ten points of Flaws, and a corresponding number of points of Virtues. Major Virtues and Flaws are worth three points each, Minor Virtues and Flaws are worth one point each.

Companions who do not have The Gift may not choose Hermetic Virtues or Flaws. Companions may have The Gift, and thus take Hermetic Virtues or Flaws. However, this should be extremely unusual; the main reason for creating such a companion is that you want to play through the apprenticeship of a magus. The Gift is, however, free, even if taken by a companion. Bear in mind that, unless the character can get access to magical training, it is almost entirely a Flaw, because of its effects on social interactions.

Like companions, magi may take up to ten points of Flaws, and the same number of points of Virtues. Major Virtues and Flaws cost three points each, Minor ones one point. All magi must have The Gift. Without it, they cannot work

Detailed Character Creation Summary

1. **Pick a Character Concept.**
2. **Hermetic Magi Only: Pick a House.** (See page 30)
3. **Pick Virtues and Flaws.** Minor Virtues and Flaws are worth one point, Major Virtues and Flaws three points each. Grogs: Up to three Minor Flaws, and the same number of Minor Virtues. Companions and Magi: Up to ten points of Flaws, and the same number of points of Virtues.
4. **Buy Characteristics.** Start with 7 points. See page 18 or 30.
5. **Early Childhood.** Native Language 5, and 45 experience points spread between (Area) Lore (for the place or places the character is growing up), Athletics, Awareness, Brawl, Charm, Folk Ken, Guile, Living Language (other than the character's native language), Stealth, Survival, and Swim.
6. **Later Life.** 15 experience points per year, spread between any Abilities the character can learn, based on the Virtues and Flaws he has. Characters with the Wealthy Major Virtue get 20 experience points per year, those with the Poor Major Flaw get 10.
7. **Hermetic Magi Only: Apprenticeship.** Divide 240 experience points between Hermetic Arts and any non-Supernatural Abilities (or Supernatural Abilities, if the magus has the relevant Virtue). Take 120 levels of spells, of no higher level than Technique + Form + Intelligence + Magic Theory +3.
8. **Hermetic Magi Only (Optional): Years After Apprenticeship.** Divide 30 points per year between experience points in Arts, experience points in Abilities, and levels of spells.
8. **Personality.** Pick three words to describe your character, and assign a number between +3 and –3 to each. Grogs should all have a score in Loyal. Warriors should all have a score in Brave.
9. **Reputation.** If the character has a Virtue or Flaw granting a Reputation, decide on the reputation.
10. **Companions and Magi Only: Confidence.** Your character starts with a Confidence Score of 1 and 3 Confidence Points, unless he has a Virtue or Flaw modifying this.
11. **Equipment.** Give your character equipment he could reasonably have acquired and retained.

Starting Character Age

The detailed character creation rules allow you to create characters of any age. This is obviously very useful for storyguides, but it raises the question of the appropriate age for new player characters.

The first thing to bear in mind is that a character over the age of 35 must make aging rolls (see page 168) before the game begins. It is possible for such a character to die of old age before play, although if that happens you can always go back to the previous year.

The second issue is that older characters are more powerful than younger ones. This is particularly marked for magi, who gain experience points and spell levels more quickly once they are out of apprenticeship and no longer need to spend time serving their masters.

The final issue is that older characters take longer to create, because there are more experience points to allocate.

The troupe or storyguide should make a decision on starting ages, bearing these factors in mind. There are a few guidelines worth following, however.

First, new players should create magi who are just out of apprenticeship. Magi have a lot of choices, and until you have played the game a bit you won't know which choices suit your playing style.

Second, in most troupes all magi should be approximately the same number of years out of apprenticeship. Actual ages are relatively unimportant, as magical abilities tend to overshadow mundane. If you decide not to do this, it should be because the whole troupe wants to play in that sort of saga, not because one player has a cool concept for an older magus.

Third, it's a good idea to create companions at a fairly young age (under 30), so that they have several years of play in them. The importance of this varies depending on the speed of your saga (see page 218), but an old companion runs the risk of dying of old age before he's been played a dozen times.

Finally, grogs can be created at any age, and probably should be. Grizzled veterans and eager novices make equally fine concepts, and even characters partially crippled by old age can contribute to stories set at the covenant.

Child Characters

Creating children using these rules requires the application of a bit of common sense. Abilities can be generated and treated as normal, but a seven-year-old child is not going to be stronger than most adults, even if she has Strength +3. Similarly, some Virtues and Flaws will only become applicable as the child ages, rather than starting out usable.

To generate a child, use the normal rules, and then modify all Characteristics as follows:

Age	Modifer
6–7	–4
8–9	–3
10–11	–2
12–13	–1
14+	None

Virtues and Flaws can only be dealt with by applying your best judgment.



Hermetic Houses Summary

The Hermetic Houses are described in more detail starting on page 11. Members of each House get a particular benefit at character creation, listed in the following table.

House	Type	Description	Benefit
Bjornaer	Mystery Cult	Magi who are animals as well as humans.	Heartbeast (page 91), beginning score of 1 in Heartbeast Ability.
Bonisagus	True Lineage	Divided between researchers and politicians	Puissant Magic Theory (researchers) or Puissant Intrigue (politicians)
Criamon	Mystery Cult	Mystical philosophers and masters of riddles	The Enigma (page 92), beginning score of 1 in Enigmatic Wisdom.
Ex Miscellanea	Societas	Many magi from different traditions, not all fully Hermetic	A free Minor Hermetic Virtue, a free Major non-Hermetic Virtue, and a compulsory Major Hermetic Flaw, representing the particular tradition within the House. These Virtues and Flaws are in addition to the normal allowance.
Flambeau	Societas	Martial masters of fire and destruction	Puissant Perdo or Puissant Ignem
Guernicus	True Lineage	Investigators, lawyers, and mediators	Hermetic Prestige
Jerbiton	Societas	Nobles, scholars, and artists	A Minor Virtue relating to scholarship, arts, or mundane interaction.
Mercere	True Lineage	Messengers of the Order	Puissant Creo or Puissant Muto. Note that unGifted Redcaps are created as companions, and take the Redcap Major Status Virtue. Gifted Redcaps take the Hermetic Magus Status Virtue, and do not take the Redcap Major Status Virtue.
Merinita	Mystery Cult	Faerie magi	Faerie Magic (page 92). Any magus in this House without a faerie-related Virtue or Flaw has a Warping Point, inflicted to allow initiation into the Mystery.
Tremere	True Lineage	A hierarchical and disciplined House	Minor Magical Focus (certamen)
Tytalus	Societas	Magi who thrive on conflict of any sort	Self Confident
Verditius	Mystery Cult	Crafters of enchanted items	Verditius Magic (page 93)

magic, and thus cannot be magi. In addition, all magi should have at least one Hermetic Flaw. Nobody fits perfectly into Hermetic theory.

The rules for taking Virtues and Flaws are summarized at the beginning of the Virtues and Flaws chapter.

Example: Darius of Flambeau

Niall starts by looking for appropriate Flaws to fit his concept. Driven seems like a good Personality Flaw, Darius cannot help hunting down enemies of the Order at all times. Similarly, those activities are likely to produce Enemies, and Niall picks a Renounced magus and his cronies to be the enemies in question. Blatant Gift fits well with the scary image Niall wants, and he didn't imagine the character being able to interact much with mundanes anyway. That's three Major Flaws, so nine points already. Blatant Gift is a Hermetic Flaw, so that requirement is met. Finally, Niall takes Disfigured (facial burns) as a Minor Flaw, reinforcing the image and giving him ten points of Flaws.

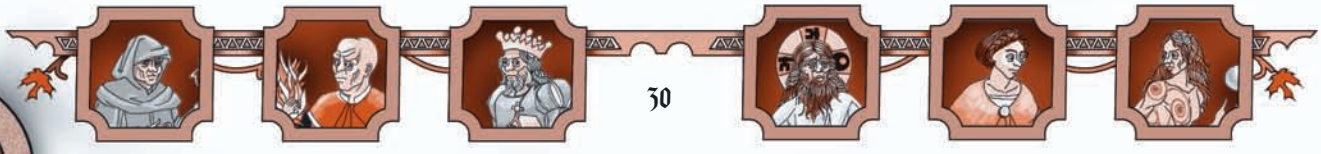
Then it's time to buy good stuff. As a magus, Darius already has The Gift, and Puissant Art (Perdo) came free as a Flambeau. Niall takes Affinity with Perdo to back up Darius's specialty. He decides that Darius has done his job well, so he takes Hermetic Prestige to reflect his reputation in the Order. Hunting magi is a very dangerous game, so he also takes Premonitions and Second Sight, making it hard to take Darius by surprise. Similarly, shooting first is an advantage, so he takes Fast Caster. That's five Minor Virtues, leaving Darius with five points to spend. Niall has a look at Major Virtues, and decides that Flawless Magic will be extremely useful. It will let him cast spells more quickly, and with higher Penetration, which is a very good thing when facing other magi. That uses another three points, but he still has two Minor Virtues to buy. He chooses Strong-Willed and Enduring Constitution, which fit the image and provide a bit more breadth.

Characteristics

Characteristics are bought on the following table. You start with seven points to spend. All characters buy Characteristics in the same way.

For Hermetic magi, you should note that Intelligence is central to Hermetic laboratory work, and thus magi should seriously consider taking a positive score in it. Similarly, Stamina is very important for spellcasting, and so a negative score there is best avoided. Communication is vital if you want your character to write good books.

Score	Cost
+3	6
+2	3
+1	1
0	0
–1	Gain 1
–2	Gain 3
–3	Gain 6



Example: Darius of Flambeau

Niall starts by giving Darius an Intelligence of +3, spending six of his points right away. Following on with the idea that Darius is hard to surprise and good at hunting, he spends the seventh point on a Perception of +1. However, he doesn't want everything else to be zero. Fortunately, the concept practically demands a negative score in Presence, so Niall drops that to –3, and Communication to –1, giving him seven more points to play with.

Stamina is the other score most useful for magi, so Niall makes a deliberate decision to leave it at zero. The character will be more interesting if he has strengths in other areas, he thinks. Instead, he buys Quickness +2 (good for dodging), Strength +2 (he can hit hard), and Dexterity +1 (making him better than average in combat). It looks like Darius will occasionally use physical combat, which makes sense; steel can get through magic resistance without any trouble.

Abilities

Abilities represent a character's learned abilities. For grogs and companions they are acquired in two blocks: early childhood, and later life. For magi, there are two more periods to consider: apprenticeship, and life as a magus after that.

Your character's age determines the maximum score she can have in any Ability at character creation. These limits do not apply to characters in play, and there is no cap on Abilities during play. In practice, most Abilities will not rise above 10, but there may be exceptions.

Age	Maximum Ability
under 30	5
30–35	6
36–40	7
41–45	8
46+	9

Early Childhood

In the first five years of life, characters gain a score of 5 in their native language (see page 66 for the Language Ability), and 45 experience points to divide between (Area) Lore (for the place or places the character is growing up), Athletics, Awareness, Brawl, Charm, Folk Ken, Guile, Living Language (other than the character's native language), Stealth, Survival, and Swim. You do not need to put points into all of these Abilities; choose the ones that best fit your conception of the character. This represents what the character picks up as she plays as a child.

Sample Childhoods

The following Ability packages can be taken to speed up character generation. Each represents a particular sort of childhood. Note that you can spend the 45 experience points for yourself, as well.

Athletic Childhood: Athletics 2, Brawl 2, Native Language 5, Swim 2
Exploring Childhood: (Area) Lore 2, Athletics 1, Awareness 1, Native Language 5, Stealth 1, Survival 2
Mischievous Childhood: Brawl 2, Guile 2, Native Language 5, Stealth 2
Social Childhood: Charm 2, Folk Ken 2, Guile 2, Native Language 5
Traveling Childhood: (Area A) Lore 1, (Area B) Lore 1, Folk Ken 2, Living Language 1, Native Language 5, Survival 2

Advancement Table

	ART		ABILITY	
Score	To Buy	To Raise	To Buy	To Raise
1	1	1	5	5
2	3	2	15	10
3	6	3	30	15
4	10	4	50	20
5	15	5	75	25
6	21	6	105	30
7	28	7	140	35
8	36	8	180	40
9	45	9	225	45
10	55	10	275	50
11	66	11	330	55
12	78	12	390	60
13	91	13	455	65
14	105	14	525	70
15	120	15	600	75
16	136	16	680	80
17	153	17	765	85
18	171	18	855	90
19	190	19	950	95
20	210	20	1050	100

To Buy: The number of experience points required to raise a score from zero to that number.
To Raise: The number of experience points required to raise a score by one point to that number.

Later Life

After early childhood, the character gains 15 experience points per year, which may be placed in any Abilities, as long as the character has a Virtue that permits her to learn those Abilities. Academic, Arcane, and Martial Abilities require a Virtue, as do Supernatural Abilities.

Characters with the Wealthy Virtue get 20 experience points per year, while characters with the Poor Flaw get 10 experience points per year. Note that only companions can take this Virtue and Flaw.

Example: Darius of Flambeau

Darius has a number of free Abilities from his Virtues, so Niall notes them first: Premonitions 1, Second Sight 1, Mastery of All Spells 1

The next issue is his early childhood. Niall chooses German as Darius's native language, and, at this point, Uwe as his original name, so that gives him



Hermetic Magi Recommended Minimum Abilities

Artes Liberales 1
Latin 4
Magic Theory 3
Parma Magica 1 (should be no higher if the magus is just out of apprenticeship)
Total Cost: 90 experience points

German 5. He then spends 15 exp on Bavaria Lore 2, 15 exp on Awareness 2, and 15 exp on Folk Ken 2, bringing Uwe/Darius to the age of 5.

Now he needs to decide when the boy became an apprentice, and he picks 10 as a nice, round number. He has 75 experience points to spend from those five years, and he spends 15 exp on Brawl 2, 15 exp on Guile 2, 5 exp on Athletics 1, 5 exp on Concentration 1, 5 exp on Etiquette 1, 5 exp on Intrigue 1, 5 exp on Leadership 1, 5 exp on Stealth 1, 5 exp on Survival 1, and 5 exp on Swim 1. That leaves him with 5 experience points, which he decides to spend on Order of Hermes Lore 1. It's a general Ability, so he can, and he rationalizes the decision by assuming that his future master took him to the covenant some time before his apprenticeship actually began.

Magus Only — Apprenticeship

The fifteen years of apprenticeship give the character 240 experience points, and 120 levels of spells. These experience points can be spent on Arts or Abilities, including Arcane, Academic, and Martial Abilities. Note that magi can only spend experience points on Arcane, Academic and Martial Abilities before apprenticeship if they have a Virtue which allows them to do so. A sensible division is to spend 120 experience points on Abilities and 120 on Arts.

Magi must have the following minimum Abilities: Parma Magica 1, Magic Theory 1, Latin 1. Characters with lower scores would not be admitted to the Order. A character without a Latin score of least 4 and an Artes Liberales score of at least 1 is unable to read the books of the Order. This will seriously weaken the character relative to other magi, and you should be aware of this before designing such a character. A character with a Latin score of less than 5 cannot write books, which may also be important. A Magic Theory score of below 3 is weak, and, in particular, means that the magus cannot set up his own laboratory. Very few magi have a score in Parma Magica over 1 immediately after apprenticeship, as this Ability is the last thing taught. Indeed, the magus is not taught the final secret to raising a Parma until after he has sworn the Oath. Magi should also seriously consider putting points into Code of Hermes, Concentration, Finesse, Order of Hermes Lore, Penetration, and Profession (Scribe).

It is probably unwise to put more than 55 experience points, for a score of 10, into any one Art, as that tends to indicate that your magus is over-specialized.

The highest level spell you can learn is equal to Technique + Form + Intelligence + Magic Theory +3, where the Technique and Form are the Technique and Form of the spell in question. If the spell has requisites (see page 114), they apply to this total as well.

Example: Darius of Flambeau

Spending the apprenticeship XP is fairly easy. Niall spends 50 exp for Latin 4, 50 exp on Magic Theory 4, 30 exp on Artes Liberales 3, 5 exp on Finesse 1, 15 exp on Penetration 2, 5 exp on Profession — Scribe 1, 5 exp on Chirurgy 1, 5 exp on Faerie Lore 1, 5 exp on Infernal Lore 1, 5 exp on Philosophiae 1, and 5 exp on Magic Lore 1

Then he looks at Hermetic Arts. He has 65 experience points left. He spends 37 points on Perdo, which his affinity turns into 55 points, so that he has Perdo 10. Then he puts almost all of the rest into Creo and Corpus: 15 exp on Creo 5, 3 exp on Corpus 2.

Darius adds 10 to his Technique + Form to determine the highest level spell he can learn. He chooses to take all Perdo spells, selecting The Wound that Weeps (PeCo 15), Grip of the Choking Hand (PeCo 15), Parching Wind (PeAq 20), Soothe the Raging Flames (PeIg 20), Veil of Invisibility (PeIm 20), Calm the Motion of the Heart (PeMe 15), Loss of But a Moment's Memory (PeMe 15). Because of his Flawless Magic Virtue, Darius has a Mastery Score of one in each spell, and thus Niall has to choose a special ability for each.

Finally, just before Gauntlet, he spends his last 5 exp on Parma Magica 1.

Magus Only — After Apprenticeship

If you want to generate a magus who is some time out of apprenticeship, the rules change again. You might want to wait until you are familiar with the game system before doing this, however. There are a lot of options and considerations, which could easily seem overwhelming.

For every year, the magus gets 30 points. Each point can be an experience point in an Art or Ability or one level of spell. The maximum spell level a magus may know is limited as before. A sensible maximum for a magus' Arts is 10 plus one for every four years since apprenticeship. Thus, a magus who is 20 years out of apprenticeship could have a highest Art of 15, while a magus 120 years out of apprenticeship might have a highest Art of 40. A typical magus also gains an average of 2 Warping Points (see page 167) per year, so there are very few magi much more than 120 years out of apprenticeship. Thus, 40 is about the highest Art possible.

Of course, you may not want your experienced magus to have spent all his time studying Abilities, Arts and spells. If you wish to have your magus engage in other lab activities (such as creating items, enchanting familiars, and in particular creating Longevity Rituals) you will need to know more about the circumstances in which he has been working. These are ultimately up to the storyguide, but a typical situation might be as follows:

1. The magus' covenant (for Aging rolls) gives a Living Conditions modifier of +1 (see "Aging," page 168.)
2. The magus' lab is of only average quality, giving a modifier to Lab Totals of 0.
3. The covenant has a Magic Aura of 3.
4. The magus may use a maximum number of pawns per year equal to Magic Theory x 5, of the Arts required. It is not possible to accumulate pawns from year to year, because this number already represents vis the magus has saved while studying from books and inventing spells.

Statistics for familiars and apprentices should be agreed with the storyguide, if required.

For each season that your magus spends working on a lab project, the character loses 10 points from the yearly 30 experience points, to a minimum of 0 if three or four seasons are spent on lab work. Thus it is most cost effective to have the magus engage in a full year of lab work at a time. It is suggested that you advance your magus year by year, spending several on study, then taking years out to do lab work as the character's statistics reach appropriate levels.

Older magi can learn spells more quickly than these guidelines suggest. You may therefore want to use these rules to have a magus learn spells as a lab project if you are advancing him more than forty years or so beyond apprenticeship.

Remember that you should also make aging rolls for the character each year from the age of 35. Thus you will probably want your



magus to have acquired a Longevity Ritual (see page 101) by then. Some skilled magi offer their services creating Longevity Rituals for others, and you may decide that your character has bargained for one such ritual, especially if you are not interested in studying the Arts of Creo or Corpus. The precise details of such bargains and the bonus given by the resulting ritual should be agreed with the storyguide.

Example: Darius of Flambeau

Darius will be out of apprenticeship when the saga starts, so Niall takes him further. For the eight years from 26 to 33, inclusive, he just lumps all the experience points together. This gives him 240 experience points to spend in various ways. First, he spends 25 exp raising Parma Magica to 3, as a magus-hunter needs decent Magic Resistance. Then he spends 5 exp on Great Weapon 1, and gives Darius a spear. Next, he spends 88 exp to raise Corpus to 13, which is a bit high for his age, but will balance out before he's finished. He reasons that Darius wants to devise his own Longevity Ritual, and have a decent Penetration with PeCo spells. Next, he goes for a bit more versatility, spending 30 exp to raise Creo to 10, 60 exp to raise all of Aquam, Ignem, Imaginem, Mentem, Terram, Vim to 4, and 1 exp each on Rego and Intellego, for scores of 1 in each. That leaves him 20 exp, which he spends on a level 20 version of Rusted Decay of Ten-Score Years (PeTe 10, Target increased to Group = +2 Magnitudes). Again, he needs to pick a mastery ability for the spell.

Niall then decides that Darius will spend the next year in the laboratory, so he gains no experience points in that year. See the Laboratory chapter for the details of these activities. Season 1: Opens spear haft (staff) for enchantment (8 pawns vis); Season 2: Attunes spear haft as a talisman; Season 3: Creates Longevity Ritual (7 pawns vis, Lab Total 35, for a +7 bonus against aging); Season 4: Instill the talisman with the effect "The Wound that Weeps" (PeCo 15), with 0 penetration and 50 uses per day. Open the talisman to the attunement "+4 Destroy things at a distance," because a spear is still basically the shape of a staff.

From this point, Niall advances Darius a year at a time, because aging results might have an impact on his study and development. In Darius's 35th year he spends 15 exp on Hunt 2, 5 exp on Civil and Canon Law 1, and 10 exp on raising Animal to 4. At this point, Niall decides that Darius would have risked suffering a Twilight, as he is the sort of magus who is likely to botch from time to time. Darius has a Warping Score of 2, with five Warping Points left over, because he is ten years out of apprenticeship. He makes the roll to control the magic, and succeeds, so that Darius does not actually go into Twilight at this point.

Niall then continues aging Darius to the age of 87, but that's enough example.

Option: Extremely Complex Character Generation

It is possible to generate a character by working out exactly what he has done in every season he has been alive, and using the rules in the Laboratory and Long-Term Events chapters to determine the results. This is how magi and important companions are normally advanced in play, but it takes a very long time for character generation. It tends to produce characters who are close to those generated using the detailed rules, but with a lot more character.

Even if you do generate a character this way, you should still use the normal guidelines for the first five years of life, and you assign Virtues, Flaws, and Characteristics in the normal way. However, age-based limits on Abilities do not apply, and all Virtues and Flaws have their normal effect on character advancement. You must discuss with your troupe the resources that the character has available; with sensible choices, it is usually hard to raise Abilities above the age-based limits, which is why they exist in Detailed Character Creation.

Personality

Choose three words to describe your character's personality, and attach a value between –3 and +3 to each. These are your character's Personality Traits (see page 18).

Grogs should have a score (positive or negative) in Loyal, and warriors should have a score in Brave. Most warriors will have a positive score in Brave, but not all.

For companions and magi, they are nothing more than a guide to roleplaying, although you can roll them if you really want to, so you shouldn't worry too much about them.

Example: Darius of Flambeau

Niall picks Brave, Dedicated to Cause, and Efficient as Darius's Personality Traits, and gives him scores of +3 in each. Darius is quite an extreme individual, but the numbers are unlikely to have much impact on play.

Reputations

Characters only start with a Reputation if they choose a Virtue or Flaw that grants one, but all characters can develop them in play. See page 19 for rules on Reputations.

Example: Darius of Flambeau

Darius does have a Reputation, thanks to his Hermetic Prestige Virtue. It's a reputation with Hermetic magi, and it has a level of 3. Niall picks "Dedicated Hoplite" as the content. (The Hoplites are the enforcers of the Order of Hermes. It's an informal grouping, but its members are respected.)

Confidence

Grogs do not have Confidence Points. Like Story Flaws, Confidence Points indicate a central character.

Companions and Magi start with a Confidence Score of 1 and 3 Confidence Points, unless they have a Virtue or Flaw that indicates otherwise.

Confidence Points can be spent to gain a one-off +3 bonus to any die roll, and a maximum number of Confidence Points equal to the character's Confidence Score may be spent on a single roll. More details on Confidence can be found on page 19.

Equipment

Your character may start with any equipment or possessions she might reasonably have acquired and retained over her career. You need not list all her possessions.



Example: Darius of Flambeau

Darius starts with the normal Confidence Score of 1 and 3 Confidence Points. His only noteworthy piece of equipment is his talisman-spear; Niall can assume that Darius has any mundane material he needs.

With the statistics completed, Niall finishes filling in the details of Darius's appearance and background, preparing him for play in the saga.

Characteristics: Int +3, Per +1, Str +2, Sta 0, Prs –3 (2), Com –1, Dex +1, Qik +2
Size: 0
Age: 87 (64), Hermetic age 62 yrs past Gauntlet.
Decrepitude: 0
Warping Score: 6 (17)
Confidence Score: 1 (3)
Virtues and Flaws: The Gift; Hermetic Magus; Puissant Art (Perdo) (free Virtue); Flawless Magic; Affinity with Perdo, Enduring Constitution, Fast Caster, Hermetic Prestige, Premonitions, Second Sight, Strong-Willed; Blatant Gift, Driven (Hunt Enemies of the Order), Enemies (Renounced Magus and his Lackeys); Disfigured (Facial Burns)
Personality Traits: Brave +3, Dedicated to Cause +3, Efficient +3
Reputations: Dedicated Hoplite +3 (Hermetic magi)
Combat:
Fist: Init +2, Atk +5, Def +6, Dam +2
Kick: Init +1, Atk +4, Def +4, Dam +5
Long Spear: Init +5, Atk +9, Def +8, Dam +9
Soak: +0
Fatigue Levels: OK, 0, 0, –2, –4, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20) (* accumulated wound penalties reduce by 1 for Enduring Constitution)
Abilities: Artes Liberales 4 (Grammar), Athletics 2 (Running), Awareness 3 (Alertness), Bargain 2 (Books), Bavaria Lore 2 (Geography), Brawl 3 (Punching), Chirurgy 2 (Bind Wounds), Civil and Canon Law 1 (Local Customs), Code of Hermes 3

(Wizards' Marches), Concentration 3 (Spells), Dominion Lore 2 (Divine Creatures), Etiquette 2 (Merchants), Faerie Lore 2 (Faerie Forests), Finesse 4 (Precision), Folk Ken 2 (Peasants), German 5 (Merchant Slang), Great Weapon 4 (Long Spear), Guile 3 (Fast talk), Hunt 2 (Tracking), Infernal Lore 2 (Demons), Intrigue 3 (Plotting), Latin 4 (Hermetic), Leadership 3 (Intimidation), (Local Area) Lore 3 (Personalities), Magic Lore 2 (Creatures), Magic Theory 5 (Inventing Spells), Order of Hermes Lore 4 (Criminals), Parma Magica 5 (Corpus), Penetration 6 (Perdo), Philosophiae 2 (Moral Philosophy), Premonitions 3 (Enemy Magi), Profession — Scribe 2 (Speed), Second Sight 3 (Invisibility), Stealth 2 (Shadowing), Survival 2 (Forests), Swim 2 (Rough Water)

Arts: Cr 10, In 6, Mu 4, Pe 18+3 (15), Re 9; An 5, Aq 6, Au 6, Co 15, He 6, Ig 6, Im 5, Me 6, Te 6 (4), Vi 8

Twilight Scars: The shadows in Darius' hood are unusually deep, hiding his face; Nearby, non-magical items decay when Darius uses magic (as the Warped Magic Flaw).

Equipment: Long Spear with haft enchanted as a talisman, instilled with the effect The Wound that Weeps (PeCo 15, penetration 0, 50 uses per day), attuned to a +4 bonus to spells that destroy at a distance, Longevity Ritual: Lab Total 35, +7 aging bonus

Encumbrance: 0 (2)

Spells Known:

Cripple the Howling Wolf (PeAn 25/+27*), Mastery 1 (Fast Casting)
Parching Wind (PeAq 20/+28*), Mastery 1 (Penetration)
Curse of the Desert (PeAq 25/+29*), Mastery 2 (Penetration, Magic Resistance)
The Chirurgeon's Healing Touch (CrCo 20/+26), Mastery 1 (Penetration)
Whispers through the Black Gate (InCo (Me) 15/+13), Mastery 1 (Quiet Casting)
The Inexorable Search (InCo 20/+22), Mastery 1 (Penetration)
Gift of the Bear's Fortitude (MuCo 25/+20), Mastery 1 (Fast Casting)
Dust to Dust (PeCo 15/+37*), Mastery 1 (Penetration)
The Wound that Weeps (PeCo 15/+37*), Mastery 1 (Penetration)
Incantation of the Milky Eyes (PeCo 30/+37*), Mastery 1 (Penetration)
Twist of the Tongue (PeCo 30/+37), Mastery 1 (Fast Casting)
Clenching Grasp of the Crushed Heart (PeCo 40/+38*), Mastery 2 (Penetration, Magic Resistance)
Endurance of the Berserkers (ReCo 15/+25), Mastery 1 (Fast Casting)
Lifting the Dangling Puppet (ReCo 15/+25), Mastery 1 (Penetration)
Seven-League Stride (ReCo 30/+25), Mastery 1 (Fast Casting)
The Leap of Homecoming (ReCo 35/+25), Mastery 1 (Fast Casting)
The Great Rot (PeHe 25/+28*), Mastery 1 (Fast Casting)
Soothe the Raging Flames (PeIg 20/+28), Mastery 1 (Fast Casting)
Ward Against Heat and Flames (ReIg 25/+16), Mastery 1 (Fast Casting)
Veil of Invisibility (PeIm 20/+28), Mastery 2 (Quiet Casting x 2)
Tip of the Tongue (PeMe 5/+29), Mastery 2 (Fast Casting, Magic Resistance)
Calm the Motion of the Heart (PeMe 15/+28), Mastery 1 (Quiet Casting)
Loss of But a Moment's Memory (PeMe 15/+29*), Mastery 3 (Quiet Casting x 2, Still Casting)
Blessing of Childlike Bliss (PeMe 25/+30), Mastery 3 (Quiet Casting x 2, Still Casting)
Rusted Decay of Ten-Score Years (PeTe 20*, Target increased to Group/+28*), Mastery 1 (Fast Casting)
Demon's Eternal Oblivion (PeVi 30/+30*), Mastery 1 (Fast Casting)
Wind of Mundane Silence (PeVi 30/+30), Mastery 1 (Magic Resistance)

* If Darius is holding his Talisman, he has a +4 bonus to cast spells that "Destroy things at a distance."

Appearance:

Darius is a frightening individual. A bony figure swathed in a black, all-encompassing robe and carrying a black-hafted spear, he is reminiscent of medieval perceptions of the physical embodiment of death. This image is further emphasized if his hood falls away from his face, for Darius is bald, with a mass of scar tissue for a face and no eyes.

Darius is content to cultivate his sinister image; he is a hoplite and an expert with Perdo magic, dedicated to the discovery and execution of traitors within the Order. However, it was not always thus; Uwe, the boy who would eventually become Darius, was born into a merchant family living in Bavaria. He enjoyed a comfortable life in a moderately prosperous household. However, shortly after Uwe reached puberty strange things began to happen. His books would fall apart, furniture he sat on would break, and the family cat died in his arms. His family became aware that there was something unsettling about the boy and were only too happy to see him taken away as an apprentice by the mysterious scholar who visited them soon after.

Thus Uwe became the apprentice of the hoplite Xerxes, who indoctrinated his filius to become a hunter of evils within the Order of Hermes. A lab accident early during apprenticeship burned away Uwe's eyes and the flesh on his head, but Xerxes restored Uwe's sight, although he refused to do anything about his filius' appearance. Fifteen years later Uwe became a magus of the Order of Hermes named Darius and joined the ranks of the hoplites, its guardians. He has continued to maintain contact with his (aging) pater, but they only see each other on rare occasions when they can share information; Xerxes is now too frail to take part in combat.

Darius travelled to the covenant to establish a base from which he could seek out and destroy its enemies. He pursued this vocation with an enthusiasm that impressed his colleagues, and when the previous leader of the covenant recently passed into Final Twilight he accepted the position of head, seeing in this an opportunity to instill his values into the new, younger members swelling its ranks. Darius has been too busy to train an apprentice, but now he feels the need to pass on his legacy soon, as he suspects that he may have encountered his bane; he recently fought a powerful Renounced magus and his followers and was nearly killed, only "escaping" when a magical maelstrom sent him physically into Twilight. The traitor is still at large; Darius intends to kill him in the next confrontation and is even prepared to sacrifice himself to achieve this aim.

Chapter Four

Virtues & Flaws

Almost all characters have some particular talents and some particular problems, represented in the game by Virtues and Flaws.

Virtues and Flaws are either Minor or Major. Virtues cost points, while Flaws grant points. Major Virtues cost three points, while major Flaws grant three points. Minor Virtues and Flaws cost and grant (respectively) one point. Players start with no points for buying Virtues and Flaws, and thus must take Flaws if they want Virtues. A central character may have up to ten points of Flaws, but no more than five minor Flaws.

Virtues provide a benefit to the character, pure and simple. Players rarely try to avoid getting the benefits they have paid for, so the main problem is making sure that they do not try to get benefits in areas they shouldn't.

Flaws come in two broad types. General Flaws hinder the character, Personality and Story Flaws enhance stories. General Flaws do not have to enhance stories, and Personality and Story Flaws do not have to hinder the character. If a General Flaw will not hinder a character, it is not a Flaw, and the character should not be allowed to take it. Similarly, if a Story or Personality Flaw will not enhance stories, a character should not be allowed to take it. Thus, if you do not want to involve demons in your saga, no character can take Plagued by Demon as a Flaw. Conversely, a player who takes a Story Flaw is saying that he wants his character to be involved in that sort of story, so he should make sure that that is true.

Note that Flaws are *not* "things you would not want to have were you the character." They may be things you would very much like to have, but because they are a hindrance or a story hook, they still count as Flaws. This means that some characters may be extremely keen to keep their Flaws. Even more so, a game Flaw need not be a moral flaw, and a game Virtue need not be a moral virtue. Indeed, most moral virtues work well as Personality or Story Flaws, because they get the character involved in stories.

Some Flaws, such as Blind or Mute, could be fixed using Hermetic magic. A character with easy access to such magic can only take such a Flaw if there is some reason why it cannot be fixed, such as that it is part of a character's Essential Nature (see page 79). In general, characters cannot take Flaws which will quickly be removed in play.

Types of Virtue & Flaw

There are several specific types of Virtue and Flaw. These are described here, and every Virtue and Flaw lists its type.

The Gift

The Gift is a special Virtue, because it has no cost. The character suffers all the penalties of The Gift, just as magi do (see page 75), but can be taught Supernatural Abilities without having to take the corresponding Virtues (see page 166 for rules). Most importantly, the character can be taught Hermetic Magic, so all magi must have this Virtue. A character with The Gift, even if he is not a magus, may take Hermetic Virtues and Flaws which relate to intrinsic ability rather than background or training.

Characters may take Virtues that grant Supernatural Abilities without taking The Gift, and such characters do not suffer the penalties imposed by The Gift. However, such characters may not learn new Supernatural Abilities in the course of the saga, although they may improve the ones they already have.

Characters who have The Gift may start play with a single Supernatural Ability, without having to take any other Virtue, but if they wish to learn others they must find opportunities to learn others in the course of the saga. They may also take Virtues granting Supernatural Abilities if they wish to have more Abilities at character creation. Note that it is harder for a character with Supernatural Abilities to become a Hermetic magus (see "Training Your Apprentice" on page 106), so you may not wish to take any abilities if you plan for the character to become an apprentice. The ability to cast Hermetic magic is the single supernatural ability possessed by Hermetic magi in virtue of The Gift; again, they may take more Supernatural Ability Virtues if they wish.

Grogs can never have The Gift, as a character with The Gift is too important to be a grog. As a rule, companions should only have The Gift if they are intended to become magi. Troupes should not allow any other Gifted characters unless they are absolutely sure that they want them.

Hermetic

Only characters with The Gift can take these Virtues and Flaws, and some are only applicable to Hermetic magi who have already completed their training.

Social Status

These Virtues and Flaws indicate your place in society, something that is very important in the hierarchical world of Mythic Europe. Some Social Status Virtues are free, which means that they do not cost any points to buy.

Supernatural

Supernatural Virtues and Flaws provide the character with some benefit that goes beyond the mundane. All Supernatural Virtues and Flaws are associated with one of the four realms, Magic, Faerie, Infernal, and Divine, and most are associated with the Magic Realm. The main exceptions are Faerie Blood and Strong Faerie Blood, which are always associated with Faerie. Players may choose to have most Supernatural Virtues and Flaws granted by the Faerie Realm, and in some cases, with the troupe's approval, Divine or Infernal sources may be appropriate.



The realm of a Virtue or Flaw determines how it interacts with mystical auras (see page 183), and provides important background color. In addition, a character with a Supernatural Virtue or Flaw is immune to warping caused by living in a high aura associated with the same realm (see page 167).

Personality

A Major Personality Flaw is an aspect of the character's personality that defines them and gets them into trouble. This is supposed to make the character more fun to play, by creating lots of story complications. It is not supposed to be crippling, and a character can control the Flaw when acting on it would be obviously and immediately suicidal, although not necessarily when it is merely risky. In particular, a Major Personality Flaw is much less of a hindrance to the character than a Major General Flaw, at least most of the time. Note that Major Personality Flaws need not be characteristics that other people think poorly of.

A Major Personality Flaw should always be something that makes the character act. Depression and angst are unsuitable as Major Personality Flaws, as they will make the character sit moping at home, and keep the player from having fun.

A character should not have more than one Major Personality Flaw, as the Personality Flaw should be what people think of immediately when they think of the character.

Minor Personality Flaws are aspects of a character's personality that strongly color much of what he does, but do not really interfere with or guide his life. The storyguide may occasionally require you to spend a Confidence Point to act against a Minor Personality Flaw, but most of the time it merely provides a handle for roleplaying.

Most characters should not have more than one Minor Personality Flaw, lest they move from entertaining to profoundly irritating. Grogs may often be an exception to this.

The main difference between Major and Minor Personality Flaws is one of intensity. A Major Personality Flaw constantly drives your character to act and get involved in stories, while a Minor Flaw merely colors his life.

Virtues and Flaws Rules and Guidelines

A Virtue or Flaw may be taken more than once only if the description explicitly allows it. Most Virtues and Flaws may only be taken once.

All characters must take one Social Status, and may only take more than one if the descriptions of the Virtues or Flaws explicitly note that they are compatible.

A character should not have more than one Story Flaw. This is a guideline, and may be violated with the whole troupe's agreement. The risk is that one character will be central to too many stories.

A character can not have more than one Major Personality Flaw. A character should normally not have more than two Personality Flaws in total, as more risks him becoming a caricature.

Grogs

- You may take up to 3 points of Flaws, and an equal number of Virtues
- You must take one Social Status
- You should not take Story Flaws
- You should not take more than one Personality Flaw
- You may not take Major Vitures or Flaws
- You may not take Hermetic Virtues and Flaws
- You may not take The Gift

Companions

- You may take up to 10 points of Flaws, and an equal number of Virtues
- You may not have more than 5 Minor Flaws
- You must take at least one Social Status
- You should not take more than one Story Flaw
- You should not take more than two Personality Flaws, and cannot take more than one Major Personality Flaw
- You may not take Hermetic Virtues and Flaws, unless you have The Gift (this would be highly unusual)

Magi

- You may take up to 10 points of Flaws, and an equal number of Virtues
- You may not have more than 5 Minor Flaws
- You may not have more than one Major Hermetic Virtue
- You must take The Gift and the Hermetic Magus Social Status Virtue
- You receive one free Minor Virtue from your choice of House, which you need not balance with a Flaw
- You should take at least one Hermetic Flaw
- You should not take more than one Story Flaw
- You should not take more than two Personality Flaws, and cannot take more than one Major Personality Flaw

Personality and Story Flaws

In a typical saga with five players, each of whom has a companion and a magus, there may be ten personality and ten story flaws. This means that a given flaw will probably only have an effect one story in twenty. If you are planning to run multi-session stories, or a short saga, you may, therefore, want to limit the number of such flaws that the players can take, because otherwise they may never come into play.

Story

Story Flaws are background features which can drag the character into stories. Most count as Major Flaws because they give the storyguide a way to force your character to get involved in a story, no matter how inconvenient it might be. Most of the time, however, they are merely background color. You should not take more than one Story Flaw, Major or Minor, to avoid having a single character unduly dominate the saga.

When creating your own Story Flaws, bear in mind that they should always depend on someone or something outside the character, so that the storyguide can decide when your hook drags you off on an adventure. An internal Story Flaw is really a Personality Flaw (see above).



Virtues and Flaws

Virtues

The Gift

Hermetic, Major

Diedne Magic
Elemental Magic
Flawless Magic
Flexible Formulaic Magic
Gentle Gift
Life-Linked Spontaneous Magic
Major Magical Focus
Mercurian Magic
Mythic Blood
Secondary Insight

Supernatural, Major

Entrancement
Greater Immunity
Greater Purifying Touch
Shapeshifter
Strong Faerie Blood

Social Status, Major

Landed Noble
Magister in Artibus
Redcap

General, Major

Death Prophecy
Ghostly Warder
Giant Blood
Guardian Angel
True Faith
Ways of the (Land)
Wealthy

Hermetic, Minor

Adept Laboratory Student
Affinity with Art
Cautious Sorcerer
Cyclic Magic (positive)
Deft Form
Enduring Magic
The Enigma
Faerie Magic
Fast Caster
Free Study
Harnessed Magic
Heartbeast
Hermetic Prestige
Inoffensive to Animals
Inventive Genius
Life Boost
Minor Magical Focus
Magical Memory
Mastered Spells
Method Caster
Personal Vis Source
Puissant Art
Quiet Magic
Side Effect
Skilled Parens
Special Circumstances
Study Bonus
Subtle Magic
Verditius Magic

Supernatural, Minor

Animal Ken
Dowsing
Enchanting Music
Lesser Immunity
Lesser Purifying Touch
Magic Sensitivity
Premonitions
Second Sight
Sense Holiness and Unholiness
Skinchanger
Wilderness Sense

Social Status, Minor

Clerk
Custos
Failed Apprentice
Gentleman/woman
Knight
Mendicant Friar
Mercenary Captain
Priest
Wise One

General, Minor

Affinity with Ability
Apt Student
Arcane Lore
Berserk
Book Learner
Cautious with Ability
Clear Thinker
Common Sense
Educated
Enduring Constitution
Faerie Blood
Famous
Free Expression
Good Teacher
Gossip
Great (Characteristic)
Improved Characteristics
Inoffensive to Animals
Inspirational
Intuition
Keen Vision
Large
Latent Magical Ability
Learn (Ability) from Mistakes
Light Touch
Lightning Reflexes
Long-Winded
Luck
Rapid Convalescence
Perfect Balance
Piercing Gaze
Privileged Upbringing
Protection
Puissant Ability
Relic
Reserves of Strength
Self-Confident
Sharp Ears
Social Contacts
Strong-Willed
Student of (Realm)
Temporal Influence
Tough
Troupe Upbringing
True Love (PC)
Unaging
Venus' Blessing
Warrior
Well-Traveled

Social Status, Free

Covenfolk
Craftsman
Hermetic Magus
Merchant
Peasant
Wanderer

Flaws

Hermetic, Major

Blatant Gift
Chaotic Magic
Deficient Technique
Difficult Longevity Ritual
Magic Addiction
Necessary Condition
Painful Magic
Restriction
Rigid Magic
Short-Ranged Magic
Study Requirement
Twilight Prone
Unstructured Caster
Waster of Vis
Weak Magic Resistance
Weak Spontaneous Magic

Personality, Major or Minor

Ambitious
Avaricious
Compassionate
Driven
Envious
Generous
Greedy
Hatred
Lecherous
Meddler
Optimistic
Overconfident
Pious
Proud
Wrathful

Story, Major

Black Sheep
Curse of Venus
Dark Secret
Dependent
Diabolic Past
Difficult Underlings
Enemies
Favors
Feud
Fury
Indiscreet
Mistaken Identity
Monastic Vows
Oath of Fealty
Plagued by Supernatural Entity
Supernatural Nuisance
Tormenting Master
True Love (NPC)

Social Status, Major

Outlaw
Outsider

Supernatural, Major

Age Quickly
Greater Malediction
Lycanthrope

General, Major

Blind
Crippled
Deaf
Dwarf
Enfeebled
Low Self-Esteem
Magical Air
Mute
No Hands
Poor

Hermetic, Minor

Careless Sorcerer
Clumsy Magic
Creative Block
Cyclic Magic (negative)
Deficient Form
Deleterious Circumstances
Difficult Spontaneous Magic
Disjointed Magic
Disorientating Magic
Flawed Parma Magica
Hedge Wizard
Incompatible Arts
Infamous Master
Limited Magic Resistance
Loose Magic
Offensive to Animals
Poor Formulaic Magic
Short-Lived Magic
Slow Caster
Susceptibility to Divine Power
Susceptibility to Faerie Power
Susceptibility to Infernal Power
Unimaginative Learner
Unpredictable Magic
Warped Magic
Weak Enchanter
Weak Magic
Weak Parens
Weak Scholar
Weird Magic

Personality, Minor

Busybody
Carefree
Compulsion
Continence
Covenant Upbringing
Delusion
Depressed
Dutybound
Faerie Upbringing
Fear
Higher Purpose
Humble
Judged Unfairly
Lost Love
Noncombatant
Obsessed
Oversensitive
Nocturnal
Pessimistic
Poor Memory
Prohibition
Reckless
Reclusive
Short Attention Span
Simple-Minded
Sheltered Upbringing
Soft-Hearted
Temperate
Transvestite
Vow
Weakness
Weak-Willed

Story, Minor

Animal Companion
Blackmail
Close Family Ties
Faerie Friend
Heir
Magical Animal Companion
Mentor
Visions

Social Status, Minor

Branded Criminal
Outcast
Outlaw Leader

Supernatural, Minor

Lesser Malediction
Offensive to Animals
Visions

General, Minor

Ability Block
Afflicted Tongue
Arthritis
Clumsy
Disfigured
Feral Upbringing
Fragile Constitution
Hunchback
Incomprehensible
Infamous
Lame
Missing Ear
Missing Eye
Missing Hand
Motion Sickness
No Sense of Direction
Obese
Offensive to Animals
Palsied Hands
Poor (Characteristic)
Poor Eyesight
Poor Hearing
Poor Student
Small Frame
Social Handicap
Tainted with Evil
Weak Characteristics

Minor Story Flaws are much the same as Major Story Flaws, except that the character gets some solid benefit from the situation as well as being dragged into stories at inopportune moments.

Note that, if you take a Story Flaw, your character cannot refuse to get involved in a story based on that Flaw because you would rather he did something else.

General

General Virtues and Flaws cover everything else. Most provide bonuses or penalties to mundane activities.

Virtues

Adept Laboratory Student

Minor, Hermetic

You digest the instruction of others quite easily. You get a +6 bonus to Lab Totals when working from the lab texts of others, including when reinventing spells.

Affinity with (Ability)

Minor, General

All Study Totals for one Ability are increased by half, as are any experience points you put in that Ability at character creation. You may only take this Virtue once for a given Ability, but may take it again for different Abilities. If you take this Virtue for an Ability, you may exceed the normal age-based cap during character generation (see page 31) by two points for that Ability.

Affinity with (Art)

Minor, Hermetic

Your Study Totals for one Hermetic Art are increased by one half, rounded up. At character creation, any experience points you put into that Art are also increased by one half (rounded up), and you may exceed the normal recommended limits. You may take this Virtue twice, for two different Arts.

Animal Ken

Minor, Supernatural

You can communicate with animals as if they were human beings. Choosing this Virtue confers the Ability Animal Ken 1 (page 62).

Apt Student

Minor, General

You are particularly good at learning from others. When being taught by someone else, add five to your Advancement Total.

Arcane Lore

Minor, General

You may take Arcane Abilities during character generation. Unless you have The Gift, you cannot learn Parma Magica. You get an additional 50 experience points, which must be spent on Arcane Abilities.

A Gifted character who is not a Hermetic magus and knows Parma Magica *must* take the Major Story Flaw Enemy: Entire Order of Hermes, as magi are bound by their Oath to slay the character on sight, unless he immediately joins the Order. Such a character cannot be played in a normal saga, as the other player characters have to kill him.

Berserk

Minor, General

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

Book Learner

Minor, General

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

Cautious Sorcerer

Minor, Hermetic

You are very careful with magic, and are less likely to fail spectacularly if you do fail. You roll three fewer botch dice when casting spells (either spontaneous or formulaic), and when working in the laboratory. This Virtue may not reduce the number of botch dice rolled below one. However, its effects are applied before any other effects which reduce botch dice, such as spell mastery (see page 86), and they may reduce the number of botch dice to zero.

Cautious with (Ability)

Minor, General

You are very careful with a specific Ability, and are less likely to fail spectacularly if you do fail when using it. You roll two fewer botch dice than normal whenever you are required to roll botch dice for that Ability. This may mean that you roll no botch dice. This Virtue may apply to any Ability, even one you cannot learn at character creation.

Clear Thinker

Minor, General

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

Clerk

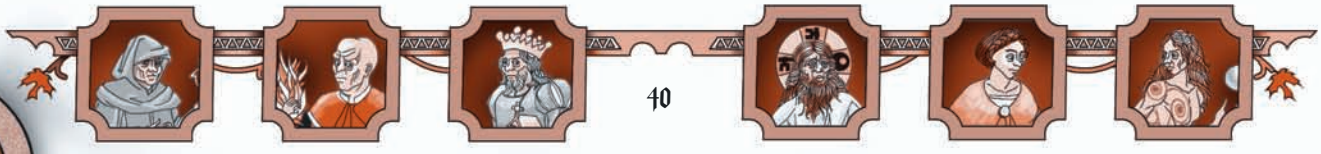
Minor, Social Status

You are a member of the literate class and are either a professional scribe, accountant, lawyer, student, or functionary. Due to your training, you may take Academic Abilities during character generation. If you are male, you may be in minor orders (acolyte, exorcist, lector, or door-keeper), in which case you may marry and still benefit from being a member of the clergy and as such subject to canon rather than secular law (see page 205). Male characters may also be sub-deacons or deacons, the lesser two holy orders, in which case they would normally be expected to be unmarried. However, if they were already married, and promise complete sexual abstinence, they may still be ordained to these orders. A man may not marry after ordination to holy orders. Those in holy orders are also subject to canon, rather than secular, law. The Wealthy Virtue and Poor Flaw affect you normally. This Virtue is available to male and female characters.

Common Sense

Minor, General

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



Covenfolk

Free, Social Status

You are a member of the covenant staff, and may have lived there all your life. You are supported by the covenant, and so your standard of living is determined by the covenant's resources rather than your own. You may not take the Wealthy Major Virtue or the Poor Major Flaw.

Craftsman

Free, Social Status

You live by making and selling goods. You are probably a free resident of a town, but you may be from a rural area. The Wealthy Major Virtue and Poor Major Flaw affect you normally.

Custos

Minor, Social Status

You are an employee of a covenant, but you have high status within the walls. You may be a grog, or a specialist, or a manager. You may take one group of restricted Abilities during character generation, either Martial, Academic, or Arcane Abilities. If you choose Martial or Arcane Abilities, you may still learn to speak Latin, although you cannot read or write it. As a covenant employee, your wealth is determined by the covenant's prosperity, and you may not take the Wealthy Virtue or Poor Flaw. This Virtue is available to male and female characters.

This Virtue may also apply to employees of other institutions, such as a noble household or a monastery.

Cyclic Magic (positive)

Minor, Hermetic

Your magic is attuned to some cycle of nature (solar, lunar, or seasonal, for example) and as such, is more potent at specific times. At those times, you receive a +3 bonus to all spell rolls. The bonus also applies to Lab Totals if the positive part of the cycle covers the whole season. The cycle of your magic must be regular and approved by the storyguide. Furthermore, the length of time when the bonus applies must be equal to the amount of time when it does not.

Death Prophecy

Major, General

You have been blessed or cursed as to your fate. Someone (a magician, a faerie, or other supernatural creature) has put a condition on your death, and until the condition is met, you will not die, though you can be seriously injured. You heal normally, but cannot die as a result of wounds or old age. Unfortunately for you, fate or bad planning can bring about the conditions in unexpected ways. If, for instance, your death condition is to fear only boars, you should be wary of men bearing boars on their coats of arms or of inns named after boars, in addition to the purely mundane creature. This symbolism may not be obvious: a man known as a "pig" in his village might also count as a boar.

The storyguide must keep the prophecy in mind and give fair warning of items related to the prophecy. This is a Major Virtue because the character knows he can get away with insane risks; sneaking his prophecy up on him is an unfair way of negating the value of the Virtue. Players may only take this Virtue with the agreement of the storyguide or troupe.

Deft Form

Minor, Hermetic

You are particularly skilled with one Form. You suffer no penalty to the Casting Total casting spells in that Form when using non-standard voicings/gestures (see page 83), including using no voice or gestures because you are in a non-human form. Voice Range spells still have a Range based on how loudly you are speaking.

Diedne Magic

Major, Hermetic

Your magic lineage and traditions are from the druids and the vanquished former house of Diedne, making you especially skilled with spontaneous magic. When you cast a spontaneous spell without expending fatigue, you may choose to divide by five or by two. If you choose to divide by five, you need not roll a stress die, and cannot botch, just as normal. If you choose to divide by two, you must roll a stress die, and may botch.

When you expend fatigue on casting a spontaneous spell, the lowest applicable Art is doubled before the whole total is divided by two. You still roll a stress die, and may botch.

You must keep your lineage hidden from the Order, giving you the Major Story Flaw Dark Secret. This is in addition to your normal allowance of Flaws, and does not grant you any points with which to buy Virtues.

Dowsing

Minor, Supernatural

You have the ability to find things nearby through the use of a dowsing rod (usually a forked stick) and your own intuitive sense. Choosing this Virtue confers the Ability Dowsing 1 (page 64).

Educated

Minor, General

You have been educated in a grammar school, and may have attended a university or cathedral school. You may purchase Academic Abilities during character generation. During character generation you get an additional 50 experience points, which must be spent on Latin and Artes Liberales.

Elemental Magic

Major, Hermetic

You have been trained in the ability to manipulate raw elemental forms (Ignem, Auram, Terram and Aquam), and view them as a connected whole rather than four separate Arts. Whenever you successfully study one of these Arts (that is, gain at least one experience point from study), you gain an additional experience point in each of the other three.

Your elemental magics are also more flexible than those of other magi — there is no disadvantage in adding elemental Form requisites to any elemental spell. If an Aquam, Auram, Ignem, or Terram spell has another element as a requisite, you may ignore the requisite. You must still use the primary Art, even if the requisite is higher.

Enchanting Music

Minor, Supernatural

When you set your mind to it, you can magically induce emotions and beliefs in others with your music. Choosing this Virtue confers the Ability Enchanting Music 1 (page 65).

Enduring Constitution

Minor, General

You can withstand pain and fatigue. Decrease the penalties for reduced Fatigue levels by one point, and reduce your total penalty from wounds by one point (but not below zero). You also get +3 on rolls to resist pain.

Enduring Magic

Minor, Hermetic

The effects of your spells tend to last longer than usual (though Concentration, Momentary, and Ring spells remain just that). The storyguide secretly rolls a simple die; the number rolled is a multiple to the spell's normal duration. This is usually, but not always, a good thing. This Virtue does not affect the duration of Ritual spells.

The Enigma

Minor, Hermetic

You have been initiated into the Outer Mystery of The Enigma (see page 92), and thus are a member of House Criamon. Note that all Criamon magi get this Virtue free at character creation.



Entrancement

Major, Supernatural

You have the power to control another's will by staring into their eyes and giving them a verbal command. Choosing this Virtue confers the Ability Entrancement 1 (page 65).

Faerie Blood

Minor, Supernatural

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

You are resistant to aging, and get –1 to all aging rolls.

Type of Faerie Blood (pick one, or create a similar one):

Dwarf Blood: You are descended from the master craftsmen of the fay, and get a +1 bonus to any total including a Craft Ability.

Goblin Blood: Your ancestors were the sneaky inhabitants of the shadows underground, and you get a +1 bonus on all totals involving stealth.

Satyr Blood: The satyrs are notoriously lecherous. You get a +1 bonus to Communication and Presence totals when dealing with sexually compatible characters.

Sidhe Blood: You are descended from one of the noble fay who rule the lands of Summer and sunlight. Because of the striking and unusual qualities of your nature add +1 to your Presence, but not to more than +3. Many mortals may consider you fascinating or alluring.

Undine Blood: The undines are the faeries of the water, and you get a +2 bonus to any action taken underwater, which will partially offset any penalty applied.

Characters with Faerie Blood can learn Faerie Lore at character generation.

Faerie Magic

Minor, Hermetic

You have been initiated into the Outer Mystery of Faerie Magic (see page 92), and thus are a member of House Merinita. Note that all Merinita magi gain this Virtue for free at character generation.

Failed Apprentice

Minor, Social Status

You were once apprenticed to a mage, but something kept you from completing your studies. Perhaps your Gift was incomplete or some grievous mishap robbed you of it altogether. You may still work for your former master or for the covenant in some other capacity. Magi welcome you and have compassion for you — those who



are given to such emotions, anyway. You may learn Academic and Arcane Abilities during character creation, and you are familiar with the lives of magi. You may not have The Gift, but if your Gift was not completely destroyed, you may have some Supernatural Abilities. You may learn Magic Theory and serve a magus as a laboratory assistant. The Wealthy Virtue and Poor Flaw affect you normally. This Virtue is available to male and female characters.

Famous

Minor, General

You have a good Reputation of level 4. Choose any reputation you like (it need not be justified), and one type.

Fast Caster

Minor, Hermetic

Your magic takes less time to perform than that of other magi. You gain +3 to Initiative to cast spells in combat.

Flawless Magic

Major, Hermetic

You automatically master every spell that you learn. All your spells start with a score of 1 in the corresponding Ability. You may choose a different special ability for every spell you have. Further, all experience points you put into Spell Mastery Abilities are doubled.

Flexible Formulaic Magic

Major, Hermetic

You can vary the effects of formulaic spells to a slight degree, while still getting the benefits of casting known magic. You may raise or lower the casting level of the spell by five to raise or lower one (only) of Range, Duration, and Target by one step, as long as this does not violate any of the normal limits on formulaic magic. Casting success, fatigue loss, and Penetration are all calculated based on the casting level of the spell. You cannot manipulate Ritual magic in this way.

Free Expression

Minor, General

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

Free Study

Minor, Hermetic

You are better at figuring things out for yourself than you are at poring over books. Add +3 to rolls when studying from raw vis.

Gentle Gift

Major, Hermetic

Unlike other magi, whose Magical nature disturbs normal people and animals, your Gift is subtle and quiet. You don't suffer the usual penalties when interacting with people and animals.

Gentleman/woman

Minor, Social Status

You are a minor member (possibly illegitimate) of a noble family. You do not stand to inherit from your relatives, but are still treated as one of their own and may be addressed as "Lord" or "Lady." You probably reside near the covenant with your relatives. Although you do not want for anything, you have no vast wealth of your own. You may occasionally ask your family to buy expensive equipment for you, but you will need a convincing rationale. You are expected to wait on your relations much of the time or you will lose the benefits of family (though you will keep your social standing if you can otherwise maintain your normal lifestyle). The Wealthy Virtue and Poor Flaw affect you normally. This Virtue is available to male and female characters.

Ghostly Warder

Major, General

A ghost watches over you. It might be a grandparent, a childhood friend, or anyone else who cares for you enough to stay around after death. The ghost is invisible and silent to all but you and those with Second Sight (see page 67). It can see and hear what is going on around you and makes an excellent spy, since it can leave your presence once per day for up to half an hour. However, death does not leave people in their normal state of mind, so the ghost probably has some quirks that make it less than dependable — it might even encourage you to join it on the other side. The ghost has 300 experience points in various Abilities that it can use to advise you, and ghosts may take any Abilities. See page 194 for an example of a ghostly warder.

The Gift

Special

You have the ability to work magic. See "The Gift" on page 36 for full details.

Good Teacher

Minor, General

You can explain new concepts and skills with great facility. Add three to the Quality of any books that you write, and five to the Advancement Total of anyone who studies with you.

Giant Blood

Major, General

The blood of the ancient race of giants flows in your veins. Though you are not as large as your ancestors, you are up to eight feet tall and can weigh as much as 500 pounds. Your Size is +2, so you take wounds in 7-point increments, rather than the normal 5 (see page 171). You also gain +1 to both Strength and Stamina. This bonus may raise your scores in those Characteristics as high as +6. You cannot take this Virtue and Large, Small Frame, or Dwarf.

Gossip

Minor, General

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

Great (Characteristic)

Minor, General

You may raise any Characteristic that already has a score of at least +3 by one point, to no more than +5. Make sure you describe what it is about you that causes that increase (such as sheer bulk, a lean build, or extreme charisma). You may take this Virtue twice for the same Characteristic, and for more than one Characteristic.

Greater Immunity

Major, Supernatural

You are completely immune to one hazard which is both common and potentially deadly. For example, you might be immune to fire or to iron (and only iron) weapons. You may not take immunity to aging — see the Unaging Supernatural Minor Virtue (page 50) instead. This immunity applies to mundane and magical versions of the thing. If you are immune to fire, you are also immune to magically created fire.

Greater Purifying Touch

Major, Supernatural

You can, with a touch and the expenditure of a Fatigue level, cure a single serious disease. This disease should be either life-threatening or seriously disabling, and should be one from which people do not normally recover by themselves. You must choose the disease that you can cure when you take this Virtue, and you can only cure that disease. You can only choose a disease, not other types of injury or misfortune. See page 180 for more information on diseases.

Guardian Angel

Major, General

You have learned to hear the words of a divine watcher who gives you practical and spiritual advice. The angel whispers in your ear and tells you what is best for you spiritually, rather than materially. He approves of violence only when there is a holy reason — often difficult to demonstrate. If you act against the angel's advice, he may leave you until you correct your ways. The angel has only a limited awareness of your thoughts, but when you speak aloud, he can hear and converse with you.

Your guardian angel can also help in two practical ways. First, he can grant you a +5 bonus to Soak. Second, he can grant you a Magic Resistance of 15. This magic resistance is not compatible with a magus's Parma Magica, or magic resistance from most other sources, but it does add to the magic resistance resulting from Faith Points (see page 189). The angel only grants you these bonuses if you are acting in accordance with God's will.

Harnessed Magic

Minor, Hermetic

You have great control over your spells. You are able to cancel any of your spells simply by concentrating. You can even cancel the magic in magic items which you created. The act of canceling your magic should be treated as if you were casting a spell for timing and concentration purposes. If you are distracted and fail a Concentration roll, another attempt may be made in a later round. Spells and magic items can be canceled out over any distance, but once they have been canceled, you must recast a spell or reinvest a power in a magic item to start the effect again.

The drawback is that when you die, all of your spells and magic items sputter out.

Heartbeast

Minor, Hermetic

You have been initiated into the Outer Mystery of the Heartbeast (see page 91), and thus are a member of House Bjornaer. Note that all Bjornaer magi gain this Virtue for free at character creation.

Hermetic Magus

Free, Social Status

You are a member of the Order of Hermes. All magi must take this as their Social Status, and only magi may take it.

Hermetic Prestige

Minor, Hermetic

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

Improved Characteristics

Minor, General

You have an additional three points to spend on buying Characteristics, but you are still limited to a maximum score of +3 in any single Characteristic unless you take the Virtue Great Characteristic. You may take this Virtue multiple times.

Inoffensive to Animals

Minor, General and Hermetic

Your Gift does not bother animals, although it still has the normal effects on people. Animals with a Might score might react either way, depending on the animal. As a rule, if the animal reacts positively to The Gift most of the time, it reacts positively to you because



you do have The Gift. If it reacts negatively, this Virtue over-rides it. UnGifted characters may take this Virtue if they have the Flaw Magical Air (page 56).

Inspirational

Minor, General

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

Intuition

Minor, General

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

Inventive Genius

Minor, Hermetic

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

Keen Vision

Minor, General

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

Knight

Minor, Social Status

You are a knight, a member of the noble classes and one of the elite warriors of Europe. Unless you are Poor, you may have high quality weapons and armor, and a horse. Typical armaments for a mid-13th century knight are lance, sword, heater shield, a complete mail suit, and a warhorse. You may take Martial Abilities during character generation. The Wealthy Virtue and Poor Flaw affect you normally. This Virtue is only available to male characters, and is compatible with the Landed Noble Virtue.

Landed Noble

Major, Social Status

You owe fealty and service to a higher noble, and control land, serfs, and men-at-arms. You have half a dozen servants at your manor house, including a couple of bodyguards. Your servants should be controlled by the rest of the troupe. You have sworn an Oath of Fealty, and so must balance this Virtue with that Flaw. You get the normal points for Oath of Fealty. You are wealthier than most characters, but have no additional free time. You have the power to enforce the law within your fief, but you may not impose the death penalty, nor may you mutilate criminals. Floggings and fines are the normal penalties you impose.

If you are Poor, your fief is either very small, or in a poor area for farming with few other resources. You must spend every season managing it, or it may collapse completely, leaving you effectively landless. You are no wealthier than most average characters, and you have only a couple of servants.

Wealthy Landed Nobles control more than one fief, and have bailiffs or stewards for each, so that they do not need to devote any time to looking after their lands. You are significantly richer than most Wealthy characters, and could afford to build a small castle or a large chapel within a cathedral. You have around fifty servants, including a significant number of warriors.

This Status Virtue is compatible with the Knight Minor Status Virtue, but unlike that Virtue it's available to male and female characters.

Large

Minor, General

Your Size is +1 instead of 0, so you are between six and seven feet tall. This means that the severity of wounds you take increases in six point intervals rather than five point intervals. (See page 171). You cannot take both this Virtue and Giant Blood, Small Frame, or Dwarf.

Latent Magic Ability

Minor, General

You have a magical quality that has not yet manifested itself. You probably do not realize you have this capacity; if you are a magus, your master failed to detect it during your apprenticeship. At the storyguide's discretion, this quality might appear spontaneously or because of some relevant event (like drinking faerie wine). This is not The Gift, and the latent ability is more limited than that.

Learn (Ability) From Mistakes

Minor, General

You are able to improve a particular Ability through the expedient of repeated failure. The first time in a given game session that you botch a roll or fail by exactly one point, you gain five experience points in the Ability. The roll must have come up naturally in the course of the story. You may take this Virtue several times, once for each Ability chosen.

Lesser Immunity

Minor, Supernatural

You are immune to some hazard which is either rare, or not deadly, or both. See "Greater Immunity," page 43.

Lesser Purifying Touch

Minor, Supernatural

You can, with a touch and the expenditure of a Fatigue level, heal a specific illness. This illness should be one that people often recover from on their own, or one that is not particularly serious. You can only choose an illness, not an injury or other misfortune. See page 180 for rules on diseases.

Life Boost

Minor, Hermetic

You may boost your formulaic spell casting totals by expending additional Fatigue levels. Each Fatigue level gives you an additional bonus of +5 on the roll, which can yield very impressive Penetration totals. You may burn more Fatigue levels than you possess. If you do, you must Soak damage, without the help of armor. The Damage total is 5 for every additional Fatigue level spent, plus a stress die. Thus, if you spend three additional levels, you must Soak a damage of 15 + stress die, with your Soak (no armor) + stress die. Fatigue levels spent in this way are spent regardless of the success or failure of the casting roll, and any wounds taken are similarly taken even if you fail to cast the spell. You can kill yourself doing this. The total number of Fatigue levels to be used must be committed before the casting roll is made.

Life-Linked Spontaneous Magic

Major, Hermetic

You can do more with spontaneous magic than most magi at the cost of your own life energy. When you decide to use this ability in casting a spontaneous spell, you declare the level of effect you wish to produce before rolling. This level may include a number of levels of penetration (see page 82). For example,



you can choose to cast a level 10 effect at level 20, to give a penetration of 10 plus your Penetration score.

Roll to cast a fatiguing spontaneous spell. If your result is higher than the level you declared, you spend only one Fatigue level as usual. If your result is less than the level you declared, you must expend one additional Fatigue level per five points (or fraction thereof) by which you missed the target level. If you run out of Fatigue levels, you take a wound. The number of levels still needed for the spell is treated as the amount by which a damage total exceeds your soak, and you take the corresponding wound. You can kill yourself this way.

A maga with this Virtue may still cast fatiguing spontaneous spells normally.

Light Touch

Minor, General

You have especially good hand-eye coordination and great proficiency for using your hands in precise, fast ways. You gain +1 to all rolls involving subtle manipulation of objects (like picking pockets) and roll one less botch die than you normally would in such activities (minimum of one). This bonus does not apply to archery, but does apply to playing musical instruments.

Lightning Reflexes

Minor, General

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

Long-Winded

Minor, General

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

Sample Major Magical Foci

This list is merely exemplary. Other foci are possible.

Animal: Birds, or mammals, or domesticated animals.
Aquam: Salt water or fresh water.
Auram: Weather.
Corpus: Men or women.
Herbam: Trees or food plants.
Imaginem: Visual images, auditory images, tactile images, or taste and smell together.
Mentem: Emotions or memories.
Terram: Metals or stone.
Necromancy: Corpus and Mentem as applied to the bodies and spirits of dead people.
Damage: Any Art, as long as the effect does damage directly, either by inflicting a wound or doing a certain amount of damage which can be soaked.
Disguise: Changing the appearance of something, by any means.

Luck

Minor, General

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

Magic Sensitivity

Minor, Supernatural

You are often able to identify a place or object as magical. However, your sensitivity makes you more susceptible to magical effects: subtract your Magic Sensitivity score from all magic resistance rolls you make. Choosing this Virtue confers the Ability Magic Sensitivity 1 (page 66).

Magical Memory

Minor, Hermetic

Your memory has been developed to remember magical rather than mundane things. You need not keep laboratory texts (see page 101) of your creations to get the benefit of a Lab Text when reproducing them. If you have created an effect by following another magus's lab text once, you may get the same benefit in future without needing to have the text available.

Magister in Artibus

Major, Social Status

You have incepted Master of Arts in one of the universities of Europe (Paris, Bologna, Oxford, Cambridge, Montpellier, Arezzo or Salamanca) and completed your two years' regency of compulsory teaching. You are entitled to be addressed as Magister, are subject only to canon law, and may teach anywhere in Europe.

You are at least (25 – Int) years old, and must have scores of at least 5 in Latin and Artes Liberales. You have, however, spent eight years in a university, and gain an additional 30 experience points in each of those years, for a total of 240 additional experience points over and above your allowance based on age. You may buy Academic Abilities during character generation, and must spend your additional experience points on Academic Abilities or Teaching.

You must spend two seasons teaching to maintain yourself and your reputation as a dependable instructor. These two seasons are spread between September and June, so you are genuinely free in the summer. If you take the Poor flaw, you are still genuinely free in the summer. If you take the Wealthy virtue, you can maintain your reputation with a single season's teaching.

This Virtue is only available to male characters, and is compatible with the Hermetic Magus, Mendicant Friar, and Priest Virtues.

Major Magical Focus

Major, Hermetic

Your magic is much more potent in a fairly limited area, such as weather, necromancy, birds, or emotions. This area should be smaller than a single Art, but may be spread over several Arts — necromancy, for example, covers both Corpus and Mentem effects. You cannot be focused on laboratory activities, although a focus does apply to laboratory activities.

When you cast a spell or generate a Lab Total within your focus, add the lowest applicable Art score twice. If a spell has requisites, the lowest applicable score may be one of the requisites, rather than one of the primary Arts. Thus, if a magus with a focus on birds was cast-

Sample Minor Magical Foci

This list is merely exemplary; other foci are possible.

Animal: Birds of prey, canines, mustelidae.
Aquam: Stagnant water, small streams.
Auram: Wind, rain, lightning.
Corpus: Aging, disease.
Herbam: Fruiting, wood.
Imaginem: A particular color or sound.
Mentem: Anger, lust, erasing memories, changing memories.
Terram: Creating metals, destroying stone.
Healing: Applies to people, animals, and plants.
Self-Transformation: Applies to both Corpus and Mentem.

ing a spell to turn a bird into pure flame, MuAn (Ig), with Muto 14, An 18, and Ig 10, his final total would be 34 + other modifiers: 14 from Muto, and 20 from adding Ignem twice. If he was casting a spell to turn a bird into another sort of bird, MuAn with no requisites, his total would be 46 + other modifiers, 18 from Animal and 28 from adding Muto twice.

A character can have only one Magical Focus, either major or minor, regardless of the source of the focus.

Mastered Spells

Minor, Hermetic

You have fifty experience points to spend on mastering spells that you know. (See page 86 for rules on mastering spells.) You may take this Virtue if you also have Flawless Magic, to give you more experience points to spend on mastering your spells. You may take this Virtue multiple times.

Mendicant Friar

Minor, Social Status

You are a follower of St. Francis or St. Dominic, going among the rich and poor, spreading the word of God and giving comfort to the sick, homeless, hungry, or dying. You are sworn to serve the Church for the rest of your life, but your wandering habits are considered suspect by the local bishop and parish clergy, and you lack political influence within the organization. Like all clerics, however, you are only subject to canon law.

Due to your training, you may take Academic Abilities during character generation. If you wish, you may be an ordained priest and may officiate at marriages, baptisms, funerals, and the Mass, though the parish clergy may resent your interfering on their "turf." You do not need to take the Priest Virtue in addition to this one if you do want to be ordained.

You have sworn vows of poverty, chastity, and obedience, which together constitute a Major Story Flaw (Monastic Vows, see page 56) which you must take if you take this Virtue (this Flaw balances other Virtues as normal). You may not take the Wealthy Virtue or Poor Flaw. This Virtue is only available to male characters, and is compatible with the Magister in Artibus Major Virtue.

Mercenary Captain

Minor, Social Status

You lead a small company of mercenaries (5 to 10), for hire to the highest bidder. You are much like a knight-errant, only without the prestige. During your travels you have gained great wealth — and squandered it — several times over. You may take Martial Abilities during character generation.

If you are Poor, you lead only a couple of other mercenaries, but you and they may have armor and weapons available to normal characters. If you are Wealthy you lead about twenty mercenaries, and can delegate some of the work to sergeants. This Virtue is available to male and female characters.

Merchant

Free, Social Status

You live from the buying and selling of goods. You may be a peddler, if you are relatively poor, a shopkeeper, or a traveling merchant. The Wealthy Major Virtue and Poor Major Flaw affect you normally.

Mercurian Magic

Major, Hermetic

Your magical lineage and traditions are from the Roman priests of Mercury, which predate the Order of Hermes, making you especially skilled with Ritual Magic and magic used in conjunction with others. In addition to your standard spell allocation, you also know *Wizard's Communion* (page 160) at a level equal to the highest level of Ritual spell that you know, and should you invent or learn a Ritual spell of higher level, you automatically invent a *Wizard's Communion* spell of the same level, without needing to spend extra time.

When casting a spell using *Wizard's Communion*, you may add your Mastery score (page 86) in the spell being cast and your Mastery score in *Wizard's Communion* to the effective level of the *Wizard's Communion*.

Finally, any Ritual spells which you cast have only half the usual vis requirement. If cast as part of a *Wizard's Communion*, all the participants need to have this Virtue to gain this benefit.

Your concentration in Ritual magic has a downside, however — you may only cast Spontaneous magic using the rules for Ceremonial Casting (page 83).

Method Caster

Minor, Hermetic

You are excellent at formulaic spells, as you have perfected a consistent and precise method for casting them. You gain a +3 bonus to any formulaic spell you cast. However, if you vary at all from your precise method (by altering your gestures or voicing), you do not get this bonus.

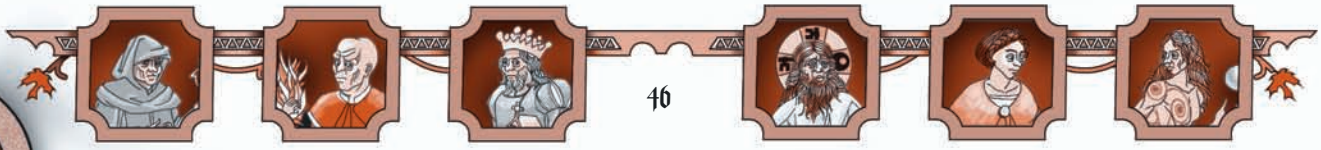
Minor Magical Focus

Minor, Hermetic

Your magic is particularly attuned to some narrow field, such as self-transformation, birds of prey, or healing. In general, the field should be slightly narrower than a single Technique and Form combination, although it may include restricted areas of several such combinations. Healing, for example, is a part of Creo Corpus, Creo Animal, and possibly Creo Herbam. You cannot be focused on a laboratory activity, such as creating charged items, although a focus does apply to laboratory activities.

When you cast a spell or generate a Lab Total within your focus, add the lowest applicable Art score twice, as for a Major Magical Focus (page 45).

A magus may only have one Magical Focus, whether major or minor, regardless of the source of the focus.



Mythic Blood

Major, Hermetic

You are a blood descendant of either a wizard of legend (possibly one of the Twelve Founders, or some other ancient and powerful sorcerer) or a supernatural being (such as a dragon).

Your potent Gift means that you do not lose Fatigue levels if your Casting Total falls short of the level of a formulaic spell by less than ten points, although you do lose Fatigue if the spell fails completely. You must expend Fatigue normally to cast spontaneous magic, and if you fail to cast a formulaic spell you lose the normal number of Fatigue levels.

Additionally, you may choose one special magic feat which you can invoke at will and cancel at will, as often as you like. Invoking this feat takes as long as fast-casting a mastered formulaic spell (see page 87), and requires the same level of concentration. The effect should be designed as a Hermetic effect, with a level + Penetration limited as below. The Penetration of the effect is not modified by the magus's Penetration Ability score, and cannot be negative, so that the highest possible level of the effect is 30.

Invocation: Level + Penetration
Speak and Gesture: 30
Speak: 25
Gesture: 20
Nither Speak nor Gesture: 15

This Virtue includes a Minor Magical Focus in an area related to your legendary ancestor and a hereditary Minor Personality Flaw (both at no extra cost). Mythic Blood is not particularly uncommon in the Order of Hermes, so this Virtue does not grant any Reputation.

Peasant

Free, Social Status

You live by working the land. You may control quite a lot of land and hire people to work it, if you are wealthy, or be one of the people who is hired, if you are poor. You are free, rather than a serf. The Wealthy Major Virtue and Poor Major Flaw affect you normally.

Perfect Balance

Minor, General

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



Personal Vis Source

Minor, Hermetic

You have exclusive access to a supply of raw vis. Determine the amount and type with the help of your troupe; the yield should be about one tenth as much as the player covenant expects to gather per year at the beginning of the saga. The yield of your source does not normally change over the course of time, even if the covenant uncovers new sources.

Piercing Gaze

Minor, General

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

Premonitions

Minor, Supernatural

You intuitively sense when something is wrong, or is likely to go wrong soon. This Virtue confers the Ability Premonitions 1 (page 67).

Priest

Minor, Social Status

You have been ordained a priest, which means that you can carry out the sacraments of the Mass, Penance, and Extreme Unction. By your words, you can cause the Son of God to manifest in bread and wine. As a priest you come under the protection of canon law, meaning that you cannot be prosecuted by secular authorities. You are accorded considerable respect due to your position, and few people are willing to insult you.

You may be a parish priest. If you are, you cannot take the Poor Flaw. Your normal duties involve hearing confession, preaching to your flock, and ministering to their spiritual needs. If you are Wealthy, your parish is rich enough to pay for a curate to do some of the work for you, and you may be a pluralist, holding the benefices of several parishes. Reform-minded churchmen do not approve of pluralism.

If you are not a parish priest, the Wealthy Virtue and Poor Flaw affect you normally. You may be employed as a curate to a parish priest, or a chaplain to a wealthy individual, or in any other capacity requiring education.

You may purchase Academic Abilities during character generation. You must take the Minor Personality Flaw Vow as one of your normal Flaws, for your vow of celibacy. This Virtue is only available to male characters, and is compatible with the Magister in Artibus Major Virtue.

Privileged Upbringing

Minor, General

You grew up in an environment where you had access to teachers and free time for study. You have an additional 50 experience points, which may be spent on General, Academic, or Martial Abilities. You may not, however, buy Academic or Martial Abilities with your normal pool of experience points unless you have another Virtue or Flaw permitting that. The most common reason for this Virtue is that your family was wealthy while you were a child, but if you are wealthy now, you should take the Wealthy Virtue.

Protection

Minor, General

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

Puissant (Ability)

Minor, General

You are particularly adept with one Ability, and add 2 to its value whenever you use it. Note that you do not, in general, use an Ability when learning it, teaching it, or writing about it. You may only take this Virtue once for a given Ability, but may take it more than once for different Abilities.

Puissant (Art)

Minor, Hermetic

You add 3 to the value of one Art whenever you use it. This means all totals in which the score of the Art is part of the total. It does not apply to Study Totals. You may take this Virtue twice, for two different Arts. If a spell has requisites, include the bonus from Puissant Art with that Art when calculating which Art is higher. If the Puissant Art is higher, the bonus does not apply to the requisite.

Quiet Magic

Minor, Hermetic

You can cast spells using only a soft voice at no penalty, and at only a –5 penalty if you do not speak at all. You gain no benefits from using your voice normally but gain the normal benefit for using a booming voice. The range of Voice Range spells is determined normally, based on how loud your voice is.

You may take this Virtue twice, and eliminate the penalty altogether.

Rapid Convalescence

Minor, General

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

Redcap

Major, Social Status

Although you do not have The Gift and cannot work Hermetic magic, you are a full member of the Order of Hermes and of House Mercere (see page 12). There are Gifted members of House Mercere, but they do not take this Virtue, taking the Hermetic Magus Social Status (page 43) instead.

You deliver messages for the Order, and you possess a number of enchanted devices to help you do this. A newly-Gauntleted Redcap has enchanted devices with fifty levels of effect, including modifications to the level due to factors such as the number of uses per day (see "Magical Enchantments," page 95, for details). These levels are invariably split between two or more effects useful for delivering messages. New Redcaps are never given items capable of killing, wounding, or ensorcelling large numbers of mundanes; the risk of abuse bringing trouble on the Order is too great. These will be upgraded and replaced in return for good service, on average an extra two levels per year. You are trained in a similar manner to magi, and may take Academic, Arcane, and Martial Abilities during character generation. You have spent fifteen years as an apprentice, and gained a total of 300 experience points in those fifteen years. (See "Detailed Character Creation," page 28.) In addition, you have the Well Traveled Virtue at no cost. When you start to age, a magus with a Lab Total of at least fifty will devise a Longevity Ritual (see page 101) for you free of charge, if you wish. If you make suitable contacts in the course of the saga, this ritual may be devised by a more powerful magus.

You are supported by your covenant, so you cannot take the Wealthy Virtue or Poor Flaw. You may not take The Gift. You must spend two seasons per year delivering messages for the Order. Your other two seasons are, however, genuinely free, and you may do whatever you wish. This Virtue is available to male and female characters. Redcaps created some years past Gauntlet get improved enchanted devices, as described above, and, if applicable, a Longevity Ritual.

Relic

Minor, General

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

Reserves of Strength

Minor, General

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

Second Sight

Minor, Supernatural

You are able to see through illusionary concealment and disguise, including invisibility, and can also see naturally invisible things such as spirits and the boundaries between regio levels (see page 189). Choosing this Virtue confers the Ability Second Sight 1 (page 67).

Secondary Insight

Major, Hermetic

Your method of magical study is especially versatile. When studying one of the magical Techniques from a book, a teacher, or raw vis, you also gain a single experience point in any 4 Forms of your choosing. When studying one of the magical Forms, you also gain a single experience point in any 2 separate Techniques of your choosing. You may not put more than one bonus experience point into a single Art. This Virtue is especially suitable for generalist magi.

Self-Confident

Minor, General

You have firm confidence in your own abilities, and have a Confidence Score of two. You also start with five Confidence Points, rather than the usual three. (See page 19 for Confidence rules.)

Sense Holiness and Unholiness

Minor, Supernatural

You are able to feel the presence of good and evil. In auras of particularly strong divine or infernal influence, your sensitivity may overwhelm you. Choosing this Virtue confers the Ability Sense Holiness and Unholiness 1 (page 67).

Shapeshifter

Major, Supernatural

You may change your shape into that of one or more mundane animals. Choosing this Virtue confers the Ability Shapeshift 1 (page 67).

Sharp Ears

Minor, General

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

Side Effect

Minor, Hermetic

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

Skilled Parens

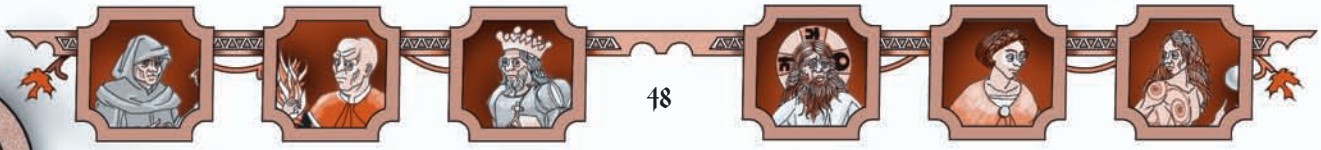
Minor, Hermetic

Your parens was more powerful, and a better teacher, than is common. You gain an additional 60 experience points and 30 spell levels during apprenticeship. This Virtue has no effect on your study after apprenticeship, but you still have a close relationship with a powerful magus.

Skinchanger

Minor, Supernatural

You have a magical cloak, animal skin or similar item made from an animal. While in physical



contact with it, you may transform into the form of the animal represented by the item. The transformation takes one full round, and you retain both intelligence and sentience while in animal form. Clothing and possessions (save the animal item) do not transform, and you may be seen as a transformed human with InAn or InCo, or similar spells. If the item is stolen, the new owner has an Arcane Connection to you, and you may not transform until the item is retrieved. If the item is destroyed, you can make a new one over the course of a season, although the method varies depending on what the item is. Skinchangers may transform into any non-magical animal between Size –5 (robin) and Size +2 (bear). The character has the normal physical characteristics of the animal, except that +3 is added to the character's Soak score (in animal form only).

Social Contacts

Minor, General

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

Special Circumstances

Minor, Hermetic

You are able to perform magic better in certain uncommon situations (such as during a storm or while touching the target), gaining a +3 bonus to your rolls to cast or resist spells. You may take this Virtue more than once, but you only gain a +3 bonus even if more than one set of circumstances applies.

Strong Faerie Blood

Major, Supernatural

The blood of the fay is strong in you. Perhaps one of your parents was actually a faerie, or maybe you were conceived or born in a place of great faerie power. This ancestry grants you several abilities.

First, you have natural longevity. You start making aging rolls at the age of fifty, rather than the normal 35, and get –3 to Aging Rolls, cumulative with any other bonuses.

Second, you have faerie eyes. This gives you the Virtue Second Sight (see page 48) at no cost, and you can see normally in darkness or semi-darkness, such as in deep woods or at night. Your eyes look mostly normal, but are an unusual and vivid color.

Third, you may learn Faerie Lore during character generation.

Finally, you get the benefits of a particular type of fay heritage, as given in the Virtue Faerie Blood (page 42). Your specific fay heritage is clearly visible. Choose one physical quirk, such as small horns, literally blue blood, or eyes without irises and pupils, appropriate to the faeries from which you are descended.

You may not have both Faerie Blood and Strong Faerie Blood.

This is a Supernatural Virtue, and you cannot lose it when being trained as a magus (see page 106). If your master cannot preserve the ability, you cannot be trained.

Strong-Willed

Minor, General

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

Student of (Realm)

Minor, General

You have been trained in the mystical aspects of one of the four realms of power (Divine, Faerie, Infernal, or Magic), and you have a +2 bonus on all uses of the appropriate Lore. You may take that Lore at character generation even if you cannot learn other Arcane Abilities. You may take this Virtue multiple times, for a different realm each time. You may not take Student of (Realm) and Puissant Ability for the same Lore.

Study Bonus Examples

Art Score	Minimum Presence of Art
0	A candle flame (Ignem), a magic aura (Vim), a dying insect (Perdo)
5	A pond (Aquam), a painting (Imaginem), a caterpillar and butterfly (Muto)
10	A breezy place in the open air (Auram), a live animal at least the size of a cat (Animal), half a dozen plants at different stages of growth (Creo)
15	An area of bare natural rock, such as a mountainside (Terram), a human corpse to dissect (Corpus), at least one book on each of a dozen mundane subjects (Intellego)
20	In a forest (Herbam), at a gathering of scholars (Mentem), at a law court (Rego)
25	In a boat on a large body of water (Aquam), in a strong (6+) magic aura (Vim), in a hospital full of people dying of pestilence (Perdo)
30	In the middle of a large fire (Ignem), in a building covered with elaborate figured decoration in many media, where music is constantly played (Imaginem), in the presence of a magical shapeshifter whose transformations you can control (Muto).
35	Flying in the middle of a hurricane (Auram), while dissecting several magical animals (Animal), while surrounded by scrying devices showing every detail of the country for miles around (Intellego)

Study Bonus

Minor, Hermetic

When given the opportunity to study an Art from books or raw vis in the presence of the Form or Technique, your surroundings give you new insights into your studies. Add two to die rolls to study from vis, or two to the Quality of any text you study from. Your current Art score determines the magnitude of the surroundings you require to get the bonus. See the table for some guidelines.

Subtle Magic

Minor, Hermetic

You may cast spells without using gestures at no penalty. You gain no benefits from using normal gestures but gain the normal benefit for exaggerated gestures.

Temporal Influence

Minor, General

Through blood or a position of trust, you enjoy some political weight in society. You have the ear of a leader and may yourself lead common folk at times, if they respect your position. The more influence you have, the more responsibility, and the harder it is to work unopposed with magi. Grogs may not take this Virtue.

Tough

Minor, General

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

Troupe Upbringing
Minor, General
You were raised among a group of entertainers, spending much of your childhood traveling from town to town. Rolls involving Abilities in a selected area (which you should have approved by the storyguide) receive a +2 modifier. Examples might include tumbling and acrobatics, knife throwing and juggling, or storytelling and acting.

True Faith
Major, General
Through piety and holy devotion you have faith that can move mountains. You have one Faith point and can gain more. For more about Faith points, see page 189.

True Love (PC)
Minor, General
You have found the one person meant for you in all of creation, and the bond between the two of you cannot be sundered. Whenever you are suffering, in danger, or dejected, the thought of your love will give you strength to persevere. Thus, you may add +3 to appropriate Personality Trait rolls, and add additional bonuses as allowed by the storyguide (never in excess of +3) to activities that will return you to your love, or save her life. In dire need, she may even come to rescue you. On the other hand, you are tied to your lover, to whom you must return frequently. If you do not, you may suffer penalties to most actions requiring spirit due to melancholy. If any enchantment keeps you from your true love's side, the power of your devotion can probably break it. Your True Love is another player character, who must also have this Virtue. True Love is never one-sided.
This Virtue may be renamed "True Friend" to cover equally close attachments which are not romantic.

Unaging
Minor, Supernatural
You do not suffer the effects of age. In game terms, your aging points do not decrease your Characteristics, only building up to give you Decrepitude points. If a crisis is not potentially fatal, you suffer no ill effects. If it is potentially fatal, you die if you fail the Stamina roll, but otherwise nothing happens. You are not enfeebled when you reach four Decrepitude points, but you die as normal when you reach five. You may choose your apparent age freely, although if you are basically human it should be less than or equal to your actual age.

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

Verditius Magic
Minor, Hermetic
You have been initiated into the Outer Mystery of Verditius Magic (see page 93), and thus are a member of House Verditius. Note that all Verditius magi gain this Virtue for free at character creation.

Wanderer
Free, Social Status
You are not tied to any community, and survive by doing casual work of some sort. The Wealthy Major Virtue and Poor Major Flaw affect you normally, although if you are Wealthy you are supported by someone or some institution. Your supporter does not question your activities in any way, however.

Warrior
Minor, General
You have been trained to fight, and may have spent some time campaigning, perhaps on one of the Crusades. You may acquire Martial Abilities during character creation, and gain an additional 50 experience points which must be spent on Martial Abilities.

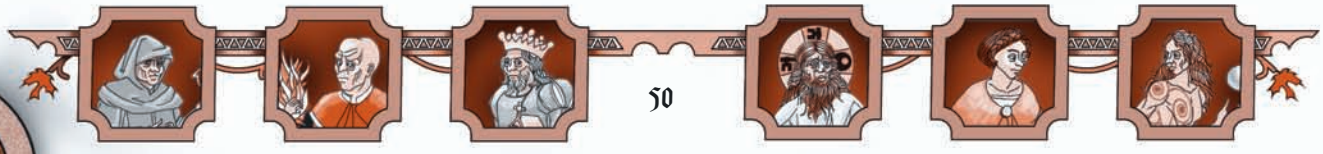
Ways Of The (Land)
Major, General
You have a deep understanding of a type of terrain, feeling more natural and at home there than anywhere else. Examples include Ways of the Forest, Ways of the Mountain, Ways of the Steppe or Ways of the Town. You get a +3 bonus to all rolls, including combat, that directly involve that area and its inhabitants; mundane, magical, or faerie. In addition, you roll one fewer botch die than normal (which may mean you roll no botch dice) in rolls that pertain to your area of understanding. You are not normally molested by animals of the terrain, and though particularly vicious creatures may still attack you, at least they'll accord you proper respect. (For Ways of the Town, this still applies to town animals, of which there are plenty in the medieval world, rather than people. The +3 bonus does apply to people.) You may choose this Virtue multiple times, for different types of terrain.

Wealthy
Major, General
You are a rich member of your class. You may spend three seasons per year on study or adventuring, as you can pay people to look after your interests, and these seasons are genuinely free. Exactly how wealthy you are depends on your social class; a noble would have at least a dozen servants, including some bodyguards, while a wealthy townsman would have a good house and maybe three servants. Whatever your class, you are wealthy enough to afford goods generally associated with a higher class, and thus risk being labeled a vulgar social climber. Wealthy characters may live at a covenant, but they are not supported by the covenant. As all Hermetic magi are supported by their covenant, no magi may take this Virtue.

Well-Traveled
Minor, General
You have journeyed extensively in this part of the world and find it easy to get along with people throughout the area. You have fifty bonus experience points to spend on living languages, Area Lores, and Bargain, Carouse, Charm, Etiquette, Folk Ken, or Guile.

Wilderness Sense
Minor, Supernatural
You are mystically attuned to the ways of the wilderness. Choosing this Virtue confers the Ability Wilderness Sense 1 (page 67).

Wise One
Minor, Social Status
You belong to a broad class that includes mystics, seers, healers, and the like. You are probably magical, and will probably want to purchase a Virtue that gives you some sort of supernatural ability. You are well regarded in the community, although your presence may cause fear as well as awe or respect. If you lack such good standing, though, you are most likely a wanderer or an outcast. You may take either Arcane or Academic Abilities, but not both, at character creation. The Wealthy Virtue and Poor Flaw affect you normally. This Virtue is available to male and female characters.



Flaws

Ability Block
Minor, General

You are completely unable to learn a certain class of Abilities, for some reason. This may be Martial Abilities, or a more limited set of the others. A profound inability to master logic would rule out Artes Liberales, Philosophiae, any Law, Medicine, and Theology. Alternatively, you might be unable to learn any languages other than your native tongue. It must be possible for your character to learn the abilities in question, but she need have no intention of doing so. You may only take this Flaw once.

Afflicted Tongue
Minor, General

You have a speech impediment, such as a lisp, stutter, or missing teeth. You suffer a –2 to all rolls involving the voice. If you are a magus, you must also roll an extra botch die when casting a spell using words.

Age Quickly
Major, Supernatural

Probably due to a curse or a magical disaster, you age twice as fast as normal people. Your effective age (which applies as if it were your actual age when creating a Longevity Ritual, and when making rolls on the Aging table) increases two years for every year that passes, and you make two aging rolls each year. There is no way to halt or slow this other than Longevity Rituals.

Ambitious
Major or Minor, Personality

You want to be the most successful or powerful person in the world in some respect. You will not be distracted into doing things that do not contribute to your ambition, and are very eager to do things that advance it.

Animal Companion
Minor, Story

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

Arthritis
Minor, General

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

Avaricious
Major or Minor, Personality

You want money, lots of money. When you have it, you do not spend it, but hoard it so that you can count it. You can be avaricious about physical things other than money, such as books or raw vis. In this case, you do not use the things you hoard, nor do you allow others to use them.

Black Sheep
Major, Story

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

Blackmail
Minor, Story

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

Blatant Gift
Major, Hermetic

People immediately realize that there is something strange about you, even if they do not know you are a magus. Animals are extremely disturbed, frightened, and possibly enraged by your presence. You suffer a –6 penalty on all interaction rolls with normal people and animals, and should see page 75 for further discussion of this Flaw's effects.



Blind

Major, General

You have little or no sight. Using missile weapons is futile, reading is impossible, and navigation in unknown territory is difficult to say the least. Blind magi can detect targets by other senses, and thus are less limited than people trying to use missile weapons. However, blind magi cannot aim spells without magical aid.

Branded Criminal

Minor, Social Status

As punishment for some crime in your past, a mark has been burned into your cheek. This adversely affects your ability to function in society. You may not take the Wealthy Virtue, but you may take Martial Abilities at character creation. You may choose not to take such abilities, if your crime was not violent.

Busybody

Minor, Personality

You usually know everything that is going on among your friends and acquaintances, especially in private matters. You are always interested in rumors and gossip, and are frequently able to extract personal secrets from people. Among magi the language is more dignified, but the idea is the same: you keep tabs on the Hermetic community (your covenant, your House, and nearby covenants — at the least). However, magi probably don't have much knowledge of what's going on among the lower class members of their covenant unless they choose to apply this Flaw specifically to such people at character creation.

Carefree

Minor, Personality

You are unshakably cheerful and happy in all circumstances.

Careless Sorcerer

Minor, Hermetic

You are slapdash in your use of magical power, and must roll two more botch dice more than normal when casting spells. Note that if you would normally roll no botch dice, you still roll none.

Chaotic Magic

Major, Hermetic

Your magic is very wild. When you cast a spontaneous spell, you must specify a desired level of effect. If you fall short of or exceed that target by more than one level, the spell still works, but its effects are beyond your control — the storyguide decides the results. The level of effect includes any levels you assign to Penetration.

Close Family Ties

Minor, Story

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

Clumsy

Minor, General

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

Clumsy Magic

Minor, Hermetic

You have trouble aiming your spells accurately. Any aiming roll (see page 86) is subject to disastrous failure: an aiming roll of 0 is automatically a botch. (Aiming rolls do not count as mystical rolls for the purposes of gaining Warping Points.) You receive a –3 penalty to any rolls involving Finesse.

Compassionate

Major or Minor, Personality

You help anyone who is wounded or in trouble. You cannot bear to see suffering in others, although you happily drive yourself to exhaustion.

Compulsion

Minor, Personality

You have an unfortunate urge that causes you problems. Examples include drinking, sex, perfection, bragging, or gambling.

Continence

Minor, Personality

You do not engage in sexual activity. This may be due to a vow of celibacy, or simply personal choice.

Covenant Upbringing

Minor, Personality

You were raised in a large, old covenant that has little contact with the outside world. You might have very strange religious beliefs, and you certainly find medieval social and political structures very odd. You may take Latin and Order of Hermes Lore at character creation. While Latin cannot be your native language, you may speak a language closely related to Latin that is spoken only at your home covenant.

Creative Block

Minor, Hermetic

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

Crippled

Major, General

You either have no legs, or your legs are completely useless. You may have lost them in an accident or as a punishment. You cannot walk, although you may drag yourself along the ground, or push a trolley around with a stick.

Curse of Venus

Major, Story

You are very attractive to people whom you do not wish to attract. People you detest keep getting crushes on you, and will not be dissuaded. Furthermore, you tend to fall in love with inappropriate people, and in inappropriate circumstances. Those people you are interested in tend to think you are vain and shallow.

Cyclic Magic (negative)

Minor, Hermetic

As with the Hermetic Virtue, your magic is attuned to some cycle of nature and is less potent at specific times. You have a –3 penalty to all Lab Totals and Casting Totals during that time. The length of time during which you are at a disadvantage must be equal to the time when there is no penalty.

Dark Secret

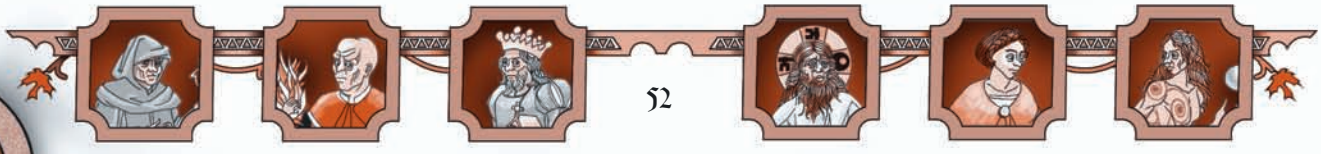
Major, Story

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

Deaf

Major, General

You cannot hear at all. You may be able to speak, but you cannot understand spoken language, which makes communication difficult. Magi with this flaw must roll an extra two botch dice when casting spells with a spoken component, as they cannot hear what they are saying.



Deficient Form

Minor, Hermetic

Almost all totals (including Casting Totals and Lab Totals, but excluding Magic Resistance) to which a particular Form is added are halved. The Form has its full value for the purposes of studying it, and study totals are not halved.

Deficient Technique

Major, Hermetic

All totals, including Lab and Casting totals, including a particular Technique are halved. Study totals are not halved. Experience points required are based on the actual value of the Technique, before halving.

Deleterious Circumstances

Minor, Hermetic

All your magic totals are halved under certain uncommon circumstances. This can be your state, such as sitting or wet, the target of the magic, such as wild animals or iron, or the place where you are casting the magic, such as a city or high up a mountain.

Delusion

Minor, Personality

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

Dependent

Major, Story

You feel responsible for someone, and bound to help if he is in trouble. This person may be a relative or friend, but should be relatively weak and a non-player character. If your Dependent passes beyond your ability to help, or becomes too powerful, you should substitute another Story Flaw. Possibilities include taking the children of the old Dependent as new Dependents, taking the killers of the Dependent as Enemies, or taking the Dependent as a True Friend.

Depressed

Minor, Personality

You have a dark outlook on life, seeing little point in acting and taking no pleasure in anything that happens.

Diabolic Past

Major, Story

You were associated with diabolists, and though you have escaped their evil ways, you are still haunted by your upbringing and the memory of acts best left unspoken. Perhaps your parents were diabolists, although you were not, or maybe you joined a cult but soon repented and fled. Your former associates still take an interest in your activities and whereabouts. Unfortunately. You may purchase the Ability Infernal Lore, even if you are normally not permitted to buy Arcane Abilities.

Difficult Longevity Ritual

Major, Hermetic

Something in your magical nature makes it difficult to create an effective Longevity Ritual for you. Anyone (including yourself) creating a Longevity Ritual for you must halve their Lab Total. You may create Longevity Rituals for others without penalty.

Difficult Spontaneous Magic

Minor, Hermetic

Spontaneous magic is always an effort for you. You cannot cast spontaneous spells without exerting yourself. However, when you do exert yourself, you cast spells as any other magus.

This flaw may be combined with Weak Spontaneous Magic to create a magus who cannot use spontaneous magic at all.

Disjointed Magic

Minor, Hermetic

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

Difficult Underlings

Major, Story

You may only take this Story Hook if your character has, and will keep, underlings of some sort or another. No matter how many people you fire, or how carefully you vet new candidates, your underlings always cause problems for you. The nature of the problems may change, but you are repeatedly drawn into dealing with the trouble they have caused. If other people give the same underlings orders, they have no problem. It's not them, it's you.

Disfigured

Minor, General

A visible disfigurement makes you ugly and easy to recognize. Presence rolls that involve good looks and gaining respect from most people are at –3. You probably have a cruel nickname that refers to your unfortunate appearance. You might have a large, visible burn scar, or an enlarged and deformed eye (an "evil eye"), or even be albino.

Disorientating Magic

Minor, Hermetic

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

Driven

Major or Minor, Personality

You have some goal which you are determined to bring about. This has to be the sort of big goal that could shape an entire life, but if you do accomplish it you will immediately turn to a new project.

Dutybound

Minor, Personality

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

Dwarf

Major, General

You are the size of a child. Your comfortable walking speed is two-thirds that of a normal person. Your Size is –2, so the severity of wounds you take increases in three point increments rather than five point increments (see page 171). You take a –1 penalty to each of Strength and Stamina, which may reduce each Characteristic as low as –6. You cannot take this Flaw and Giant Blood, Large, or Small Frame.

Enemies

Major, Story

Someone is causing trouble for you, such as a local baron or bishop, a band of outlaws, or a really nasty innkeeper. The enemy must be powerful enough to endanger you — this is best agreed on with the storyguide and the rest of the troupe.

Enfeebled

Major, General

You cannot exert yourself for longer than a few seconds. Any need for rapid movement, such as combat or a chase, leaves you helpless. Long hikes are likewise beyond your capability. You are unable to learn Martial Abilities or any other skills involving physical exertion, since you cannot train in them. If you are a magus, you lose double the normal number of Fatigue levels from casting spells, but you may carry out laboratory activities as normal.



Envious

Major or Minor, Personality

You believe that everyone has it better than you do, and that they don't deserve their good fortune, while you do. Thus, you try to ruin their lives and take their goods for yourself. (This is not a good Flaw for a player character, as it is likely to lead to conflict with the other players.)

Faerie Friend

Minor, Story

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

Faerie Upbringing

Minor, Personality

Perhaps you were abandoned by your true kin, and the faeries found you. Maybe your family actually lived in a faerie forest, or faeries took you as a babe. Though you are now back in human society, you feel at home with and have an enhanced understanding of faeries, magic, and other strange things. However, you find human society, including religion, bizarre. You may learn Faerie Lore at character generation.

Favors

Major, Story

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

Fear

Minor, Personality

You are scared of something that you are likely to encounter fairly often. Its presence makes you edgy and very uncomfortable.

Feral Upbringing

Minor, General

You grew up in the wilderness, either raised by wild animals or surviving on your own. For much of your life you could not speak, and knew nothing of human ways. Now that you have joined human society (or the covenant), you have learned to understand some basic spoken phrases, but civilized life is still a mystery you want little part of. You may only choose beginning Abilities that you could have learned in the wilds. In particular, you may not start with a score in a Language. In your first five years you gain 120 experience points, which must be split between (Area) Lore, Animal Handling, Athletics, Awareness, Brawl, Hunt, Stealth, Survival, and Swim.

Feud

Major, Story

Your family is involved in a feud. The opposing family or families are roughly of equivalent strength to your family and its allies. You are liable to be ambushed or attacked by opposing clansmen, and your family expects you to join raids against your enemies.

Flawed Parma Magica

Minor, Hermetic

Your Parma Magica is defective and provides only half the normal Magic Resistance against a certain Form. You may purchase this Flaw more than once for different Forms.

Fragile Constitution

Minor, General

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

Fury

Major, Story

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

Generous

Major or Minor, Personality

You willingly give away your property to anyone who expresses a desire for it, even if they are not particularly deserving. If something is very important, you might not give it to someone, but you will certainly share it.

Greater Malediction

Major, Supernatural

You have been cursed by some supernatural power, in a way that greatly hinders you. The effects of the curse should be comparable to those of other Major Flaws. Indeed, almost any greater Flaw could be the result of a curse.

Greedy

Major or Minor, Personality

You like to eat and drink, and do so to excess whenever given the chance. You are probably fat, but may not be if you rarely have the chance to indulge.

Hatred

Major or Minor, Personality

You hate someone or some group so much that hurting them dominates your life. The target of your hatred must not be someone you could easily overcome.

Hedge Wizard

Minor, Hermetic

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

Heir

Minor, Story

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

Higher Purpose

Minor, Personality

Let others concern themselves with petty matters, you have a nobler goal. This purpose should be altruistic, like freeing an oppressed people or bringing peace between the Order of Hermes and society.

Humble

Minor, Personality

You are humble, always willing to believe that others are more skilled and better than you. You do not necessarily underestimate your own abilities, you just think others are better.

Hunchback
Minor, General

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

Incompatible Arts
Minor, Hermetic

For some reason you are completely unable to use two combinations of Techniques and Forms, except for Vim and Corpus. For example, you may be unable to use Intellego Herbam and Intellego Animal. This Flaw may be taken repeatedly with different combinations, but may not be combined with a Deficiency.

Incomprehensible
Minor, General

You are almost completely unable to convey the knowledge and understanding that you have. Anyone trying to learn from you or from a book you have written must halve their Study Total (or Lab Total, if you are a magus and have written Lab Texts on some spells or enchanted items). If you are a magus teaching spells, halve all applicable Lab Totals, both yours and the student's.

Indiscreet
Major, Story

You are unable to keep a secret. You must tell all to the first interested party you meet in an effort to be helpful or to demonstrate that you are in-the-know, unless you make a 9+ Intelligence-based stress roll. If you botch, you may have to be physically restrained by your companions from answering any questions put to you for the remainder of the encounter.

Infamous
Minor, General

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

Infamous Master
Minor, Hermetic

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

Judged Unfairly
Minor, Personality

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

Lame
Minor, General

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

Lecherous
Major or Minor, Personality

You seek sexual contact with as many people as possible. Note that you need not be any good at seduction; skill here merely changes the kinds of problems you encounter.

Lesser Malediction
Minor, Supernatural

You have been cursed by some supernatural power. The effects of the curse should be about as bad as other Minor General Flaws.



Limited Magic Resistance
Minor, Hermetic

You are less able to resist magic than other magi. You gain no bonus from one of your Form scores to Magic Resistance rolls, though if you are caught without your Parma Magica, you retain a Magic Resistance of 0. You may take this Flaw multiple times, for multiple Forms.

Loose Magic
Minor, Hermetic

Your Study Total is halved whenever you try to master spells.

Lost Love
Minor, Personality

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

Low Self-Esteem
Major, General

You have a deflated opinion of your own self-worth. You begin the game with no Confidence Score, and never have any Confidence Points.

Lycanthrope
Major, Supernatural

You have been cursed to change form into a dangerous predator (such as a wolf, lynx, or bear) on nights of the full moon (or similar, monthly astrological events). No items or clothing transform between shapes, and it takes one full round for the full transformation to take effect. You aren't immune to normal weapons, and the curse does not infect bite victims. The animal may be detected as a cursed human with an InAn or InCo spell.

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

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

Magic Addiction

Major, Hermetic

You crave the rush of casting and holding power over magic. Whenever you cast a spell, you have a difficult time stopping yourself from casting again and again until you drop from exhaustion. Whenever you use a stress die in spellcasting, you must, whether or not the spell succeeds, make an Intelligence + Concentration stress roll, against an Ease Factor of half the level of the spell (or, if you botched, the level you were attempting). If you fail, as your next action you must either cast a Formulaic spell of at least the same level as the previous spell, or cast any spontaneous spell, expending Fatigue and not reserving levels for Penetration. You must roll again to control your addiction, based on the level of the spell you just cast, but you get a +3 bonus to the roll for every spell you cast after the first. If you botch, you continue casting spells until you fall unconscious.

Magical Air

Major, General

People and animals react to you as if you had The Gift, but, at least as far as you know, you have no magical abilities. You may not take this Flaw if you actually do have The Gift; see The Blatant Gift (page 51) instead.

Magical Animal Companion

Minor, Story

You are accompanied by a magical animal that's smart enough to follow your orders or to disobey them on its own initiative. The smaller and more innocuous the creature, the more intelligent it is. A ferret or crow is as intelligent as a human, a wolf is very cunning, and an animal the size of a horse is simply more intelligent than normal. The creature has a Magic Might score of 10 – Size.

Meddler

Major or Minor, Personality

You want to fix other peoples' lives: arrange matches, teach children to sew "properly," or tend the sick. You waste a lot of time and energy on such endeavors, and people usually resent it.

Mentor

Minor, Story

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

Missing Ear

Minor, General

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

Missing Eye

Minor, General

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

Missing Hand

Minor, General

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

Mistaken Identity

Major, Story

Someone, who looks exactly like you and whom you and your companions will most likely never meet, lives near you, and is responsible for an ongoing variety of violent, illegal, obscene, or embarrassing acts. You often have to explain who you are, and sometimes have to deal with the consequences of the other person's acts.

Monastic Vows

Major, Story

You have taken vows of poverty, chastity, and obedience to a religious superior. This covers the vows taken by mendicant friars, as well as those taken by monks and nuns strictly speaking.

Motion Sickness

Minor, General

Riding a horse, in a cart, or sailing on a ship makes you violently ill. When not traveling on foot, you suffer double the fatigue loss on long journeys specified on page 185, with a minimum loss of two Fatigue levels. Violent jostling over a period of a few hours could conceivably lead to unconsciousness.

Mute

Major, General

You cannot speak; perhaps your tongue was cut out. You probably use rudimentary hand gestures and grunts to communicate your needs. You can still understand languages perfectly well, and may learn to read and write if you have an appropriate Virtue. Note that magi with this Flaw get a –10 penalty to all spellcasting, although this may be offset by taking the Quiet Magic Virtue (page 48). A magus with this Flaw can be assumed to be able to make sounds, which are sufficient to allow normal use of the Voice Range.

Necessary Condition

Major, Hermetic

In order for your magic to work, you must perform a specific action while casting any spell. This should be something simple, such as singing or spinning around three times. If you cannot perform the action, you cannot cast spells at all.

No Hands

Major, General

You have no hands. Any activity requiring hands is impossible, and magi with this flaw take a –5 penalty to all spellcasting. This may be offset by taking the Subtle Magic Virtue.

No Sense of Direction

Minor, General

You are completely unable to follow directions. North, south, east, and west have no meaning to you, and you often confuse right and left. You frequently get lost while traveling unfamiliar paths by yourself, or with others following your lead, and often have to reason your way home or to your destination from first principles. This Flaw is incompatible with the Well-Traveled Virtue.

Nocturnal

Minor, Personality

Your natural body rhythms try to keep you sleeping until noon. You are at –1 on all rolls made between dawn and midday. Conversely, you have little difficulty staying up at night. Though you enjoy no special benefits in the dark, your companions may decide to saddle you with night guard duty on a regular basis to use your attributes to best effect.

Noncombatant

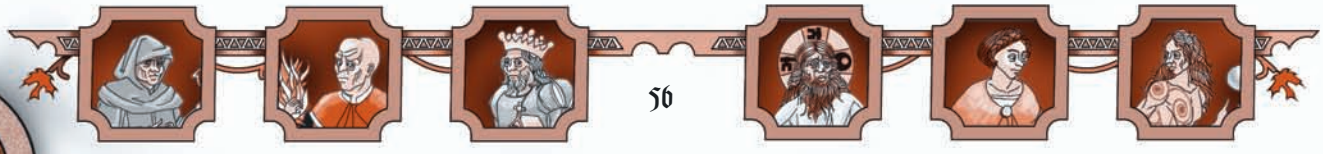
Minor, Personality

You have no interest in combat, nor do you have any ability with it. You might be unreasonably afraid of combat, or a complete pacifist, or prone to freezing and doing nothing.

Oath of Fealty

Major, Story

You have sworn an oath of loyalty and support to someone outside the covenant, and



sometimes they call on you to uphold your vow. Magi are forbidden from taking Oaths of Fealty by the Hermetic Code. Some don't let that stop them.

Obese

Minor, General

You are large because of fat, not muscle. You are at –1 to all rolls that involve moving quickly or gracefully and at –3 to all Fatigue rolls. You are not so large that your Size is increased, and you may take this Flaw along with the Virtues and Flaws that change your Size.

Obsessed

Minor, Personality

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

Offensive to Animals

Minor, Hermetic and General

Animals react to you as if you had The Gift, although people still do not. You may not take this Flaw and Magical Air. Characters with The Gift may only take this Flaw if they have the Gentle Gift, in which case only humans react to them as if they didn't have The Gift. Animals with a Might score react in different ways. In general, those that react negatively to The Gift react negatively to you, while those that react positively do not, unless you actually have The Gift.

Optimistic

Major or Minor, Personality

You are convinced that everything will turn out for the best. This is not overconfidence, as you accept that you might well fail. Even if you do, however, you are sure that circumstances will mean that everything works to your benefit.

Outcast

Minor, Social Status

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



Outlaw

Major, Social Status

You have been outlawed, and must live by your wits outside society. You may take Martial Abilities at character generation, and have a Reputation at level 2 for whatever got you outlawed.

Outlaw Leader

Minor, Social Status

You command a small group (three to six persons) of outlaws. Your followers look up to you and do what you tell them — within reason. However, you must occasionally stick up for the group or one of its members, as well as provide for them. You often have to deal with challenges to your leadership in one form or another. You are well known as an outlaw in the local area, with a Reputation level of 3. You are actively sought by the local lord, sheriff, or other such official. You may take Martial Abilities at character generation. Grogs may not take this Flaw.

Outsider

Major, Social Status

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

Overconfident

Major or Minor, Personality

You have a completely unshakable faith in your own abilities. You believe that you will always perform at, or slightly above, the peak of your abilities, and cannot imagine failure. If you actually botch, you come up with some rationalization as to what "really" happened.

Oversensitive

Minor, Personality

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

Painful Magic

Major, Hermetic

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

Palsied Hands

Minor, General

Your hands shake uncontrollably, which makes casting spells or holding objects difficult. All rolls involving holding or wielding an object are made at –2, including weapon skills. Magi and others who rely on hand gestures to work magic must roll an extra botch die when casting a spell.

Pessimistic

Minor, Personality

You always expect the worst. You may try to enjoy yourself, but you are sure that anything that can go wrong, will, and will pick on you.

Pious
Major or Minor, Personality

You are a fervent follower of your religion. You avoid the things it prohibits, and enthusiastically do the things it commands.

Plagued by Supernatural Entity
Major, Story

Some supernatural being interferes in your life on a fairly regular basis. It may even have your best interests at heart, but the result is that you get dragged into stories. Suitable examples would be a demon trying to corrupt you, an angel trying to save you, a faerie playing games with you, or a ghost continuing the agenda she had while alive.

Poor
Major, General

You are a poor member of your social class. You must work three seasons per year in order to make ends meet, and can afford only the necessities of life, as measured by your status. This also means that you have one fewer season available for any form of advancement other than exposure, which is a major hindrance. You cannot take this Flaw if you are supported by the covenant. In particular, this Flaw is not available to magi.

Poor (Characteristic)
Minor, General

You have an exceedingly bad Characteristic — lower one which is already –3 or lower by one point. Describe what it is about you that makes this obvious, such as a feeble stature, hideous visage, or slack-jawed stupidity. You may take this Flaw twice for a single Characteristic, lowering it to –5, and multiple times for different Characteristics.

Poor Eyesight
Minor, General

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

Poor Formulaic Magic
Minor, Hermetic

You are simply not very good at formulaic magic. Subtract five from every roll that you make to cast formulaic spells. This does not apply to Ritual spells.

Poor Hearing
Minor, General

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

Poor Memory
Minor, Personality

You have a very hard time recalling one type of thing, such as names, faces, or places.

Poor Student
Minor, General

You are bad at learning new things. Subtract three from all Advancement Totals derived from teaching and books (that is, you have no penalty to adventure experience, exposure, practice, or training), but do not reduce a total below one. If you could learn something without this Flaw, you still learn a bit.

Prohibition
Minor, Personality

You have had a Conditional Curse (also known as a "Geas") cast upon you and must obey the restrictions of your prohibition or be penalized by the curse. If you fail to adhere to the restrictions, you will suffer the curse in full force. The troupe must agree on both the restriction, and the curse that strikes you if you break it.

Proud
Major or Minor, Personality

You believe that you are more important than just about everybody, and expect the appropriate respect. Magi may admit one or two equals, but do not believe that they have any superiors. Mundanes will admit social superiors, but still believe themselves to be fundamentally better than, say, the king.

Reckless
Minor, Personality

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

Reclusive
Minor, Personality

You do not like being disturbed or interrupted. You feel that an intrusion by another upon your time is unnecessary at best, and an insult at worst. You are very reluctant to be dragged into public places, or group activities, and generally complain when you must participate. Note that this is often a bad Flaw for a player character, unless there is a good reason why that character needs to stay out of play most of the time (for example, he is played by the alpha storyguide).

Restriction
Major, Hermetic

You cannot cast spells at all under certain uncommon conditions. These might refer to your state, such as touching the earth directly or having no beard, or to the target, such as birds or glass, or to your location when you use the magic, such as on a small boat or in a storm. The Restriction also applies to effects generated by any enchanted items you create. Spells cast remain in effect even if the Restriction comes into play. Thus, if your Restriction is that you must not have a beard, you cast a spell with Year duration, and then grow a beard, the spell does not fail.

Rigid Magic
Major, Hermetic

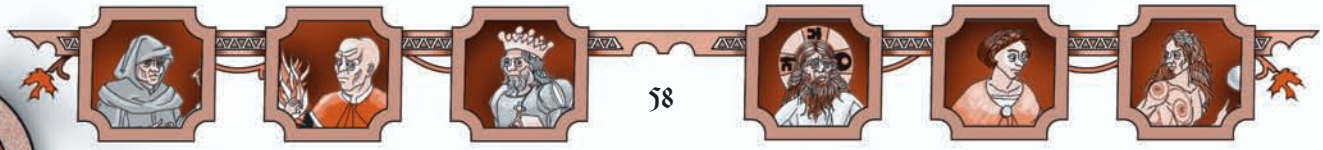
You cannot use vis when you cast spells. Thus, you cannot increase your spell rolls or cast Ritual magic. You can use vis in the laboratory.

Sheltered Upbringing
Minor, Personality

You grew up completely separated from society, knowing only your parents or mentor. Recently you have been introduced to a wondrous new world of strangers, and you are overwhelmed. Depending on your personality, you might react with contempt, fear, or wonder. You are unable to function normally because you cannot understand most human customs. You may not take Bargain, Charm, Etiquette, Folk Ken, Guile, Intrigue, or Leadership as beginning Abilities, but you may learn them in play.

Short Attention Span
Minor, Personality

You have trouble concentrating. Keeping watch, listening to complex orders, following the plot of a story, or performing other such tasks that require continued attention are usually not within your ability.



Short-Lived Magic

Minor, Hermetic

Your spells do not last as long as they should. Spells that should last a year, last a moon; those of a moon, only to the next sunrise or sundown; and those of a sun, merely Diameter. Diameter, Concentration, Ring, and Momentary spells are not affected.

Short-Ranged Magic

Major, Hermetic

Halve your Casting Totals whenever you are not touching the target of the spell. Halve your Lab Total when designing an effect or spell that has a range greater than Touch.

Simple-Minded

Minor, Personality

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

Slow Caster

Minor, Hermetic

Your magic requires more time to prepare and execute than that of other magi. Your formulaic spells take two rounds to cast; spontaneous spells also take two rounds unless you fast-cast, in which case they take one round casting time. Fast-cast mastered spells also take the normal one-round time. Ritual spells are performed as normal, since all magi must cast them slowly and carefully.

Small Frame

Minor, General

You are of a lighter-than-average build. Your Size is reduced to –1. This means that the severity of wounds you take increases in four point increments, rather than five point. (See page 171). You cannot take this Flaw and Giant Blood, Large, or Dwarf.

Social Handicap

Minor, General

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

Soft-Hearted

Minor, Personality

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

Study Requirement

Major, Hermetic

You are unable to study magic from books or vis alone. You must study in the presence of the appropriate Art. For example, you need to sit next to a brook or pond to study Aquam, or a large fire to study Ignem. Growing things are good for Creo, decaying ones good for Perdo. As your knowledge grows, you need to work with larger and larger quantities. See "Study Bonus Virtue" on page 49 for a list of examples.

You may take Study Bonus and Study Requirement.

Supernatural Nuisance

Major, Story

Supernatural entities of a certain kind interfere in your life in minor ways whenever you are around them. This differs from Plagued by Supernatural Entity in that the nuisances do not have any long-term plans. This could represent a ghost that haunts you, or general enmity from faeries towards you.

Susceptibility to Divine Power

Minor, Hermetic

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

Susceptibility to Faerie Power

Minor, Hermetic

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

Susceptibility to Infernal Power

Minor, Hermetic

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

Tainted With Evil

Minor, General

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

Temperate

Minor, Personality

You do not over-indulge in any sensual pleasures.

Tormenting Master

Major, Story

Your master does not believe you have successfully passed the apprentice's gauntlet (the test of becoming a magus). He periodically troubles you with political moves and indirect attacks. This Flaw is only applicable to magi, although other characters could take an analogous Story Hook.

Transvestite

Minor, Personality

You dress and act as a member of the opposite gender, and expect to be treated as such. Note that this is not a delusion — you know what your physical gender is, but choose to live as the other gender. In Christian and Muslim lands you are regarded as a freak, and are often shunned, laughed at, or even chased out of town. However, these problems will only arise if others realize you are not a member of the gender you are living as. Because of your long experience living as a member of your chosen gender, attempting to live as a member of your physical gender will result in a –3 to all social skill rolls for as long as the character attempts to live as this gender.

True Love

Major or Minor, Story

You have found the one person meant for you in all of creation, and the bond between the two of you cannot be sundered. Whenever you are suffering, in danger, or dejected, the thought of your love will give you strength to persevere. In dire need, he may even come to rescue you. More often, he will be in trouble and need rescuing. If any enchantment keeps you from your



true love's side, the power of your devotion can probably break it. Your love is higher than mortal magic, and no magic can make you hate your love, or make you truly betray him. Your True Love must be a non-player character. To have another player character as your True Love, see the True Love Virtue on page 50.

This Story Hook may be renamed "True Friend" to cover characters with whom you are very closely linked, but not in a romantic way.

If the True Love is significantly weaker than the player character, and not able to provide useful assistance in most cases, this is a Major Flaw. If the True Love is competent, equal to or better than the player character, then this is only a Minor Flaw. The True Love may need rescuing occasionally, but more often he will involve the player character in his plans.

Twilight Prone

Major, Hermetic

You either enjoy or cannot help running excessive amounts of magic through you when you cast spells. You must roll to resist Twilight on a single magical botch, rather than on a double botch like most magi.

Unimaginative Learner

Minor, Hermetic

You have trouble figuring things out for yourself. Subtract three from rolls when you study from raw vis.

Unpredictable Magic

Minor, Hermetic

You always roll a stress die when using magic, even if completely relaxed. If you choose to cast a spontaneous spell without expending fatigue, you must still roll to check for a botch, although the roll does not add to your Casting Total. Even if you have mastered a spell, you must always roll at least one botch die.

Unstructured Caster

Major, Hermetic

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

Visions

Minor, Story, Supernatural

You often see images related to emotionally or magically laden events. A vision might be of the past, a possible future, or a distant occurrence, and is often symbolic or confusing. Visions usually come to you at quiet times or in places connected with a powerful emotional or magical event, such as the site of a patricide or diabolic sacrifice. Your visions may warn you of dangers to come, or involve you in matters you would otherwise avoid.

The visions come purely at the storyguide's discretion, and reveal only what he wants to reveal.

Vow

Minor, Personality

You have sworn to do something difficult, and breaking your vow is a serious matter. Example vows include never raising a weapon, never speaking, or living in poverty. If you do fail to uphold your vow, you must perform some kind of atonement, whether it be religious penance or coming to terms with your failure in some other way. Furthermore, your Confidence Score drops by one until you atone. Depending on your vow, some people may respect your dedication, giving you a good Reputation of level 1 among those people.

Warped Magic

Minor, Hermetic

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

Waster of Vis

Major, Hermetic

When you use raw vis you waste one quarter (rounded up) of the pawns you apply. The lost raw vis does not apply to the magical effect being enacted but does count toward the total number of botch dice you must roll if you roll a zero. You must use a third again as many pawns as usual when casting a ritual spell, and if you want to improve an Art score by studying raw vis, you must use a third again as many pawns as usual. This Flaw applies to all occasions on which you use vis, including certamen, laboratory work, and boosting penetration. Wasted pawns count toward the maximum number you can use at one time.

For example, if you would normally use 12 pawns, you use 16, and 4, one quarter of those you use, are wasted. If you would normally need 10 pawns, you use 14, because 4 pawns are wasted.

Weak Characteristics

Minor, General

You have three fewer points to spend buying Characteristics than most characters. You may take this Flaw twice, leaving you with only one point to spend.

Weak Enchanter

Minor, Hermetic

Your Gift is ill attuned to creating enchanted devices. Halve your Lab Total whenever you create or investigate an enchanted item. If you have a Deficiency that counts as part of the Lab Total, apply the Deficiency first and then halve the remaining total.

Weak Magic

Minor, Hermetic

Your magic is particularly bad at penetrating magic resistance. You halve the normal Penetration Total for all spells, and only get half the normal benefit when instilling Penetration into an item. Note that you halve the Penetration Total, after subtracting the spell level and making any adjustments for the use of Arcane Connections. You do not halve the Casting Total and calculate Penetration from that.

Weak Magic Resistance

Major, Hermetic

Any form of magic resistance you generate is much weaker under relatively common circumstances which are fairly easy for an opponent to utilize, such as when you are wet or facing away from the caster of the spell. If the conditions are met, do not subtract the level of the effect from the casting total before calculating Penetration. You would be well advised to keep your weakness from being discovered by too many potential enemies.

Weak Parens

Minor, Hermetic

Your parens was less powerful and a worse teacher than normal. You gain 60 fewer experience points and 30 fewer spell levels from apprenticeship, for a total of 180 experience points and 90 levels of spells.

Weak Scholar

Minor, Hermetic

You don't understand what others teach you very well. You get a –6 penalty to Lab Totals when working from the Lab Texts of others, including when re-inventing spells.

Weak Spontaneous Magic

Major, Hermetic

You may not exert yourself when casting spontaneous magic, so you always divide your Casting Total by five. In stressful conditions you must still roll a stress die to see if you botch, but the die roll does not add to your casting total. You may still use ceremonial casting.

This Flaw may be combined with Difficult Spontaneous Magic to create a magus who cannot cast spontaneous magic at all.

Weakness

Minor, Personality

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

Weak-Willed

Minor, Personality

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

Weird Magic

Minor, Hermetic

Your control over magic is somewhat loose, perhaps due to Twilight effects or idiosyncratic training. Roll one extra botch die when you roll a zero on stressed spell casting rolls, apart from your other botch dice. Botches from this die should be strange or bizarre rather than dangerous, and if the Weird Magic botch occurs along with a regular botch, the results could be truly spectacular.

Wrathful

Major or Minor, Personality

You are prone to anger over the smallest issues, and your rage when you are thwarted in something major is terrible to behold.

Chapter Five

Abilities

Abilities represent the things that a character has learned over the course of her life. They normally increase over the course of a saga, as people continue learning all the time.

Abilities are normally used by adding Characteristic + Ability + die roll, and comparing to an Ease Factor. In principle, any Characteristic can be used with any Ability, but some pairings are rare; Strength + Order of Hermes Lore, for example, is unlikely to be called upon very often. The appropriate Characteristic should be chosen based on the descriptions of them given in the Characters chapter, although the rules for magic and combat specify the pairings for a number of important situations.

Specializations

Each Ability you select for your character should be assigned a specialization. When you are using an Ability in a way that incorporates your specialization, you act as if your score were one level higher than it actually is. For example, if you have the skill Single Weapon 3, with the specialization longsword, you act as if your Single Weapon is 4 when using longswords.

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

Abilities With No Score

If a character has no score in an Ability, she may or may not be able to use it. If the Ability is not asterisked in the list from page 63, she may use it as if it had a score of zero, but rolling three extra botch dice. If it is asterisked, she cannot use it at all.

A character who has placed a single experience point into an Ability may use it with a score of zero, with no extra botch dice, regardless of whether or not it is asterisked. Experience points represent a noticeable amount of training, and thus make the Ability available to the character.

Characters cannot use Supernatural Abilities unless they have at least one experience point in the Ability. Only characters with the relevant Virtue, or The Gift, can put experience points into Supernatural Abilities.

Ability List

This list contains all Abilities, in alphabetical order. The type of the Ability is given in parentheses at the end of its description.

(Area) Lore*

Knowledge of one particular region, covenant, or even a village. It includes knowing where things are in the immediate area, local history and legends, and the centers of power in the region. The smaller the region, the more detailed your knowledge. **Specialties:** geography, history, legends, politics, personalities. (General)

Animal Handling

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

Animal Ken

You can communicate with animals as if they were human beings. Treat your score in Animal Ken as your score in a language that the animal speaks fluently in order to determine how well you can communicate, and you can use Animal Handling as a substitute for any social abilities affecting humans. Beyond this, this virtue has no effect on the attitude of animals to you, or you to animals. Other people cannot understand your communication with the animals. **Specialties:** a particular type of animal, a particular type of communication. (Supernatural)

Artes Liberales*

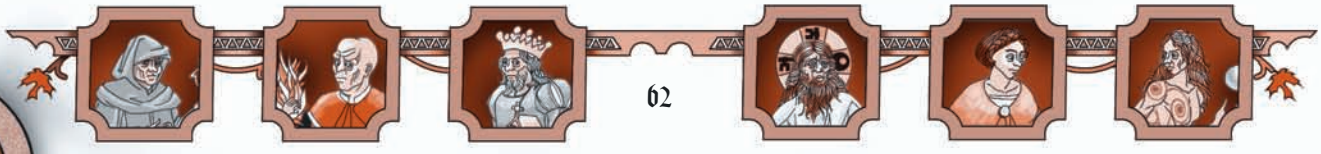
The seven artes liberales, or liberal arts, are the basis of medieval higher education. Everyone learns them at the universities before passing on to study other subjects. It would be very rare for a character to have a score in any other Academic Knowledge without a score of at least one in this.

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

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

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

Artes Liberales also covers the ability to read and write. For every point in the Ability, the character can read and write one writing system, providing that he knows a language which normally uses that system: the Latin alphabet, the Greek alphabet, the Arabic alphabet, and so on. **Specialties:** grammar, logic, rhetoric, arithmetic, geometry, astronomy, music, Ritual magic, Ceremonial magic. (Academic)



Ability Types

There are five types of Ability: General Abilities, Academic Abilities, Arcane Abilities, Martial Abilities, and Supernatural Abilities. These are all used in the same way; the difference lies in who can learn them.

General Abilities

Almost anyone in Mythic Europe has the opportunity to learn these Abilities, and there are no game restrictions on who may do so.

Academic Abilities

Academic Abilities require formal training. Beginning characters may only purchase Academic Abilities if they are specifically permitted to through the purchase of a Virtue, or if they are magi. Magi without a specific Virtue may only buy Academic Abilities during or after apprenticeship. In addition, learning an Academic Knowledge requires a Latin, Greek, Hebrew, or Arabic score of at least 3, depending on the region of Europe you are from. For most characters, Latin 3 is required.

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

Arcane Abilities

A character may only take these Abilities during character generation if permitted to by a Virtue, or if he is a magus. Some Virtues allow a character to take a particular Arcane Ability, but not the others, while other Virtues allow a character to take any Arcane Ability. Magi without a relevant Virtue may only take Arcane Abilities during or after apprenticeship.

Martial Abilities

Characters may only gain Martial Abilities during character generation if they are permitted to do so by a particular Virtue, or if they are magi. Magi without a relevant Virtue may only take Martial Abilities during and after apprenticeship.

Supernatural Abilities

Characters may only gain Supernatural Abilities during character creation if they have the Virtue granting the Ability. Characters with The Gift who are not magi may learn a single Supernatural Ability during character creation.

Most of these Supernatural Abilities are granted by the Magic or Faerie realms of power, and use the relevant column on the Realm Interaction table (page 183). Most can also be granted by the Infernal realm, but taking such an Ability suggests some sort of deal with Infernal powers. Sense Holiness and Unholiness is the main exception, as a Divine power. If you have no reason to choose otherwise, your Ability is granted by the Magic realm, which makes you immune to warping from powerful Magic auras (see page 167). An Ability granted by another realm makes you immune to warping from powerful auras associated with that realm, instead.

The Gift allows characters to learn Supernatural Abilities in play (see page 166). However, The Gift is associated with the Realm of Magic, and thus only allows characters to learn Supernatural Abilities associated with that realm.

Abilities by Type

General Abilities

Animal Handling
(Area) Lore*
Athletics
Awareness
Bargain
Brawl
Carouse
Charm
Chirurgy*
Concentration
Craft (Type)
Etiquette
Folk Ken
Guile
Hunt
Intrigue
Leadership
Legerdemain*
(Living Language)*
Music
(Organization) Lore
Profession (Type)
Ride
Stealth
Survival
Swim
Teaching

Academic Abilities

Artes Liberales*
Civil and Canon Law*
Common Law*
(Dead Language)*
Medicine*
Philosophiae*
Theology*

Arcane Abilities

Code of Hermes*
Dominion Lore*
Faerie Lore*
Finesse
Infernal Lore*
Magic Lore*
Magic Theory*
Parma Magica*
Penetration

Martial Abilities

Bows
Great Weapon
Single Weapon
Thrown Weapon

Supernatural Abilities

Animal Ken*
Dowsing*
Enchanting Music*
Entrancement*
Magic Sensitivity*
Premonitions*
Second Sight*
Sense Holiness and Unholiness*
Shapeshifter*
Wilderness Sense*

Athletics

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

Awareness

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

Bargain

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

Bows

Using bows and arrows. **Specialties:** any one weapon. (Martial)

Brawl

Fighting hand-to-hand without weapons, or with the sorts of improvised weapons you just pick up, including knives. Brawl is also the Ability used to dodge attacks if you have no Martial Abilities. **Specialties:** punches, grapples, knives, dodging. (General)

Carouse

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

Charm

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

Chirurgy (kie-RUHR-gee)*

This is Middle Ages-style surgery, used to help others recover from physical damage. It encompasses tending and binding wounds of all varieties, and the necessary but brutal skill of cauterization. See "Wounds" starting on page 178 for rules. **Specialties:** cauterization, diagnosis, binding wounds, setting bones. (General)

Civil and Canon Law*

Civil Law is the law of the Roman Empire. Most local legal systems are based upon it (England being the notable exception), and when a law is needed to govern international relations, Civil Law is appealed to. The authority is Justinian's *Digest*. Canon Law is the law of the Church. It is important to Mythic Europe as it applies in all nations, governing the working of the church and some other areas, such as marriage. It is important to note that members of the clergy are only subject to Canon Law, not customary or Civil Law. Most high churchmen are skilled canonists, not theologians. Canon Law is made by Papal bulls (pronouncements), but the authority is Gratian, in his *Decretum*. This skill covers the knowledge of both types of law. Other religions, particularly Judaism and Islam, have their own versions of this Ability, which must be learned separately. **Specialties:** laws and customs of a specific area, papal laws. (Academic)

Code of Hermes*

Judging events according to the Code of Hermes and the Peripheral Code. In addition to memorizing important precedents, this knowledge includes the practical side of enforcing Hermetic law — for example, knowing when to push for a vote or how to present an argument. **Specialties:** Wizards' Marches, apprentices, mundane relations, Tribunal procedures, political intrigue. (Arcane)

Common Law*

Knowledge of the laws of England. There is no authority for this Ability, and it is only taught in England. **Specialties:** local laws, exchequer laws. (Academic)

Concentration

Focusing your mental faculties on one task, particularly for extended periods of time. If you are attempting a feat that demands your extra attention, or if you have just failed an action and are trying again, the storyguide can call for a Concentration roll before you can make the attempt. This Ability is especially important for magi because it helps them maintain concentration on spells despite distractions. **Specialties:** spell concentration, reading, lab work. (General)

Craft (Type)

A general term for countless Abilities, all dealing with handiwork of some type. In general, Craft Abilities are distinguished by the material they work with, although you may also take a Craft Ability that allows the character to work with several materials in one specific way. You may purchase Craft more than once, choosing a different one each time. Skill in one Craft does not imply skill in any others. **Specialties:** as appropriate to the craft. (General)

(Dead Language)*

This skill is similar to all other (Language) Abilities, but it is only available to educated characters. It grants the ability to speak a language which is no longer used as a native language. The most important example is Latin. All educated characters in the West know Latin, since without it you cannot learn any Academic Knowledges. It is also the common language of the Church and Order of Hermes. In other areas of the world, Arabic, Greek and Hebrew fill similar functions, although of these only Hebrew is a dead language. **Specialties:** academic usage, Church ceremonies, Hermetic usage. (Academic)

Dominion Lore*

Knowledge of the manifestations of the power of the Divine. Different from Church Lore (a kind of (Organization) Lore)) because it covers miracles rather than politics, and different from Theology because it is concerned with power rather than doctrine. **Specialties:** angels, saints, Divine creatures. (Arcane)

Dowsing

You have the ability to find things nearby through the use of a dowsing rod (usually a forked stick) and your own intuitive sense. You concentrate on the thing to be found, hold your dowsing rod out in front of you, and follow its subtle motions to the target. If you're looking for something specific, you must have an appropriate sympathetic connection to the thing sought (such as bottled water from a stream when searching for running water). Before you roll, designate the area in which you are searching — if the item sought is not present in that area, you automatically fail. The time required to search depends on the size of the area, and must be invested whether you succeed or not. It takes about one Diameter (two minutes, or twenty combat rounds) to search for something within 25 paces, and doubling the distance quadruples the time. To find something common, like water, within 25 paces requires a Perception + Dowsing of 9+. Increased distances or dowsing for less common things increases the target number, so that, for example, finding gold within 100 paces would have an Ease Factor of 15. **Specialties:** searching for a particular kind of thing (water, gold, etc.), searching in a particular kind of place. (Supernatural)



Enchanting Music

When you set your mind to it, you can influence others with your music. For a specific effect, you must sing words that people can understand. You can calm the grieving with tunes alone, but you need lyrics to convince peasants to rise up against the local lord. General effects work on animals, but specific effects only work on creatures that can understand words. When you use Enchanting Music, roll a die (stress or simple, depending on the situation) and add Communication and Enchanting Music. An Ease Factor of 9+will calm the upset, 12 will win someone's love, 15 will incite a riot, and a 24 might win back a soul from the Prince of Darkness. If you botch, you inspire an unwanted emotion.

If the target has Magic Resistance, you must penetrate their resistance; see page 184 for rules.

You should also roll for the quality of the musical performance, but the magical effect is independent of this, unless you botch. If you do botch the Music roll, you have failed to produce any music for some reason, and so the Supernatural Ability automatically fails. **Specialties:** a particular emotion, a particular sort of person. (Supernatural)

Entrancement

You have the power to control another's will. By staring deeply into someone's eyes for several seconds — generally impossible in combat — you can verbally command the person to perform a certain task. Roll Presence + Entrancement against the target's Stamina roll. The person being controlled may get a bonus to resist at the option of the storyguide, according to the table below. Hermetic magi get their normal Mentem Magic Resistance, and get the normal Stamina roll if the effect penetrates. The blind, and people with their eyes closed, are immune; see page 111 for more guidelines on making eye contact. However, it is not possible to look away while being Entranced unless you win the opposed roll.

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

Specialties: A specific sort of command, a specific sort of person. (Supernatural)

Etiquette

You know the social graces and how to behave in different situations. Etiquette differs from Charm in that Etiquette covers proper behavior, rather than charming behavior. You cannot seduce someone with Etiquette, but neither can you get through an audience with the bishop on Charm alone. **Specialties:** nobility, court, peasants, faeries, the Church. (General)



Faerie Lore*

Familiarity with faerie powers, weaknesses, motivations, and areas. **Specialties:** faerie forests, faerie mounds, specific types of faeries. (Arcane)

Finesse

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

Folk Ken

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

Great Weapon

Fighting with a weapon which requires two hands to use. **Specialties:** any one weapon. (Martial)

Guile

Telling convincing lies, as well as feigning emotion, belief, or frame of mind. If you understand the person you are attempting to deceive (roll 9+ on Perception + Folk Ken), you gain a bonus of +1 to your Guile roll. This Ability also covers disguising yourself, and pretending to be something you are not. It is often an opposed roll, against the victim's Perception + Folk Ken or, for disguise, Perception + Awareness. **Specialties:** particular sorts of deception, lying to authority, fast talk, elaborate lies. (General)

Hunt

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

Infernal Lore*

An understanding and familiarity with the sinister side of the world, primarily the Infernal and its agents. Includes knowledge of demons and their habits and weaknesses, undead and their habits and weaknesses, and the power of curses. **Specialties:** demons, undead, curses. (Arcane)

Intrigue

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

Leadership

Getting people to obey your orders and to follow you. Can also be used to inspire fear in others, cowing them into submission. **Specialties:** intimidation, in combat, inspiration. (General)

Legerdemain*

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

(Living Language)*

Fluency in a particular living language. Rather than a die roll modifier, your score in this Knowledge measures your ability to communicate.

Score	Fluency
0	*Point and grunt.* With one or more experience points, you know "please," "thank you," and a few other words.
1	*Basic questions and answers:* "Where is the church?," "Do you sell food?" Constant mistakes, and an atrocious accent. People must speak slowly and often repeat themselves, and you cannot string a conversation together.
2	*Basic conversation.* You can sustain a short conversation on a common topic. You still make many mistakes, and often fail to catch what others say.
3	*Haltingly functional.* You can hold a conversation on everyday topics, although it takes time, you make many mistakes, and your accent is still bad.
4	*Functional.* You can hold a conversation on non-technical topics, and make few mistakes. People do not normally need to repeat themselves. This is the minimum level required to study from a book.
5	*Fluent.* You still have an accent if this is not your native language, but it is weak. You speak as well as most natives. This is the minimum level required to write a book.
6	*Elegant.* You choose your words well, and have no accent if this is not your native language.

When two people speak to each other, the lower Ability score determines how well they communicate. Characters who speak related languages can communicate at a penalty to their scores (assigned by the storyguide) depending on how closely related the two languages are.

Note that Latin and Hebrew are not living languages in most of Mythic Europe. However, characters who live in places where they are (such as some covenants) may learn this Ability without any special Virtues.

Characters with this Ability are illiterate unless they also have a score in Artes Liberales (page 62).

This Ability also covers artistic compositions in the language, and telling existing tales with verve and passion. Knowledge of stories is covered by the appropriate Lore Abilities. **Specialties:** poetry, prose, specific dialects, expansive vocabulary, specific technical vocabulary, slang, storytelling. (General)

Magic Lore*

Knowledge of magical creatures, areas, and traditions. **Specialties:** creatures, magical traditions, regiones. (Arcane)

Magic Sensitivity

You are often able to identify a place or object as magical. However, your sensitivity makes you more susceptible to magical effects: subtract your Magic Sensitivity score from all magic resistance rolls you make. When attempting to sense the magic nature of a place or object, the storyguide will assign an Ease Factor — simply roll a simple die + Perception + Magic Sensitivity.

Detecting a Magic aura would normally have an Ease Factor equal to 12 – aura level, so 9 for a level 3 aura and 6 for a level 6 aura.

For spells and enchanted items, an Ease Factor equal to 21 – magnitude of effect is a good guide. For enchanted items, use the magnitude of the most powerful effect in the item.

For magical creatures, 15 – one fifth of the creature's Magic Might is appropriate, so for a creature with a Magic Might of 25, the Ease Factor would be 10.

Specialties: auras, magical creatures, enchanted items, active spells. (Supernatural)

Magic Theory*

Knowledge of what magic is and how it works, used primarily in the laboratory. Magic Theory deals with the technical details of Hermetic magic; Magic Lore covers knowledge of magical things in general. Anyone can learn Magic Theory, if they have access to a teacher or book (normally represented by a Virtue), but it is little use to those without The Gift. **Specialties:** inventing spells, enchanting items, a single Art. (Arcane)

Medicine*

Medicine is the formal study of the body and its diseases. Medical practice is based on the theory of the four humors: blood, phlegm, yellow bile, and black bile. Diseases are believed to be caused by imbalances among them, hence such practices as bloodletting, to restore the balance. Medicine also deals with treating poisons and the results of starvation and the like, but not with treating wounds (see "Chirurgy," above). The authorities are Galen and Hippocrates, in many works. **Specialties:** anatomy, apothecary, physician. (Academic)

Music

The ability to sing, play musical instruments, and compose new music. **Specialties:** sing, compose, any one instrument. (General)

(Organization) Lore*

Knowledge of the legends, history, structure, operation, and goals of the specified organization. Organizations can be as large as the Church, or as small as a local craft guild. The smaller the organization, the more detailed your knowledge. **Specialties:** personalities, history, politics. (General)

Parma Magica*

Protection from magic. This is a special ritual (not a ritual spell) that takes about two minutes to perform. It lets you add 5 times your Parma Magica score to your magic resistance until the next sunrise or sunset, whichever comes first. You may suppress your Parma Magica temporarily by concentrating; this is equivalent to sustaining a Concentration duration spell. (See page 82). Parma Magica does not require concentration while it is active.

You may also protect one other person for each point in Parma Magica, with their consent. You must touch each person to start the protection, and it lasts as long as at least one character can see the other. The magus may cancel the protection at will, at any distance. While a magus is protecting others, his effective Parma Magica score is reduced by 3 points, both for himself and for the other people he is protecting. If the magus has a Parma Magica score of 3 or lower, his Parma Magica provides each character, including himself, with a Magic Resistance of 0. In the magus's case, this is added to his Form resistance, and a magus protected by another magus's Parma Magica may also add his Form resistance.

Parma Magica can only be learned by Gifted characters, although they learn it as a normal Arcane Ability, not a Supernatural Ability. It is only known by Hermetic magi, as the Order enforces the "Join or Die" choice rigorously on anyone who knows it, as well as declaring a Wizard's March on the magus who taught it. Parma Magica is the last thing an apprentice learns, being taught the final key to the Ability after he swears the Oath. **Specialties:** protection from any specific Form. (Arcane)

Penetration

Getting your spell through the target's Magic Resistance. See page 82 for detailed Penetration rules. **Specialties:** any one Art. (Arcane)

Philosophiae*

There are three philosophies — natural philosophy, moral philosophy, and metaphysics. Aristotle is the authority for all of them, in different books. Most scholars study the philosophies after the Arts but before going on to Law, Theology or Medicine. Natural phi-



losophy is the study of the sub-lunar world. It roughly corresponds to today's science. The main texts are the *Physica*, *De Meteorologia*, and *De historia animalium*. Moral philosophy is the study of the proper way of human life. It covers ethics, politics, and economics — the texts are the *Ethica*, *Politica*, and *Economica*. Metaphysics is the philosophy of the fundamental nature of the world. The main text is Aristotle's *Metaphysica*. **Specialties:** natural philosophy, moral philosophy, metaphysics, Ritual magic, Ceremonial magic. (Academic)

Premonitions

You intuitively sense whenever something is wrong, or is likely to go wrong soon. This Ability can be called upon by you or the storyguide, as appropriate, whenever there is a chance to avoid danger. Roll Perception + Premonitions against an Ease Factor depending on the situation. The Ease Factor starts at 3 for imminent, mortal peril, and increases as the distance in time increases and the level of danger decreases. Mortal peril a week in the future would have an Ease Factor of 9, while an imminent minor inconvenience would have an Ease Factor of about 15. If you beat the Ease Factor by 3 or more, you also get some sense of the nature of the danger, with more detail if you roll more highly. **Specialties:** threats to a particular person or group of people, particular kinds of threats. (Supernatural)

Profession

The ability to do a job which does not involve making something. Examples include jongleur, reeve, sailor, steward, teamster, and washerwoman. Specialties depend on the profession. (General)

Ride

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

Second Sight

You are able to see through illusionary concealment and disguise, including invisibility, and can also see naturally invisible things such as spirits and the boundaries between regio levels. The Ease Factor to see through illusionary concealment is normally equal to 6 + the magnitude of the might of the creature responsible for the effect, or 6 + the magnitude of a Hermetic spell. In general, this Virtue allows you to see through Hermetic Imaginem concealment, but not other kinds. The Magic Resistance, if any, of the concealed creature does not interfere with your Second Sight. If something is actually transformed, for example by a MuCo spell, you cannot determine the genuine form. The Ease Factor to see a naturally invisible thing is normally 9, and the Ease Factor for seeing regio levels is specified on page 189. All Second Sight rolls are Perception + Second Sight. **Specialties:** regiones, invisible things, illusory disguises, faeries, ghosts. (Supernatural)

Sense Holiness and Unholiness

You are able to feel the presence of good and evil. A Perception + Sense Holiness and Unholiness roll against an Ease Factor of 9 lets you sense holiness or unholiness in a general area; against an Ease Factor of 15, in a person or object. As demons normally try to hide their nature, you must generally beat their Magic Resistance with your roll. However, you only need to beat it by 1 point, as demons are extremely evil. Emissaries of heaven rarely try to hide their nature, but if they do, you must actually penetrate their Magic Resistance (see page 184). In auras of particularly strong divine or infernal influence, your sensitivity may overwhelm you. This Ability is granted by the Divine realm, not the Magic or Faerie realms, and thus uses the Divine column of the Realm Interaction chart (page 183). **Specialties:** good or evil. (Supernatural)

Shapeshifter

You may change your shape into that of a mundane animal from the size of a robin (–5) to that of a bear (+2). This requires a few seconds' (one round's) concentration, and a roll of Stamina + Shapeshift against an Ease Factor of 9. Changing back to human form requires the same concentration, and the same roll.

You have a limited repertoire of shapes, one for every point you have in the Shapeshift ability. Every time you raise the Ability by one point, you may choose a new shape.

Specialties: One of your shapes, particular conditions for the change. (Supernatural)

Single Weapon

Fighting with a weapon used in one hand, possibly using a shield with the other. This includes lances used as intended from horseback. **Specialties:** any one weapon or shield, which covers using that weapon with any shield or none, and that shield with any weapon. (Martial)

Stealth

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

Survival

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

Swim

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

Teaching

The ability to teach an Ability to someone else. **Specialties:** a particular Ability, particular kinds of student. (General)

Theology*

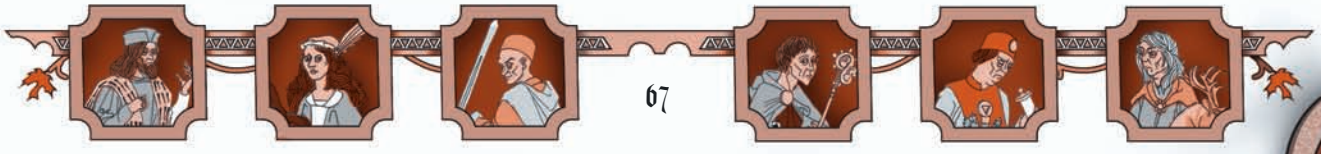
Theology is the study of God and his work in the world. The authorities are the Bible and Peter the Lombard's *Sententiae*, the Bible having theoretical primacy, being infallible, and the Sentences being most studied. The speculations of theology are very abstruse, and many theologians are accused of heresy. Sometimes those accused recant, and sometimes they convince the Church that they were right after all. Theology can also be purchased (as a separate Ability) for other religions like Islam and Judaism. **Specialties:** biblical knowledge, heresy, history. (Academic)

Thrown Weapon

Fighting at range using weapons which are thrown. **Specialties:** any one weapon. (Martial)

Wilderness Sense

You are mystically attuned to the ways of the wilderness. A Perception + Wilderness Sense roll against an Ease Factor of 9 lets you determine the direction of north, the upcoming weather, or the presence of natural hazards or resources. One roll will only reveal one piece of information. **Specialties:** direction, weather, hazards, resources. (Supernatural)



Chapter Six

Covenants

The covenant is the single most important character in most **Ars Magica** sagas, because it is the character that all the players contribute to. It is their home, a secure base, and the place where they study, improve, and create magical wonders. Thus, coming up with a concept for the covenant is very important, as it will have a strong influence on the feel of the saga. A saga based on a covenant located in a hidden regio in the heart of Constantinople will be very different from one based in a covenant occupying a large castle on an island off the coast of Scotland, and different again from one based in a covenant in a magical glade in the heart of a haunted forest in Brittany.

Although the covenant concept has an influence, it isn't all-defining. Many stories will, after all, take the magi away from their covenant, and if the troupe decides it likes a particular sort of story, most of them may take place away from home. Covenants can even be moved, a proposition that will create a lot of stories in itself. This means you should choose a concept you like to start, without worrying that you'll be stuck with it forever.

Covenant Seasons

The Order of Hermes traditionally classifies covenants into four seasons, Spring, Summer, Autumn, and Winter. These informal labels refer to the different stages of a covenant's life, and most magi agree on them most of the time. They are also an important part of the covenant concept, because a lot of features depend on the season.

Spring

Spring covenants are just getting started. They are recently established, have few resources, and are generally populated by few and weak magi. Many Spring covenants fail to reach a later season.

You should create a Spring covenant if you want a pioneer feel, with relatively young magi creating their own home from nothing. They may not be on a literal frontier, although they should be quite some distance from any other covenants to avoid immediate conflicts over resources.

In most cases, a Spring covenant already has basic buildings when the saga starts, and the magi have already created their own laboratories. Non-magi have been gathered, and the magi may even have been living in the covenant for a season or two.

However, it is perfectly possible to start with nothing but a Magic aura, and roleplay every stage of building the covenant. In some ways, this is a good way for new troupes to start, because there will be a lot of stories and not much laboratory work early on, which gives everyone a chance to become comfortable with the rules step by step. On the other hand, more experienced troupes who want to get straight into laboratory work might find that frustrating.

A Spring covenant could also be founded in the ruins of an older, failed covenant. This provides a good source of stories right on the covenant's doorstep, along with the chance of finding Hermetic resources as treasure (something that otherwise tends to be implausible).

Finally, a Spring covenant could refer to the state of mind of new, young members of a Winter covenant. The covenant has decayed so far that it isn't really a matter of reinvigorating it, the characters are effectively starting again. Much like the ruin, this provides the opportunity to find Hermetic resources lost within the covenant structure, and this is a perfect opportunity to have a beta storyguide run all the "covenant stories."

Vernus

The covenant of Vernus is a Spring covenant, just starting out in the world. It is a weak covenant (see the "Base Covenant Resources" insert on page 72), and is Struggling (see page 70).

At the moment, the covenant consists of a number of tents pitched around a standing stone, in a clearing in the middle of a faerie forest. The stone and clearing exist in a magical regio (see page 189), although there are several ways to get into it. The base level has a magic aura of 2, and the covenant itself is located on a level with an aura of 5. The magi hope that there are higher levels, where they will be able to put their laboratories, but they haven't found them yet.

The main concern for the covenant is mundane resources. They don't even have a regular supply of food, and the current plan is to cut a new village out of the forest, and fill it with peasants who will farm for the magi. Various schemes for getting mundane income, such as growing grapes, finding a silver mine, or pretending to find a silver mine and just creating silver, are all under consideration.

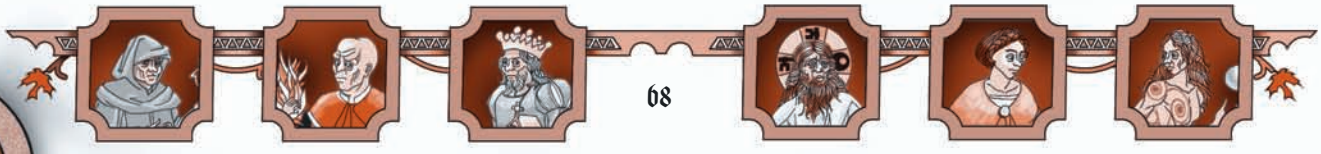
The covenant's only vis source is contested, with the faeries who guard it. The nature of the contest varies from year to year, and is never simple combat. The best thing to do is take a wide variety of characters, so that they will be able to handle whatever the faeries decide to throw at them.

Summer

Summer covenants are firmly established, and still growing. The length of a covenant's Summer determines its ultimate power, and has a strong influence on the length of time for which it endures.

A Summer covenant is still growing, but the player characters do not have to worry about establishing it. In addition, they are probably not the oldest members of the covenant, so they do have local older magi to turn to for advice and assistance, if necessary. This makes a Summer covenant an excellent choice if your troupe consists of one or two experienced **Ars Magica** players and several newcomers. The experienced players can share the job of storyguide for the covenant, and thus provide in-character advice and guidance as the elder magi.

On the other hand, Summer covenants are not normally so organized that the older magi can give orders to the younger magi. Thus, the player characters are generally free to follow their own plots.



Aestas

Aestas is a Summer covenant. It is of medium power, and has become the Mundane Lord of the local village.

The covenant itself is a large castle, although the fortifications are not as up-to-date as they might be. Each magus lives in a separate tower in the curtain walls, while the central keep holds the library, council chamber, and dining hall. The covenfolk live in buildings built both inside and outside the curtain walls, and at the moment a lot of the covenant supplies are kept outside the walls, which rather lessens their value.

The magi have chosen one of their number, a magus with the Gentle Gift, to serve as their liaison with the outside world, and he has been forced to become good at politics. So far that covenant has managed to put off the need to swear fealty to any mundane by bartering favors and threats for a little more neutrality, but it is extremely unlikely that they will be able to put this off forever. They are thus trying to get a "tame" noble who can accept the covenant's fealty but won't try to actually exercise his rights.

Aestas keeps a very low profile in Hermetic politics, and is always helpful and generous to visiting magi. They use their wealth to provide extremely good hospitality to Redcaps, and other magi are welcome to stay and study in their library. They even allow magi to copy books, for a small fee. As a result, most magi think that they are harmless and well-meaning, and as long as they avoid major interference with mundane politics they think the Quaesitores will leave them alone.

Autumn

An Autumn covenant is living off past glories, but has yet to go seriously into decline. The most powerful covenants in the Order are in Autumn, as the Autumn that follows a long and vigorous Summer can last for centuries.

There are, essentially, two ways to play an Autumn covenant. In one, the player characters are young members of the covenant, and have to work with the elder magi. In the other, player characters themselves are the elder magi.

Playing junior magi is a good option for players who like the idea of the game, but have no idea what their characters would do, as long as the storyguide does have ideas. The senior magi can send the player characters to accomplish certain tasks, and as they succeed and prove themselves they will naturally be granted more independence, so that as the players reach the point of wanting to follow their own projects, their characters have the freedom to do so.

Playing elder magi is only for experienced players, if only because the first step is creating elder magi, and that requires you to be familiar with the magic rules. It makes for a very different saga style, as the magi are extremely powerful. See the Stories chapter for suggestions.

Aegis of the Hearth

The spell *Aegis of the Hearth* (page 161) is one of the most important spells in the Order of Hermes. While Parma Magica gives individuals magic resistance, *Aegis of the Hearth* (often just "the Aegis") gives it to a whole covenant. The number of Hermetic covenants with no *Aegis* at all can most likely be counted on the fingers of one hand, and most covenants want to have the strongest *Aegis* that they can manage. Thus, if none of the player characters start knowing the spell, you should include it in the covenant library, and make learning it a high priority for someone. Just make sure that you choose a level that a member of the covenant can learn and cast. Note that if the covenant includes magi who are older than the player characters, the player characters need not be able to cast it.



Autumn covenants can be at various stages of their Autumn. A covenant just out of Summer would be vigorous, but turning more and more to conserving what it has rather than expanding. A covenant in the heart of Autumn would be focused on conservation, and doing a good job of it. As Winter approaches, conservation becomes less effective, but the members of the covenant are reluctant to strike out into new ways of doing things. At any stage, there might be some large threat at the heart of the covenant that could tip it instantly into Winter if uncontained, or some promise that could put the covenant back in Summer if it was understood. Both are possible, and both could even be the same thing.

Autumnus

Autumnus is a powerful Autumn covenant, a powerful covenant (page 72) with Autumn power (page 70).

The physical structure is a single enormous building, covering the whole of a mountain peak and kept warm and habitable by magic. The entrances to the building are protected with magic as well as solid mundane doors, and the need to climb a mountain first makes a serious attack very difficult indeed. Inside, the halls and corridors are opulent, with minor enchanted devices all over the place.

There are over a dozen magi in the covenant, and the oldest four form a ruling council. They are the only

Covenant Situations

The situation of a covenant is largely independent of its season and power. A more powerful covenant simply has more resources available to deal with its situation. There are some exceptions, of course. A powerful covenant cannot really be struggling, for example. The following suggestions are nothing more than that; if your troupe wants a different situation, you can create one.

These situations are built out of Boons and Hooks, which are described in detail starting on page 72, and you can use them in the same way to build your own situations. The rules for this are given in Customized Covenant Creation.

Autumn Power

The covenant is a strong Autumn covenant, a position that brings its own problems in the form of rivals, political involvement, and hierarchy.

Hooks: Politics (Minor), Protector (Minor), Rival (Major), Superiors (Major)

Boons: Aura (Minor), Buildings (Minor) x2, Fortification (Major), Prestige (Minor), Wealth

Mundane Lord

The covenant has become the lord of a number of mundanes. This may be in direct breach of the Code, so the members likely spend a lot of time making sure that the Quaesitores never become too interested in their activities.

Hooks: Politics (Major), Protector (Minor), Road (Minor)

Boons: Aura (Minor), Fortification (Major), Wealth (Minor)

Powerful Location

The covenant is located in a place of great magical power. In many ways this is helpful, but it brings its own problems.

Hooks: Monster (Minor) x2, Regio (Major)

Boons: Aura (Minor) x5. (The covenfolk must live within this aura, so almost all suffer from warping. See page 167.)

Struggling

The covenant has few resources, and some enemies, and has to work hard just to survive. Stories are likely to concern very mundane issues, such as food supplies, at least until the crisis is resolved.

Hooks: Poverty (Major), Contested Resource (Minor)

Boons: Aura (Minor) x2, Regio (Minor), Seclusion (Minor)

Urban

The covenant is hidden in a regio in a city. While this makes reaching a market easy, it brings its own problems.

Hooks: Urban (Major)

Boons: Aura (Minor), Regio (Minor), Wealth (Minor)

Winter Ruins

The covenant is in part of the structure of a Winter covenant. It may be the current state of the old covenant, or a refoundation. The contents of the ruins are a major concern to the characters.

Hooks: Contested Resource (Minor) (x3), Monster (Major), Poverty (Minor)

Boons: Aura (Minor) x2, Building (Minor) x2, Hidden Resources (Minor) x3

magi with unrestricted access to the covenant's resources, and the most junior magi must obey orders from the council if they wish to retain their membership. The council is still composed of relatively wise magi (that is, relative to most magi ...), however, so the orders are not onerous, and are for the covenant's good. Magi are still keen to join, as the resources available to even the youngest members are amazing.

Autumnus has another, much smaller, covenant in a different Tribunal under its protection. Young magi are often given the job of going to help this covenant, which is occasionally awkward, as they are younger than the older magi at the other place. However, having solid contacts in another Tribunal is politically extremely useful, as another strong Autumn covenant is a major rival. The origins of the rivalry are embroidered whenever they are told, but basically the Tribunal isn't big enough for two covenants of this power; they found themselves constantly stepping on each other's toes. The struggle has stayed within the Code so far, but if one side starts to clearly lose, it may not stay there.

Winter

Winter covenants are in decline, and on their way to oblivion. They are normally filled with old and peculiar magi, with little interest in recruiting new blood. However, sometimes new recruits are brought in, and the covenant moves round to Spring once more.

Pulling a Winter covenant through to Spring is a good saga concept for players who want the freedom of the Spring saga, but also want to be living somewhere with history, lost books, and whole towers where no one has set foot in years. The difference from a Spring saga set in a Winter covenant is mainly that the player characters have to deal with the old inhabitants; magi who are far older and more powerful than they are, but who are interested only in their own bizarre research.

Experienced players might also want to play the old magi in a Winter covenant, concentrating on their own interests as the covenant slowly crumbles around them.

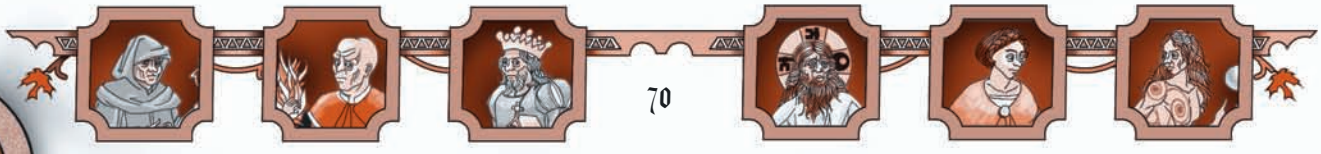
Hiems

Hiems is a Winter covenant. It is of medium power, and Winter Ruins. The covenant now has only six magi, whereas once it had over a dozen, and the number of covenfolk has shrunk by an even greater factor. As a result, the complex of caves, tunnels, and towers covering most of a magical forest is largely uninhabited. The routes between the residences of the remaining magi and the central facilities (library, council room, kitchens) are well-maintained, but there are other areas that no one has entered for years.

One of the old laboratories was in the lair of a dragon, and it seems that the dragon, or at least a dragon, has come back. The covenfolk have reported seeing it, and some have simply disappeared while traveling from one part of the covenant to another. Such disappearances are also attributed to the dragon.

Hiems, in its prime, had many vis sources, but now it hardly has the resources to harvest them all, and other covenants are trying to move in. Hiems has to contest the other covenants for the rights to use the sources, and it isn't clear how much longer they will continue to win.

Still, the covenant had more resources once, and many of them are likely to still be somewhere in the ruins. New magi could turn it back into the power it once was, or simply provide food for the dragon.



Customized Covenant Creation

The covenant should be created by the whole troupe, working together. The first step is to create a solid covenant concept, before picking the numbers to fill it out. In covenant creation, the troupe can simply choose how powerful the covenant is, so such things need to be decided in advance.

Baseline

The base for covenant creation is a stone building with enough room to accommodate the magi and other covenfolk, located in a level 3 magic aura. The covenant has no magical resources, but has sufficient mundane resources to ensure that the magi do not have to worry about day-to-day upkeep. There is about one grog (fighter) per magus, and there are about two other covenfolk, such as servants and craftsmen, per magus. The available craftsmen include a blacksmith, carpenter, and maybe a bookbinder, but more exotic specialists are not present. While the covenant is hard to get into, it could not withstand a serious military assault without the use of magic. The Aging Modifier for a basic covenant is 0.

The covenant could be an isolated tower on a hill, a group of buildings in a clearing in forest, a complex of caves, or any number of other things. At any rate, it is somewhat removed from mundane society.

Accessible Power Level

The first choice is the level of power within the covenant that is accessible to the player character magi. This is a simple choice, depending on the sort of saga the players want. Novice players should start with a medium or low power level.

Maximum Level: The highest level of a single Lab Text or a single effect in an enchanted device. In the case of a device, the level includes all modifications (see "Magical Enchantments" on page 95 for more details).

Accessible Power Levels

Power Level	Build Points	Maximum Lab Text Level/ Level of Effect in Enchanted Device	Minimum Age
Low	0–300	25	None
Medium	300–1250	40	10 years
High	1250–2500	No limit	50 years
Legendary	2500+	No limit	100 years

Minimum Age: The minimum number of years that have passed since the foundation of the covenant.

Note that this is the power that the player magi can access at will. An autumn covenant with a strict hierarchy might only have a low level of accessible power, because the player magi are not allowed to use most of the resources.

Resources

Resources are very important to magi, as they determine how quickly they can learn and improve their Arts and other magical abilities. Books are described on page 165, Lab Texts on page 101, and vis and its uses in the Hermetic Magic, Laboratory, and Long-Term Events chapters. Enchanted items are described under "Magical Enchantments" on page 95.

Library

The library is probably the most important resource in most covenants. Unlike vis, books can be studied over and over again, being used by all the members of the covenant. Rules for books can be found on page 165; there are two types, summae, which can be studied multiple times, and tractatus, which can be studied only once. Summae have a level, and once a character's level in the subject of the book exceeds that level, the book is no longer of any use. Tractatus can be used by characters at any level. The quality of a book is a measure of how good it is; higher is better.

Art Summae: Add level and quality together. Each summa costs one Build Point per point in the total. The level must not exceed 20; higher level summae can only be obtained through play. The quality must not exceed 11 plus 1 for every point below 20 of the level, and must not exceed 22 in any case.

Art Summa Cost:
Level + Quality

Art Summa Level Limit: **20**

Art Summa Quality Limit:
11 + (20 – Level), or 22, whichever is lower

Ability Summae: Add three times level and quality together, and each summa costs one Build Point per point in the total. The level must not exceed 8. The quality must not exceed 11 plus 3 for every point below 8 of the level, and must not exceed 22 in any case.

Ability Summa Cost:
Quality + 3 x Level

Ability Summa Level Limit: **8**

Ability Summa Quality Limit:
11 + 3 x (8 – level), or 22, whichever is lower

Tractatus: A tractatus in either Arts or Abilities costs one Build Point per point of quality. The quality may not exceed 11.

Tractatus Cost: **Quality**

Tractatus Quality Limit: **11**

Lab Texts

Lab Texts allow magi to research magical creations much more quickly than they could without assistance. By far the most common form of Lab Text is the Lab Text for inventing a formulaic spell, and most covenants have many levels of such Lab Texts in their libraries.

Five levels of Lab Texts cost one Build Point. See the Accessible Power Levels table above for the maximum level of Lab Text possible.

Lab Text Cost:
1 Build Point per five levels



Base Covenant Resources

The following three sets of covenant resources are provided as examples. If you want to save time, just pick one for your covenant. The Customized Covenant Creation rules on page 71 allow you to tailor the covenant more precisely to your needs, but it does take longer.

The Arts and Abilities covered by the books, spells available as Lab Texts, and types of vis available should be chosen based on the interests of the player character magi.

Weak Covenant

Library: Three Art summae (level 15 quality 12, level 12 quality 12, and level 6 quality 21), one Ability summa (level 4 quality 10), and four tractatus (qualities 11, 10, 10, and 9), on either Arts or Abilities.

Lab Texts: Lab Texts for 200 levels of spells, none over level 25.

Vis: 1 or more sources, providing a total of 4 pawns per year. No stocks.

200 Build Points spent.

This is suitable for a Spring covenant, or for the resources accessible in a Winter covenant.

Medium Covenant

Library: Eight Art summae (three at level 16, quality 15, five at level 6, quality 21), three Ability summae (one at level 5, quality 20, and two at level 6, quality 15), and seven tractatus on either Arts or Abilities (two quality 11, four quality 10, and one quality 9)

Lab Texts: Lab Texts for 1,000 levels of spells, none over level 40.

Vis: At least three sources, each providing a different Art, yielding a total of 20 pawns per year. Vis stocks of 100 pawns, spread between Arts as desired. The stocks may all be of a single Art.

Enchanted Items: 200 levels of enchanted items, with a highest level effect of 40. At least 100 levels should be spent on lesser enchanted devices with an effect level of 20 or lower.

800 Build Points spent.

This is suitable for a covenant in early Summer, or for the resources immediately available to young magi in an Autumn covenant.

Powerful Covenant

Library: Seventeen Art summae, at least one in each Art (one at level 20, quality 11; one at level 18, quality 13; five at level 16, quality 15; ten at level 6, quality 21), six Ability summae (three at level 6, quality 17, and three at level 5, quality 20), and thirty tractatus (12 quality 11, 9 quality 10, 9 quality 9), on either Arts or Abilities.

Lab Texts: Lab Texts for 2,500 levels of spells, with no upper limit on the level of individual spells.

Vis: At least five sources, each providing a different Art, yielding a total of 50 pawns per year. Vis stocks of 250 pawns, divided freely between the Arts.

Enchanted Items: 500 levels of enchanted items. At least one should have an effect level over 30, and at least 100 levels should be spent on lesser enchanted devices with an effect level of 20 or lower.

2000 Build Points spent.

This is suitable for a covenant in high Summer, the total resources of a relatively weak Autumn covenant, or the resources available to young magi in a very powerful Autumn covenant.

Vis

Vis sources, which provide vis every year, are extremely valuable resources for a covenant. Vis stocks are also useful, and most covenants try to have some in store for emergencies. See page 80 for more information on raw vis, and page 190 for information on vis sources.

Vis Sources: Vis sources cost five Build Points for every pawn of vis available each year.

Vis Sources Cost:
5 Build Points per pawn of vis per year

Vis Stocks: Vis stocks cost one Build Point per five pawns of vis in store. Once vis stocks are used, they are gone until the characters can find, in play, more vis.

Vis Stocks Cost:
1 Build Point per 5 pawns of vis

Enchanted Items

An enchanted item costs two Build Points for every five levels of effect. See the Accessible Power Levels table on page 71 for the maximum level of any individual effect.

Enchanted Item Cost:
2 Build Points per five levels of effect

Specialists

Specialists are non-magus NPC members of the covenant with useful skills. They are defined only by the abilities they use to serve the covenant, rather than by a full character sheet, and can include guards as well as teachers and craftsmen. Characters created as grogs or companions need not be paid for with Build Points.

Teachers: A teacher bought with Build Points is employed by the covenant, and available to teach as directed by the magi two seasons per year. The cost is the sum of his Communication and Teaching total and his highest score in the Abilities he will teach. Teachers cannot have The Gift, and thus cannot teach the Hermetic Arts. They may have other Supernatural Abilities, however. His Abilities are limited by his age, as for newly created characters (see page 31).

Teacher Cost:
Communication + Teaching + Highest Ability Score

Score Limits:
By age (see page 31)

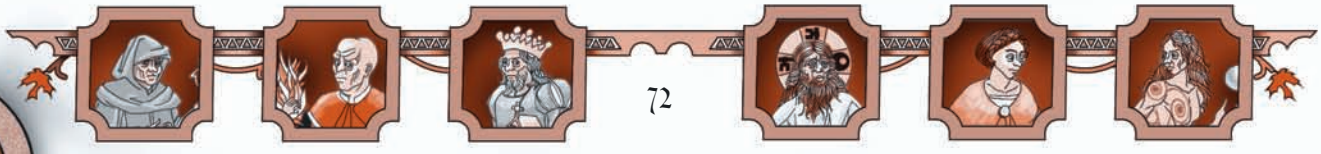
Others: Other kinds of specialist are less expensive, costing a number of Build Points equal to their highest score in the Abilities they use to serve the covenant. Their Ability scores are initially limited by age, as for teachers.

Specialist Cost:
Highest Ability Score

Score Limit:
By age (see page 31)

Hooks

Hooks are features of the covenant that lead to stories. Hooks can be major or minor, just as character Flaws are. However, there are no Hooks that simply weaken the covenant; they're all concerned with story ideas. A covenant may have as many Hooks as the players want. Hooks don't provide Build Points, generally. Instead, they allow players to take Boons (see page 74) for the covenant. A major Hook provides three points to spend on Boons, while a minor Hook gives one.



The Hooks listed below are merely examples. A Hook can be anything that the troupe thinks will make the saga more interesting.

Unknown

An Unknown Hook is taken on by one of the players, who acts as storyguide for that aspect of the saga. Other players have no idea what stories this Hook will generate. This must be something the characters could realistically be unaware of.

The player who will storyguide the Hook chooses a minor Hook to be the unknown Hook, but this counts as a major Hook for the purposes of balancing Boons.

Note that, if you do not want to play troupe style, Unknown Hooks are inappropriate.

Beholden

Minor: The covenant owes favors to someone or something, possibly another covenant, or possibly a mundane lord, bishop, or mystical creature. This person cannot give the covenant orders, but the covenant is really obliged to help if they are in difficulties.

Major: The external party can give the covenant orders, although the covenant gets to decide on the best way to carry them out.

This Hook could be Unknown, if the obligations were incurred by other members of the covenant who have neglected to tell the player characters.

Contested Resource

Minor: Access to one of the covenant's accessible resources is contested with someone, or something, else. Thus, getting the resource requires a story. As a rule, one story means that the resource is available for five years. The resource in question should be of sufficient importance that the magi will want to bother with the story.

There is no Major version of this Hook, but it may be taken multiple times to cover multiple resources.

This Hook may be Unknown when the saga starts, and only become known when the first contest comes due.

Monster

Minor: A powerful mystical creature lives near the covenant. The creature can be aligned with any realm, and should be too powerful for the player characters to defeat at the beginning of the campaign.

Major: The powerful mystical creature lives inside the covenant.

Politics

Minor: The covenant is deeply involved in Hermetic politics.

Major: The covenant is deeply involved in mundane politics, and must keep the Quaesitores from becoming too interested.

This Hook cannot be Unknown.



Poverty

Minor: The covenant has enough mundane resources for day to day matters, but resources for major expenses require a story.

Major: The covenant has no mundane resources to speak of, and even providing daily food requires stories. Note that this will set the tone of at least the beginning of the saga.

This Hook *can* be Unknown, but probably not for very long.

Protector

Minor: The covenant is responsible for protecting something, such as a village, a magical grove, or another, weaker, covenant.

This Hook can't be Unknown. It may be taken more than once, to represent multiple protectorates.

Regio

Minor: There is a regio on the covenant site, although the covenant is not in it. The magi do not know everything that is in the regio.

Major: The regio has inhabitants who occasionally come out and cause trouble of some sort for the magi.

If the regio is not a Magical regio, being Divine, Faerie, or Infernal, that counts as an additional minor Hook. This Hook can be taken if the covenant is in a regio; in that case, it simply refers to a second regio.

Rival

Minor: Someone or some group is working to undermine or stymie the covenant. This rival may be much weaker than the covenant, as long as he is capable of causing problems worthy of stories.

Major: Someone or some group is working to destroy the covenant, and has the resources for this to be possible. Thus, the rival must be of comparable power to the covenant.

Road

Minor: The covenant is on an important mundane road, river, or sea route, so that people often turn up at the covenant, bringing or causing stories.

Major: The covenant is on an important mystical trail of some kind, so that mystical creatures, from one or more realms, often turn up at the covenant.

The major version of this Hook can be Unknown, though only until the first creature turns up. The minor version can't be Unknown.

Superiors

Minor: The player characters are not in charge of the covenant, and while their superiors cannot order them about the player characters do not have control of covenant resources.

Major: The player characters can be given orders by the ranking members of the covenant, which they must obey.

This Hook cannot be Unknown.



Urban

Minor: The covenant is in a small market town. Many of the inhabitants aren' part of the covenant, and the covenant doesn' rule the town.

Major: The covenant is in a city. The vast majority of the inhabitants are not part of the covenant, and the covenant does not rule the city.

This Hook cannot be Unknown.

Boons

Boons are things that make the covenant better. Each minor Boon costs one point, while a major Boon costs three; they must be paid for with Hooks. They can't be bought with Build Points.

Aura

Minor: A minor Boon increases the magic aura of the covenant by one point. The players may take this Boon up to seven times, for a covenant in any magic aura up to ten. All the covenfolk must live within the aura.

Major: A major Boon increases the aura of a limited area of the covenant by one point. It is only worth taking this if the aura of the whole covenant is already 5, as this then allows the covenfolk to live and work mostly outside the level 6 (or higher) aura, and thus avoid Warping.

Buildings

Minor: The covenant has an additional large and important building, such as a tower, gatehouse, or independent library. This Boon may be taken multiple times, as a new structure every time.

Fortification

Minor: The covenant is somewhat fortified, with a stone wall or a very sturdy central building. It could hold off a mundane assault by mundane means, although it could not withstand a siege.

Major: The covenant is heavily fortified, and could withstand a siege or a magically-assisted assault. This may mean that it is a large castle, or that the mundane defenses have extensive magical assistance, or both.

Hidden Resources

Minor: The covenant has 250 Build Points of resources that are not immediately available to the player characters. These might actually be lost within the covenant, or be sections of the library that are only open to more highly-ranked magi. This Boon may be taken multiple times.

Prestige

Minor: The covenant, and its members, are well-regarded. This may be as a result of previous actions, such as defeating a monster, or because of continuing features of the covenant, such as a superb library. The covenant has a Reptuation score of 3 (see page 19).

Major: The covenant is famous. Its members are well-treated, as far as the Gift permits, and people are reluctant to cross the covenant openly. Within the Order, this would apply to Domus Magnae, or to the oldest and most powerful covenants. A covenant that repeatedly aided and defended its mundane neighbors could get such a reputation in the mundane world, although that level of activity would draw the attention of the Quaesitores. The covenant has a Reputation score of 9 (see page 19).

This Boon may be taken several times, with the prestige applying to a different group each time. As with Reputations, Prestige may be local, Hermetic, or ecclesiastical, and other types may exist at the troupe's discretion. For example, the covenant may be famous among faeries.

Regio

Minor: The covenant is located in a magical regio that can be entered several ways.

Major: The covenant is located in a magical regio which can only be entered if people are guided by a native.

Seclusion

Minor: The covenant is in a very remote location, and very rarely gets visitors. This Boon cannot be taken in conjunction with the Road or Urban Hooks, and may be inappropriate for other Hooks. Redcaps still come to the covenant; this Boon restricts the number of random visitors.

Wealth

Minor: The covenant has effectively unlimited mundane resources. The magi can live in luxury, as can most of the covenfolk.

The Covenant in Play

Covenants do not gain Build Points while they are being played. Instead, the characters create enchanted devices, write books, and trade for further resources.

Events in play may lead to the covenant gaining or losing Boons or Hooks.

If a Boon is lost, the characters should be given story opportunities to regain it. In effect, the lost Boon becomes a Hook.

If a Boon is gained, the covenant should get a corresponding Hook, representing the reaction of the rest of the world to its change in fortunes.

If a Hook is lost, because the situation is resolved, that is fine, and part of the natural growth of the saga.

If a Hook is gained, again, that is fine.

Not all Hooks can be removed, but if a particular Hook can be overcome it should take at least half a dozen stories for a minor Hook, and around twenty for a major one. Hooks are supposed to drive a significant portion of the saga, so they shouldn't be resolved until they've done so.

Chapter Seven

Hermetic Magic

In the 8th century the wizard Bonisagus developed a universal theory of magic and the Order of Hermes was born. The most immediate advantage of Hermetic magic was that it allowed wizards of diverse magical backgrounds to share their knowledge. Before Bonisagus' theory, the practice of magic had been highly individualized and therefore limited in scope. With the ability to share and accumulate knowledge, Hermetic magi gained an immense advantage over other wizards. This universal theory is not without its disadvantages, however. Detractors of the system believe that the strict regimentation of Hermetic magic robs truly brilliant magi of the chance to discover the modes of magic power that best suit them, and that it is truly helpful only to mediocre magi who need an exact system to guide them.

The Order of Hermes is only a part of the greater magical world. There exist non-Hermetic magi from European traditions, whose magic can be quite powerful in specific areas but is less flexible than that practiced by the members of the Order. There are rumors that groups of wizards from Araby and beyond use magic that is quite different even from the non-Hermetic magi of Europe. Be this as it may, the rules presented here cover Hermetic magic only. Storyguides should feel free to create non-Hermetic magic that governs monsters, wizards, and magic items that do not fit the paradigm set out in these rules, and thus keep magic a mystery even to those who think they know it all.

Hermetic magic is a highly useful but not entirely perfect theory. These rules reflect the things that magi expect to happen when they work with magic. While the expected usually occurs, the exact effects of magic can be influenced by countless factors, including such vagaries as the phase of the moon, the spiritual nature of the target, and the mental state of the caster. This allows storyguides to occasionally bend the rules and interpret magical effects imaginatively.

The Gift

The capacity to work magic is known as "The Gift" among Hermetic magi. Only people with The Gift can be taught Hermetic magic, but not all of them learn it. Many Hermetic magi say that people with minor mystical abilities have a partial Gift, but it is not clear that the source of their power is the same as that of magi. People with The Gift may be taught non-Hermetic magic instead, but it is almost impossible for one person to learn two kinds of magic. (See page 166 for the rules for this.)

The Gift is very rare, appearing in perhaps one person in ten thousand. Magi have many theories as to the cause of The Gift, but none of these are generally accepted.

The Gift has a strong emotional effect on those around the Gifted person, making them suspicious and mistrustful of the Gifted individual, inspiring envy. As a result, social interactions are very difficult for the Gifted. Some Hermetic magi have the Gentle Gift (a Virtue, see page 42), which does not affect people in this way, while others have the Blatant Gift (a Flaw, see page 51), which has much more intense effects. The Gift also bothers mundane animals, which avoid the Gifted individual as far as possible. The Gift only affects those in the presence of the Gifted individual. Letters from a Gifted individual do not have this effect, nor does a messenger from such an individual, unless the messenger himself has The Gift.

When roleplaying a character dealing with a maga, have him act as though she has a well-established reputation for dishonesty and unreliability, and for undeserved privilege of whatever sort is most important to him. Thus, a merchant acts as if he believes that a maga is wealthy through cheating people, while a lord acts as if he believes that the maga is a treacherous vassal who retains her position through bribery or similar. If the maga tries to overcome this reaction through negotiation, she suffers a –3 penalty to any die rolls she must make. Someone without The Gift negotiating on her behalf does not suffer the penalty, but must deal with the mistrust inspired by The Gift. If the maga manages to convince or coerce someone into interacting with her, she suffers the –3 penalty to all rolls and totals based on social interaction, including training, whether the maga is the trainer or the trainee.

The Blatant Gift has a more intense effect. Treat the Blatantly Gifted character as having a well-established reputation for dishonesty and treachery of a dangerous kind, as well as for the possession of ill-gotten gains. People interacting with a Blatantly Gifted maga are extremely wary and rather hostile. Animals treat her as a threat to be driven away from their territory. If the maga tries to overcome this reaction through negotiation, she suffers a –6 penalty to any die rolls she must make. An unGifted individual negotiating on her behalf suffers no penalty, but must overcome the hostility. If a maga with Blatant Gift interacts with someone, she suffers the –6 penalty to all social rolls and totals, as for the normal Gift.

Note that those interacting with Gifted people do not actually think that they have a bad reputation; that is merely an analogy to help you to work out how they would react.

The Gift only has its effects if the maga comes to the attention of someone, just like a reputation. If a Gifted maga dresses unostentatiously, keeps to the middle of the group, does not appear to be the leader, and doesn't talk to anyone, then the group *should* be able to travel without suffering from people's reactions to The Gift, as long as the maga behaves herself. The Blatant Gift makes this a lot harder; these precautions reduce people's reactions to those inspired by the normal Gift.

People do not get used to The Gift, even if they have lived with magi all their lives. They can, however, get used to individuals with The Gift, just as long association overrides the effects of reputation. The mundane members of a covenant can be assumed to be used to the resident magi, and to react to them as appropriate to their actual behavior. Nevertheless, they will be suspicious of visiting magi.

People who have dealt with a lot of different Gifted individuals do become able to recognize the effect of The Gift for what it is. They still feel the suspicion and envy, but they can act politely anyway. Mundane Redcaps

have sufficient experience to recognize The Gift, and a mundane given the job of greeting all visitors to a covenant is likely to get it over the course of a decade or so. Most covenfolk, however, merely become accustomed to "their" magi.

The Parma Magica blocks these effects of The Gift entirely. A maga with a Parma Magica is not bothered by the Gifts of other magi, although other people are still bothered by her Gift. This effect may have been as valuable as magic resistance in aiding the foundation of the Order.

Animals also react badly to people with The Gift. In their case, the reaction tends to be a combination of fear and hostility, with much more hostility if the magus has the Blatant Gift. Gifted characters cannot ride horses without magical aid, as the horse tries to throw them off as quickly as possible. Similarly, they can never train dogs to recognize them as friends.

Creatures belonging to one of the four supernatural realms may have different reactions to the Gifted. Some behave like mundane animals, others like mundane humans, while some appear completely unaffected by The Gift. Demons, in particular, do not seem to be bothered by The Gift, but that may just be because they envy every human being anyway.

First Impressions

A group of characters who appear to be ordinary travelers (rather than an armed band) seek shelter in:

A Typical Village

Gentle (or no) Gift: The villagers are cautious, but may offer the characters shelter in their homes if treated well. If someone has a separate barn, the characters are probably allowed to sleep there.

Gift: The villagers refuse to let the characters into their homes or property, and bar the doors and keep a watch all night if they camp on common ground.

Blatant Gift: The villagers tell the characters to get out of the village, and attempt to drive them off if they do not leave voluntarily. They keep some sort of watch for the next few days to make sure that the characters do not return.

An Inn

Gentle (or no) Gift: Visitors are welcomed if there is space, and the innkeeper can be bargained down from his initial price. Other guests eagerly share news with the characters, exchanging tales of where they have come from for the characters' stories.



Gift: The innkeeper treats the characters coldly. He sets his prices very high, and will not be bargained down. Other guests ignore the characters as much as possible, and keep a careful eye on them.

Blatant Gift: The innkeeper refuses admittance, and threatens to call the watch if the characters do not move along.

A Monastery

Gentle (or no) Gift: The characters are welcomed, housed in the guest quarters, and fed at the common table with any other travelers. They are encouraged to attend services, and other travelers talk as if at an inn. The characters may stay for two or three nights before the monks start to drop hints that they should move on.

Gift: The characters are welcomed, and housed somewhere isolated in the monastic complex. They are fed at the common table, but one or two monks are always around, keeping an eye on them. The other travelers do not talk to them. The monks start to drop hints that they should move on after one night.

Blatant Gift: The characters are housed in a building outside the monastery walls, and their food is brought to them there. They are watched by at least one monk and enough lay brothers to deal with mundane trouble at all times. If they ask to attend the service, they are escorted to and from the church and watched at all times. They are strongly encouraged to leave, and are no longer fed, after the first night.

A Covenant

These descriptions assume that the visitors announce themselves as Hermetic magi, and are not known to be hostile. They also assume that the guard room is outside the *Aegis of the Hearth*.

Gentle Gift: The characters are asked into the guard room while the magi are informed of their arrival. The guards chat while they are waiting.

Gift: The characters are asked inside while the magi are informed, but the guards do not talk much, and keep a careful eye on all of them.

Blatant Gift: The characters are made to wait outside while someone brings the magi. The gates are made secure, and all the guards are on high alert.

Established Relationships

A group including at least one magus arrives somewhere where the magus has visited many times before.

An Inn

The characters return to an inn where they have always been polite, tipped generously, and never caused trouble.

Gentle Gift: The innkeeper welcomes them enthusiastically, shows them to the best table in the house, and clears a good room for them to stay in if they want. If there are regulars at the inn, they are happy to see the characters again.

Gift: The innkeeper welcomes them enthusiastically, and shows them to a nice table slightly isolated from the rest of the room, to avoid upsetting the other customers. He clears a good room for them to stay in, and sees to most of the service personally if he has new staff. He tries to make small talk with the magus, but clearly prefers talking to the companions.

Blatant Gift: The innkeeper hurries to meet them at the door, welcomes them politely, and quickly ushers them to a private room so that they don't disturb the other guests. He serves them personally, but while he is polite to the magus, he clearly tries to have as little to do with him as possible. (This assumes that the Blatant Gifted magus kept a very low profile on earlier visits, so that they were allowed in.)

A Monastery

The characters return to a monastery where they have always been polite, at least apparently pious, never caused trouble, and have donated generously (but not so spectacularly as to be viewed as potential patrons). The descriptions assume that there are no women in the party, and that the monastery can cope with bending the normal rules slightly.

Gentle Gift: The characters are quickly recognized, greeted warmly, and may even be invited to dine with the abbot occasionally. If their normal visits are brief, they are allowed to stay for some time before anything is said, and even then the monks are concerned as to their reasons for the long stay rather than keen to move them on.

Gift: The characters are housed away from the main guest quarters, and they take their meals with the monks, who know them, rather than the other travelers, who don't. At least some of the monks are just as eager to talk to the magus as to the other members of the group.

Blatant Gift: The characters are kept waiting at the gate while a senior monk is sent for. They are housed away from the main guest quarters, and fed there, although one or two of the monks probably join them, both out of courtesy and to hear the news. The monks clear a side chapel so that the characters can attend Mass there, rather than being in the main body of the church. The characters are not watched, although the magus with the Blatant Gift is expected to keep to himself as much as possible (and, to get to this point, he must have done so in the past).

The Hermetic Arts

The term "Arts" refers collectively to Techniques and Forms — two classes of magical disciplines that work together in spellcasting. Techniques govern the essential manipulations that magic can perform; Forms, the essential natural phenomena that magic can manipulate. Techniques and Forms have Latin names. A Technique is referred to by a verb conjugated in first person, and a Form by a noun. You combine one Technique and one Form to cast a spell, and together their names indicate the spell's general function. For example, a "Creo Ignem" spell employs the Technique of "Creo" ("I create") and the Form of "Ignem" ("fire") and produces light, heat, or fire. A "Muto Ignem" spell ("Muto"="I transform") transforms light, heat, or fire in some way, such as by increasing its intensity, its size, or its shape.

Hermetic magi have a score in each Art. Your scores in the Arts represent your aptitude for working with the various types of magic. But Arts are not merely knowledges; your Arts are ultimately ways your very being expresses magical energy. In reflection of this, your score in a Form (in addition to allowing you to cast spells incorporating that Form) helps you resist spells of that type and avoid harm from mundane sources related to that Form. For instance, your Ignem (fire) score gives you a bonus to resist damage from fire and cold. This bonus is equal to one fifth of your score in the Form, rounded up, and adds to your ability to resist any damage deriving from that Form. The most important examples of each Form bonus's applicability are listed under the Form, but these are not exhaustive lists.

Form Bonus:
Form score/5 (rounded up)

These bonuses do not stack. If it seems like two would apply to a given hazard, use only the higher bonus.

In the following two sections, each of the Arts is listed with its common two-letter abbreviation, its translation from Latin, a general description, and its Hermetic pronunciation. More detailed descriptions of what a magus can do with various Technique Form combinations are given in the Spells chapter.

Techniques



Creo (Cr) "I create"

Creo magic makes things that exist independently into better things of their kind, which includes bringing them into existence from nothing. Things that exist independently are called "substances," and include people, trees, and rocks, but do not include colors, weights, and sizes. Creo can thus both create and heal things.

The kind of thing that something is depends on its form. Natural things, such as plants, animals, flames, and so on, have simple forms, which means that the form is just one thing. This makes them easy to create and heal. Natural things created by magic are always perfect examples of their kind unless the magus wants them to be damaged. Similarly, magic can heal a natural thing even if the caster has no idea what is wrong, as it simply restores the form.

Artificial things, such as bread, swords and books, have complex forms. Their forms are combinations of several natural forms put together in a particular way. Creating an artificial thing by magic requires some skill on the part of the magus, reflected by his Finesse Ability. An Int + Finesse roll is made to determine how good the created thing is. Further, a magus can only create something he knows about. Any magus can create bread or cloth, but in order to create an elaborate mosaic depicting the foundation of the Order of Hermes the caster would need to know what it should depict. If he was wrong, the mosaic would also be wrong. Similar considerations apply to repairing artificial things.

A magus need not be able to create an artificial item by mundane means in order to create it by magic; he only needs to be somewhat familiar with it. A magically created item will always be the right sort of thing unless the magus botches his Finesse roll. Thus, unless the magus botches, magically created cloth will always be a whole piece and keep people warm, but it might not be very attractive if he rolled badly.

A magus can also use Creo to make something a better example of its kind, even if it isn't actually injured or damaged. Thus, Creo can make a horse as swift as the fastest horse, or a man as strong as the strongest man. Creo cannot make a horse able to run as fast as the wind, because no ordinary horse can do that, nor can it make a man strong enough to lift a castle. Since maturation involves becoming a better example of your kind, Creo magic can make something mature quickly. Aging after maturation involves becoming a worse example of your kind, and thus is covered by Perdo.

Magically created things last for the duration of the spell, but their effects last indefinitely. Thus, the footprints of a magically created horse do not vanish, nor does its dung, if it was fed on mundane food. If a magically created horse was fed on mundane food for a year, it would leave a mundane corpse when the spell expired, as the mundane food has been converted into mundane body. Conversely, magically created food only nourishes for as long as the duration lasts, and someone who has eaten it becomes extremely hungry when the duration expires. Things washed with magically created water stay clean, but people made drunk with magically created alcohol instantly sober up.

Pronounced "CRAY-oh."



Intellego (In) "I perceive"

Intellego is the Art of perception. It allows a maga to gather information directly from the forms of things. This information does not deal with the appearances of things, unless Intellego Imaginem magic is used. Rather, it provides information about the

actual nature of a thing. Thus, Intellego magic is not deceived by mundane disguises.

Pronounced "in-TEL-le-go."



Muto (Mu) "I transform"

By using Muto magic a magus can grant or remove properties something cannot naturally have. Thus, Muto can give a person wings or turn her skin green, or turn a person into a wolf. The difficulty of the magic depends on the extent of the change, so that turning someone's skin green is easy, but turning someone into a golden statue is difficult.

Muto magic cannot affect the properties that something has naturally, although it can add other properties to them to mask their effects. Thus Muto magic can neither injure nor kill someone directly, although it could render her immobile, by turning her to stone, or kill her indirectly, by turning her into a fish on dry land so that she suffocates.

Pronounced "MOO-toe."



Perdo (Pe) "I destroy"

Perdo makes things worse examples of the kind of thing they are. It is the opposite of Creo. Perdo magic can simply destroy things, removing them completely from existence, or it can destroy aspects of a thing. Thus, Perdo Corpus could remove a person's weight, while leaving the rest of his properties intact, and Perdo Ignem could make a fire unable to burn anything. Perdo alone can only destroy the whole of a natural property; making fire able to burn only wool would be Perdo with a Muto requisite (see page 114 for requisites), Perdo destroying the ability to burn anything, and Muto granting the ability to burn only wool, a property that fire cannot naturally have.

Perdo magic is easier if the thing can naturally lose the property destroyed. Thus, it is easier to kill a person than to remove his weight while leaving his other properties intact, because the first can occur naturally while the second cannot. Further, destroying properties that a thing cannot naturally lose falls under the Limit of Essential Nature (see page 79), and thus cannot be permanent; the destroyed properties return by themselves at the end of the spell's duration.

Perdo can only make something a worse example of what it is. You cannot sharpen a sword with Perdo, even though sharpening involves removing some of the metal. Similarly, you cannot remove someone's property of being wounded, because that makes them a better example of what they are.

Pronounced "PARE-doe."



Rego (Re) "I control"

The Art of Rego allows a maga to change the state of a thing to some other state that the individual thing can naturally have. Thus, since all things can naturally have any location, Rego magic allows a maga to move things around. Rego can also make a tree blossom out of season, put a person to sleep, shape a piece of stone into a statue, or weave thread into a tunic. It cannot make an animal appear young again, because mature animals cannot naturally become young (although Muto could do this). Rego also cannot make an animal old, because aging is decay away from the form (so Perdo could do this). Similarly, although Rego can make a tree bear fruit out of season, that fruit would not contain seeds, as the seeds are separate substances (potential trees), and thus creating them would require Creo. Equally, Rego cannot turn a brown dog black, because while dogs can naturally be black, the brown dog in question cannot naturally take on that color.

Mundane craftsmen can only change something's state to another state that the thing can naturally have. Thus, any change that a mundane craftsman can make can also be made by Rego magic. In this case, a Finesse roll is required to determine the quality of the outcome. Rego can make changes that a mundane craftsman cannot make, however, when the craftsman is limited simply by available tools, time, or skill.

Pronounced "RAY-go."

Forms



Animal (An) "animal"

Animal concerns animals of all kinds, from the fish of the sea to the birds of the air. Animal spells cannot affect people, and Hermetic theorists still debate the reason for this.

Form Bonus: Soak against animal attacks (claws, bites, etc.), rolls to resist animal poisons.

Pronounced "ah-nee-MAHL."



Aquam (Aq) "water"

Aquam concerns water and all manner of liquids, as well as properties of liquidity.

Form Bonus: Rolls to resist drowning and thirst, soak against water jets and the like.

Pronounced "AH-kwahm."



Auram (Au) "air"

Auram is the Art of air, wind, and weather. It also governs gaseous forms in general.

Form Bonus: Rolls to resist suffocation, including drowning, soak against weather phenomena such as lightning.

Pronounced "OW-rahm."



Corpus (Co) "body"

Corpus is the Art of human bodies. This Art affects dead bodies and the bodies of magical or faerie creatures that look human, as well as those of living humans. Since natural philosophy asserts that these things have no more in common than their appearance, and Corpus does not affect human statues, Hermetic theorists are puzzled by the range of this Form.

Form Bonus: Soak against human unarmed attacks, rolls to resist disease. It does *not* apply to aging rolls.

Pronounced "COR-poos."



Herbam (He) "plant"

This Form concerns plants and trees. This includes plant matter of all types, including that which is no longer alive — like dead wood and linens.

Form Bonus: Soak against wooden weapons, rolls to resist herbal poisons, rolls to resist starvation.

Pronounced "HARE-bahm."



Ignem (Ig) "fire"

This Form concerns fire, heat, and light.

Form Bonus: Soak against fire and cold.

Pronounced "IG-nem."



Imaginem (Im) "image"

This Form concerns the things in the world that the senses respond to. Natural philosophy calls them species ("SPEH-kee-ayss," to be distinguished from species of animals and such). All things constantly give off species for each of the senses. Those for touch and taste do not travel far, while those for sight require light to get any distance from the originating body. Imaginem spells affect the process by which species are produced, rather than the species themselves. Thus, the species emanating from an illusion are not themselves magical.

Note that Imaginem cannot create actual solidity, although it could make something "feel solid" until you accidentally put your hand right through the surface. Touch illusions are much more effective at changing the way that an already solid surface feels; making a wooden table feel like stone, or a knife feel blunt.

Imaginem only changes the appearance that an object presents to the world. It does not change the actual effects of the object. Imaginem could make a fire feel cool, but the fire would still burn.

Form Bonus: Rolls to resist confusion, deafening, or nausea caused by sights, sounds, smells, or tastes.

Pronounced "ih-MAH-gih-nem."



Mentem (Me) "mind"

This Form concerns minds, thoughts, and spirits. Mentem can also affect the "bodies" of noncorporeal beings, such as ghosts, as these are maintained in the physical world directly by a spirit's will.

Form Bonus: Rolls to resist mundane persuasion, deception, or temptation.

Pronounced "MEN-tem."



Terram (Te) "earth"

This Form concerns solids, especially earth and stone.

Form Bonus: Soak against metal or stone weapons, rolls to resist mineral poisons.

Pronounced "TARE-rahm."



Vim (Vi) "power"

This Form concerns raw magical power. All the Arts rely on the raw energy and potential of magic, but this Art refines the use of magic itself, allowing magi to assume even greater control of their spells. Vim also affects magical, infernal, divine, and faerie creatures.

Form Bonus: Rolls to resist Twilight (see page 88), but not rolls to comprehend it, soak total against damage inflicted by your own spellcasting, but not damage inflicted by your own spells.

Pronounced "WEEM."

The Elemental Forms

Aquam, Auram, Ignem, and Terram are the elemental forms, dealing with the non-living things in the world. Often, a thing falls under more than one of these Arts. Thus, molten lava is basically Terram, because it is a form of rock, but its liquidity is governed by Aquam and its heat by Ignem. Similarly, ice is basically Aquam, being a form of water, but its solidity is covered by Terram and its coldness by Ignem. As a rule, simple creation or destruction of a non-living thing needs only the basic Art, without requisites (see page 114). Thus, to create ice you need only Creo Aquam. However, affecting the aspects and properties of a thing might use the other Arts. Thus, making ice warm would require Creo Ignem. A Creo Aquam spell with an Ignem requisite could create warm ice — still solid, but warm. Alternatively, a magus could simply create warmth, and allow it to naturally melt the ice.

Mist is a kind of air, so its basic form is Auram, but its dampness means that it is also affected by Aquam in certain respects. Weather phenomena are all basically Auram, including rain storms, but a spell to affect the rain alone would be Aquam. Hail storms, then, are basically Auram, but the hail stones are basically Aquam with elements of Ignem and Terram.

Limits of Magic

Magic, though a very powerful force, is not omnipotent. There are certain laws it must conform to and certain limits that it can never exceed. The limits to Hermetic magic are described below. Most Hermetic theorists believe that there are only two fundamental limits, the Limit of the Divine and the Limit of Essential Nature, and that the other limits are derived from one or other of these. Some theorists think that the lesser limits are merely flaws in Bonisagus's theory.

The boundaries of Hermetic magic are well known to the Order, but that doesn't stop magi from challenging them. Indeed, many magi spend countless years searching in vain for a way to transcend these limits. Certainly, any magus who actually succeeds in doing so will become famous, perhaps as famous as the Order's very Founders.

The Limit of the Divine

Hermetic magic cannot affect the Divine. Any magic attempting to do so simply fails. Everyone agrees that Hermetic powerlessness in the face of miracles is a result of this limit, as is the inability of Hermetic magic to affect the transubstantiated bread and wine of the Mass.

The agents of the Divine, such as saints and angels, are protected from magic to some extent, but are not normally completely immune. As a general rule, it seems that any being with a will separate from God's can be affected by magic, at least in principle. Only direct action by God is completely immune.

The Limit of Essential Nature

Any magic which violates a thing's essential nature must be maintained, and when power is no longer supplied the thing returns to its natural state. Thus, Muto magic must always be maintained, while the effects of Rego magic persist after the spell expires. A thing's essential nature cannot itself be changed. While Hermetic magic can completely change the way a thing appears, it cannot affect what that thing is.

A thing's essential nature varies depending on what it is. All human beings are essentially human; mortal creatures with reason, senses, and the ability to move and reproduce. The basic shape of the human body is also part of the essential nature, although bits can be cut off. Men are essentially male, and women essentially female,



and some people have other factors in their essential natures. For example, some people are essentially blind, whereas others are blind merely as a result of chance. As a rule, any disability purchased as a Flaw at character creation is part of the character's essential nature, while disabilities acquired later are not.

The Lesser Limits

The Limit of Aging

Hermetic magic cannot halt or reverse natural aging, although it can slow it down and mitigate its effects. This means that Hermetic magic cannot remove Decrepitude. Most magi think this derives from the Limit of Essential Nature.

The Limit of Arcane Connections

Hermetic magic cannot affect an unsensed target without an Arcane Connection. This is widely believed to be a flaw in Hermetic theory, as Intellego magic is much less tightly bound by this limit than other kinds. Intellego can determine whether, for example, there are any people behind a wall the magus can see, but Perdo Corpus magic cannot affect those people until the magus is aware of them.

The Limit of Creation

Hermetic magic is incapable of creating anything permanently without raw vis. This limit affects all uses of Creo magic. However, as Creo magic does not violate the essential nature of its target, Creo magic that does use raw vis does not need to be maintained. Theorists are divided on whether this derives from the Limit of the Divine or the Limit of Essential Nature. A few think it is a flaw in Bonisagus's theory.

The Limit of Energy

Hermetic magic cannot restore one's physical energy (Fatigue levels), nor can it restore Confidence (see page 19). Most magi think that this is a flaw in Hermetic theory.

The Limit of the Infernal

Intellego magic is almost completely useless against the Infernal, because it reveals only what the demons want you believe, whether that is true or not.

The source of this limit is fiercely debated. Optimists think it is a limit in Hermetic theory. Pessimists think it is derived from the Limit of the Divine. Moderates think it is derived from the Limit of Essential Nature, in that deception is the nature of demons, so that if you use Intellego on them you only detect their deceptions. Heretical magi point out that, thanks to this limit, there is no way to tell the difference between God and a very powerful demon.

The Limit of the Lunar Sphere

Hermetic magic cannot affect the lunar sphere, nor anything above it. Most magi think this derives from the Limit of the Divine. The lunar sphere is the innermost of the celestial spheres, which carry the stars and planets on their revolutions around the earth, and so this limit rarely bothers magi directly.

The Limit of the Soul

Hermetic magic cannot create an immortal soul, and so may not create true human life nor restore the dead to life. Most magi think this derives from the Limit of the Divine, although a significant number think that Hermetic magic's inability to raise the dead reflects nothing more than a flaw in the theory.

Animals have no immortal souls, and so may be created. Magical creatures and faeries are generally believed not to have immortal souls, and there are spells that appear to create them, but some magi believe that such spells really summon existing beings. Angels and demons are nothing but immortal souls.

The Limit of Time

Hermetic magic is incapable of altering the passage of time. It cannot affect anything in the past, and can only affect the future by making changes in the present. This limit also means that Hermetic magic cannot scry on the past or future. Most magi think this derives from the Limit of the Divine.

The Limit of True Feeling

A few humans have a love, friendship or faith that Hermetic magic cannot affect in any way. (In game terms, this is indicated by a Virtue or Flaw.) Magi agree that this must derive from one of the two fundamental Limits, because most emotions can be affected by magic, but they disagree as to which one.

The Limit of Vis

Hermetic magic cannot change the Art to which raw vis is attuned. Most magi think that this is a result of the Limit of Essential Nature.

The Limit of Warping

Prolonged exposure to active magic or high auras usually causes changes, generally referred to as warping. Hermetic magic is completely unable to affect these changes once they have happened. Wizard's Twilight (see page 88) is one manifestation of warping.

Most magi would like to believe that this derives from the Limit of the Divine, as that would make magic a manifestation of Divine power. Others believe that it is derived from the Limit of Essential Nature.

Raw Vis

Raw magic power, known as "vis" (pronounced "WEES"), is sometimes found stored in and partially constituting some physical substance. This can occur either because a magus has trapped it there or because it was deposited there by natural magical processes. Vis trapped in a substance is called "raw vis," and magi have many uses for it.

Raw vis is always associated with a particular Technique or Form. Thus, there is Ignem vis, Creo vis, Imaginem vis — even Vim vis. Raw vis invariably exists in some kind of matter appropriate to the Technique or Form to which it corresponds. Animal vis might be found in blood, skins, or horns; Herbam vis in plant fiber or sap; Terram vis in crystals; and so on. When raw vis is used its power is permanently lost. When this happens its substance often changes — dissolving, withering, crumbling, shriveling, or otherwise degrading — in whatever way is appropriate to it. This normally doesn't happen if the vis has been magically transferred to another receptacle (see page 94), and never happens to such artificial receptacles.

Raw vis can be used in many applications. Examples include strengthening a spell, performing a ritual, creating a magical enchantment, or aiding in the study of the magical Art to which it corresponds. Because of its utility, vis is greatly prized by magi. They often use it as a form of currency, measuring it in units called "pawns." Ten pawns are said to make a "rook," while ten rooks make a "queen." A queen of vis is a legendary quantity, and it would be highly unlikely for a given magus to possess even a sizable fraction of such an amount.

Magi often wear sources of vis in necklaces or rings so that other wizards or magical beings can readily perceive that they have vis to use in response to a threat.



Casting Spells

Spellcasting is based on a maga's *casting score:*

Casting Score:
Technique + Form + Stamina + Aura Modifier

When casting a spell, success is determined from the maga's *casting total.* This is calculated in different ways, depending on the type of spell.

If the generation of the casting total involves rolling a stress die, a botch is possible. If the casting roll botches, the casting total is treated as zero, in addition to any other effects.

Spell Basics

All Hermetic spells have a Technique, Form, and Level. The Technique and Form are determined by the kind of effect that the spell has, while the Level is determined by how powerful that effect is. Spells also have a magnitude, which is equal to the level divided by five, rounded up. These terms are discussed in more detail in the remainder of this chapter and in the introduction to the Spells chapter.

Formulaic Magic

Formulaic magic is the use of spells that the maga already knows. The casting total is the casting score plus a die roll.

Formulaic Casting Total:
Casting Score + Die Roll

The type of die rolled depends on the situation. If the maga is not under any pressure, it is a simple die. If she is in a stressful situation, it is a stress die. If the maga has mastered the spell, the die is always a stress die, but in a calm situation there are no botch dice, even if the maga is in a strange aura (see page 183).

If the casting total equals or exceeds the level of the spell, the spell is cast and the maga suffers no ill effects. If the casting total falls short of the spell level by ten or less, the spell takes effect and the maga loses a Fatigue level. If the casting total falls short of the spell level by more than ten the spell fails to take effect, but the maga still loses a Fatigue level.

It takes only a few seconds to cast a Formulaic spell.

Formulaic Magic

Casting Total – Spell Level	Spell Cast?	Fatigue Levels Lost
0 or higher	Yes	0
–1 to –10	Yes	1
–11 or lower	No	1

Ritual Magic

Casting Total – Spell Level	Spell Cast?	Fatigue Levels Lost
0 or higher	Yes	One
–1 to –5	Yes	Two
–6 to –10	Yes	Three
–11 to –15	No	Four
–16 or more	No	Five

Ritual Magic

Ritual spells are like Formulaic spells, but they take longer to cast, and involve both elaborate rituals and the expenditure of raw vis. It takes fifteen minutes per magnitude to cast a Ritual spell, and the maga must expend one pawn of vis per magnitude of the spell.

Ritual Casting Total:
Casting Score + Artes Liberales + Philosophiae + Die Roll

The more elaborate process of casting a Ritual spell allows the maga to incorporate astrological calculations and to draw on the powers of natural magic. This is reflected in the addition of the maga's Artes Liberales and Philosophiae scores to the casting total. However, a maga with no experience points in either Ability may still cast Ritual Magic.

The vis used in a Ritual spell must match either the Technique or the Form of the spell. It is possible to use both types of vis at once. In addition, the maximum number of pawns of a given type that a magus may use in spellcasting is his score in the corresponding Art.

The magnitude of Ritual spells, and the need to incorporate many elements, mean that they are always cast using a stress die.

See the table to determine whether the spell succeeds or not, and how many Fatigue levels are lost. Fatigue levels lost to Ritual Magic are long-term Fatigue levels, which can only be regained by a good night's sleep (see page 178). If the maga does not have enough Fatigue levels remaining, she takes wounds as well. If she would have taken one more Fatigue level, the wound is minor, if two more, moderate, if three more, heavy, and if four more, incapacitating. For example, consider a maga with two remaining Fatigue levels who is casting a level 30 Ritual spell. She generates a casting total of 22, 8 less than the spell level. The spell is cast, but the maga loses her remaining two Fatigue levels, falling unconscious, and then takes a minor wound.

Spontaneous Magic

Spontaneous magic involves the production of effects which do not correspond to a spell the magus knows. Magi may choose whether or not to exert themselves when casting Spontaneous Magic, but this affects the casting total. If a maga exerts herself, she loses a Fatigue level immediately after the spell is cast, so that if this loss renders her unconscious the spell takes effect first.

Fatiguing Spontaneous Magic Casting Total:
(Casting Score + Stress Die)/2

Non-Fatiguing Spontaneous Magic Casting Total:
Casting Score/5

Before casting the spell, the maga must decide on the effect she is trying to create. If her final total is too low for that effect, the spell fails. The chosen effect may be open ended. For example, the maga may want to create the brightest light she can, with a duration of at least Sun. In this case, the spell will fail if the final level cannot produce any light with that duration, but otherwise greater totals will produce brighter light.

Concentration Table

Situation	Ease Factor
Still	Trivial (0)
Walking	Simple (3)
Running	Average (9)
Dodging	Hard (12)
Jostled	Average (9)
Sudden noise or flash of light	Average (9)
Knocked Down	Hard (12)
Damaged this round	Very Hard (15)

Continuing Situation	Ease Factor
Answering a single easy yes/no question	Hard (12)
Conversation	Very Hard (15)
Casting another spell	Very Hard (15)
Maintaining another spell	Hard (12), +3 for each spell beyond the second
Injured	3 times wound penalty to Concentration rolls (this is instead of the normal penalty)

If the maga rolls well, she may choose to increase the range, duration, or target of the spell, but may not change the basic effect. She may also choose to cast the spell at a lower level than her casting total, to increase its penetration.

Modifiers from circumstances that affect the casting score are divided just like the basic casting score. Modifiers that affect the casting total are not divided.

Penetration Total

The maga's casting total measures the total amount of power that she can channel to the spell. The spell's level determines how much power is needed to create the intended effect. Any excess power is used to overcome, or penetrate, magical defenses. It is possible for the casting total to be lower than the spell level, in which case the maga has no spare energy for penetrating defenses, and even the weakest defense stops the spell.

The penetration total measures how effectively the spell can overcome the magic resistance of its targets. It is calculated in the same way for all spells.

Penetration Total:
Casting Total + Penetration Bonus – Spell Level

The penetration bonus is at least equal to the magus's score in the Penetration Ability, but may be increased in various ways; see the "Penetration" section on page 84.

The penetration total may be zero or negative. For example, if a magus with a penetration bonus of 0, because he has no score in Penetration, casts a Formulaic spell with a Casting Total 5 less than the spell's level, his penetration total is –5. If the penetration is zero or negative, the spell cannot affect any target with magic resistance, even if the score of the magic resistance is 0. However, it can still affect targets with no magic resistance.

If the penetration total exceeds a target's magic resistance, the spell affects that target. If a spell is targeted at several individuals who have different levels of magic resistance, it is possible for the spell to affect some but not others.

Concentration

A maga must concentrate in order to cast a spell. If she is distracted, she must make a concentration roll.

Concentration Roll:
Stamina + Concentration + Stress Die

If the concentration roll fails, the spell fails. If the spell casting roll involved a stress die, you must still roll to see whether the maga botches, and you get one extra botch die. The Ease Factor for the concentration roll depends on the distraction.

Some spells are also maintained for as long as the maga concentrates. In that case, the Ease Factors on the Concentration table are reduced by three points each.

There are some things it is possible to do while maintaining a spell, but impossible to do while casting. These still distract magi who are concentrating on maintaining a spell, and so concentration rolls are necessary, but the Ease Factors on the following table are already correct, and should not be reduced by three points.

For a continuing situation, such as injury or maintaining another spell, you must make a concentration roll every two minutes (Diameter duration). If you are undistracted, you can maintain concentration for fifteen minutes for every point you have in the Concentration Ability.

Note that, if a spell is designed to let the magus do something, doing that thing does not interfere with concentrating on the spell. This applies to spells that let the magus talk to animals, plants, or water, or to spells that let the magus run very quickly.

Spellcasting Options

These options can be used to enhance spellcasting in your saga.

All Spells

The following options can be used with all spells.

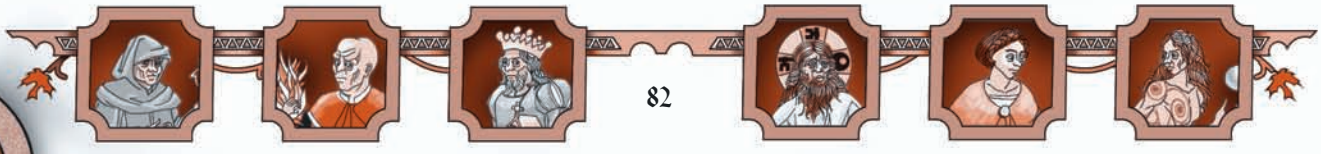
Using Raw Vis

It is possible to use raw vis to boost the power of a maga's spells. The vis must match either the Technique or the Form of spell, and a maga may only use a number of pawns of a given type of vis equal to her score in that Art.

Limit on Vis Use in Spellcasting:
The maga's score in the Art of the vis

For all spells, a maga may expend vis to increase her casting score. Each pawn of vis expended increases the casting score by two.

Vis Boost to Casting Score:
+2 casting score per pawn



Vis must be used when casting Ritual spells, as noted above. Vis used in this way does not increase the casting score, but it does count against the limits of what can be used.

It is possible to use vis matching both the Technique and the Form in one casting of a spell, and the amount of each type of vis is limited separately. Thus, a magus with a score of 5 in the Technique and 3 in the Form could use up to 8 pawns of vis, no more than 5 corresponding to the Technique and no more than 3 corresponding to the Form.

For every pawn of vis used, the maga must roll an extra botch die if the casting roll is stress and comes up a zero. This includes the pawns used to make a Ritual spell possible. Remember that, if the maga can cast the spell under calm conditions, she can use a simple die and thus avoid the possibility of botching.

Vis Botch Dice:
+1 botch die per pawn of vis used

Non-Ritual Spells

The following options can be used when casting Formulaic or Spontaneous spells, but not for Ritual Magic.

Words and Gestures

Spells are normally cast with a firm voice and bold gestures. However, the caster may choose to be more or less subtle. Increased subtlety gives a penalty to the casting score, while reduced discretion gives a bonus. If the maga changes the volume of her voice, she also changes the range of Voice range spells.

The total modifier is determined by adding the Words and Gestures modifiers together. Thus, using exaggerated gestures but making no noise gives a total penalty of –9 to the casting score.

Spontaneous Spells

The following options can only be used when a maga is using Spontaneous magic, but can be used equally for fatiguing and non-fatiguing Spontaneous spells.

Fast Casting

A maga may choose to cast a Spontaneous spell extremely quickly, as a response to an attack or other surprising event. A fast-cast spell is always cast with a firm voice and bold gestures, and the maga may not exploit any other spellcasting options, as there is not enough time.

There are two stages: determining the speed of casting, and determining the effect of the spell.

The speed of casting is determined as follows:

Fast Casting Speed:
Quickness + Finesse + Stress Die

The ease factor for this roll depends on the situation. In combat, the Ease Factor is always the opponent's Initiative Total. Other Ease Factors should be set by the storyguide. Note that, even in combat, this is not an Initiative Total. A maga may be able to cast more than one fast-cast spell in one combat round. However, each spell after the first takes a cumulative –6 penalty to the Fast Casting Speed: –6 for the second spell, –12 for the third, and so on. Once one of these rolls has been failed, that is the roll does not equal or exceed the Ease Factor for that roll, which may be the Initiative Total of another combatant, the maga can cast no further spells in that combat round.

If the roll for a fast-cast spell fails, the maga may still cast that spell. It will be too late to have its intended effect, and the maga may choose to abort the spell without any risk.

A maga casting a fast-cast spell must subtract ten from the Casting Score before calculating the Casting Total. In addition, if the player rolls a zero, there are two additional botch dice.

Fast Cast Penalty:
–10 to Casting Score

Fast Cast Botch Dice:
+2 botch dice

In order to create a fast-cast defense against magic, a maga must know the Hermetic Form that governs that magic. If the caster is a Hermetic magus and is using words and gestures that she can hear and see, she may determine this automatically. A Perception + Awareness roll may be needed to catch the details of the gestures, particularly if they are subtle.

In other circumstances, the maga must work the Form out. A Perception + Awareness roll against an Ease Factor of 15 minus the magnitude of the effect is needed.

Determining Form of Magical Effect:
Perception + Awareness
vs. 15 – effect magnitude

In general, a fast-cast defense with half the level of the attacking spell is enough to protect the maga herself or one other individual. The spell still takes effect, and the side effects of deflecting the spell may have to be dealt with. A fast-cast defense that matches or exceeds the level of the attacking spell can completely neutralize it, probably in a fairly spectacular fashion.

Fast-cast defenses against mundane threats work if the level of the spell is high enough to neutralize the threat.

Ceremonial Casting

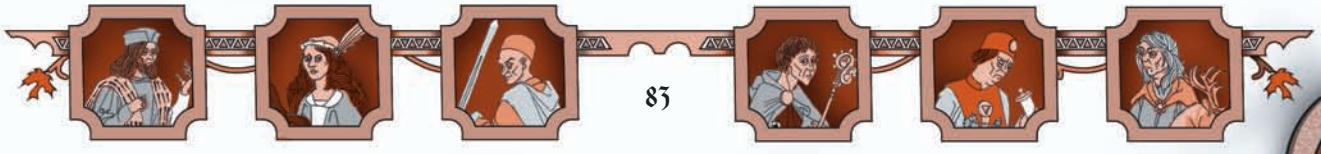
A maga may spend fifteen minutes for every magnitude of the spell performing rituals to invoke the powers of natural magic. As a result, she may add her scores in Artes Liberales and Philosophiae to her casting score. A maga may use ceremonial casting even if she has no experience points in one of the two Abilities, but not if she has no experience points in either.

No matter how good the roll, the level of the spell is limited by the time the maga spent in casting it, to one magnitude per fifteen minutes. However, the casting total may be very high, so the spell may have good penetration. Thus, if the maga spends one hour preparing, the final spell cannot be higher than fourth magnitude, which means its level cannot be higher than 20. However, if she gets lucky and rolls a 64 on the stress die, the spell will have a penetration of 12 (32, which is half of 64, minus the maximum spell level of 20) plus half her Technique + Form + Artes Liberales + Philosophiae + Stamina total.

Ceremonial Casting Bonus:
Add Artes Liberales and Philosophiae to Casting Score

Words & Gestures

Words	Modifier	Gestures	Modifier	Voice Range
Loud	+1	Exaggerated	+1	50 paces
Firm	0	Bold	0	15 paces
Quiet	–5	Subtle	–2	5 paces
None	–10	None	–5	0 paces (caster only)



Arcane Connections

Duration	Example Connections
Hours	Air from a specific place, shed skin from a human being, water from a moving body of water.
Days	A frequently used tool or item of clothing, water from a still body of water, something mundane made by the target, excrement.
Weeks	Lesser enchanted device, an item designed and made by the target, for example a letter composed and written by the target. An item designed by one person and made by another is an Arcane Connection lasting for days, to the person who made it.
Months	Strand of hair, favorite tool or item of clothing, wood shard from a specific place, feather from a bird, scale from a reptile.
Years	Invested device, rock or metal from a specific place, blood, lock of hair, group of feathers from a bird, group of scales from a reptile.
Decades	Body part.
Indefinite	Hermetic familiar (link to master), Hermetic magus (link to familiar), Hermetic talisman (link to creator), fixed Arcane Connections (see "Fixing Arcane Connections" on page 94).

Sympathetic Connections

Sympathetic Connection	Bonus to Multiplier
Caster is blood relative of target	+1
Signature of target	+1
Target's nickname or birth name*	+1
Name target uses in secret magic rituals	+1
Target's horoscope for today**	+1
Target's nativity horoscope***	+2
Symbolic representation of target****	+2

* Baptismal names cannot be used in sympathetic magic.

** Caster must know the target's current location, and succeed in an Int + Artes Liberales (Astronomy) roll against an Ease Factor of 9. Casting such a horoscope takes an hour.

*** Caster must know the target's place and time of birth, and succeed in an Int + Artes Liberales (Astronomy) roll against an Ease Factor of 9. Casting such a horoscope takes a day's work.

**** An illustration or model of some sort. A simple representation, good for one use, takes several hours and a Dexterity + Craft roll of 9+ to create. A permanent representation takes a month of work and a Dexterity + Craft roll of 12+. The representation can only be used by the person who made it.

Arcane Connections

Arcane Connections allow a maga to cast a spell on something she is not currently sensing, as long as she is currently aware of the Arcane Connection. Mystically, the Arcane Connection is still a part of the target, thus making the spell possible. However, the spell must have a range of Arcane Connection, which makes casting spells like this harder than casting them on a target who is actually present.

Something, the connection, is an Arcane Connection to something else, the target, if the connection was very closely associated with the target, often by being a part of it. Once the connection is removed from the target, the connection starts to fade. The length of time that the connection lasts depends on the nature of the connection.

Arcane Connections must be stored carefully, or else they become links to different people or places.

Penetration

Penetration is the ability of a spell or other magical ability to get through any magic resistance that the target might have. If the target has no magic resistance, penetration is irrelevant.

Any character with the Penetration Ability can use sympathetic magic to increase the penetration of her magic. The Penetration Bonus starts at one times the character's Penetration Ability, and the multiplier can be increased. This requires that the character have an Arcane Connection to the target of the magic.

Arcane Connection	Bonus to Multiplier
Lasts hours or days	+1
Lasts weeks or months	+2
Lasts years or decades	+3
Lasts indefinitely	+4

Only one Arcane Connection can be used to give a bonus to penetration.

Once a character has an Arcane Connection she can use other sympathetic magic to increase the multiplier further. Any number of sympathetic connections may be used, and their bonuses stack. The Sympathetic Connections table provides some examples, but is not exhaustive. Each troupe should specify the kinds of sympathetic connection it allows, but no single connection should give a bonus of greater than +2.

Penetration Example

For example, Mari Amwithig wants to be able to cast Agony of the Beast on the dragon that has been causing problems for the covenant. She has a Penetration score of 3, specialized in Perdo, so it is effectively 4. That would typically give her a penetration of around 20, because she can expect to exceed the spell level by 16 on most rolls. That isn't enough to affect the dragon.

The first thing she does is obtain an Arcane Connection to the dragon, and fix it in the laboratory. This gives her a bonus of +4 to the Penetration multiplier, so now her Penetration score is multiplied by 5 (1 + 4) when determining her penetration bonus. Her typical penetration is now around 36, which is better but still not quite good enough, she thinks.

Mari's player argues that dragons have horoscopes just like anyone else, and the storyguide agrees. Unfortunately, Mari has no idea when, or even if, the dragon was born, so she can only make a daily horoscope. That increases the penetration multiplier by +1, so her Penetration score is now multiplied by 6. This makes her typical penetration total 40.

Mari has also Mastered the spell (see page 86) and taken the Penetration Mastery special ability. She has a score of 1 in the Mastery Ability for the spell, and this

adds to her Penetration score, so that instead of multiplying 4 by 6, she multiplies 5 (4 for Penetration, 1 for the Mastery Ability) by 6. This raises her typical penetration total to 46, which she thinks will be enough to get the dragon's attention. Arcane Connection and horoscope in hand, she sets off.

Magic Resistance

Most human beings have no magic resistance. If the target of a spell has no magic resistance, then he suffers its effects no matter how low the penetration total, even if it is negative. Humans can gain general magic resistance from three sources: the Divine, the Infernal, and Hermetic magic. No other magical or faerie powers are able to provide general magic resistance to humans, but creatures with a Might score have Magic Resistance equal to their Might (see page 191).

Hermetic magi have a base Magic Resistance equal to their score in the Form most applicable to the spell cast. In case of doubt, Vim is a safe default. Thus, a maga attacked with magical fire would have Magic Resistance at least equal to her Ignem score. Since all Hermetic magi have a score of at least 0 in every Form, a maga never has a Magic Resistance of less than zero.

If the target of a spell has Magic Resistance of 0, she is only affected if the penetration total is 1 or greater. Thus, Magic Resistance 0 is substantially better than no magic resistance.

Parma Magica

The Parma Magica, Bonisagus's great invention, is an Ability that grants magic resistance that adds to the resistance arising from a maga's Form scores.

Parma Magica adds magic resistance equal to five times the maga's score in the Ability to the resistance based on her Forms. It takes two minutes to perform the Parma Magica ritual, and the magic resistance granted lasts until sunset or sunrise, whichever comes first. A magus can suppress his Parma by concentrating, and this also suppresses his Form resistance. This suppression lasts for as long as the magus concentrates, which takes the same effort as concentration on maintaining a spell, and leaves him with no magic resistance against anything.

An unconscious magus may not suppress his Parma, and thus has his full resistance against all magic, even helpful magic. His Parma will go



down naturally at sunrise or sunset, at which point he has only the resistance based on his Forms. There is no way for an unconscious magus to lower his Form resistance.

A magus may also protect one other person for each point in Parma Magica, with their consent. He must touch each person to start the protection, and it lasts as long as at least one character can see the other. The magus may cancel the protection at will, at any distance. While a magus is protecting others, his effective Parma Magica score is reduced by 3 points, both for himself and for the other people he is protecting. If the magus has a Parma Magica score of 3 or lower, his Parma Magica provides each character, including himself, with a Magic Resistance of 0. In the magus's case, this is added to his Form resistance, and a magus protected by another magus's Parma Magica may also add his Form resistance.

Awareness of Attack

If a spell is stopped by magic resistance, the target knows that some effect has been stopped, but knows nothing about it. If a spell penetrates her magic resistance, she gets no warning other than any obvious effects the spell has. A very subtle spell might well go completely unnoticed if cast successfully.

The Functioning of Magic Resistance

Magic resistance keeps magic away from the maga, her clothing, and other items that are very close to her. It does not dispel magic.

Spells cast with Personal range do not have to overcome magic resistance. Spells cast with Touch range, even if cast by the maga on herself, do.

If the maga is the Individual target of the spell, a resisted spell simply fails to work. If she is part of a Group or large Target, the spell fails to work on her, but may affect other people within the target.

If the target of the spell is a magical thing, which then attempts to damage the maga, the spell works, but the created thing is unable to affect the maga unless it penetrates her magic resistance.

Things that are created and sustained by magic (anything not created as a mundane thing by a Ritual spell) are magical for these purposes. Things moved by magic can cross the resistance, but their motion cannot, unless the spell penetrates the magic resistance.

In all the following examples, the penetration of the magical effect is assumed to be lower than the maga's Magic Resistance.

- A mind control spell targeted at the maga alone fails.
- A mind control spell targeted at a group including the maga fails to affect the maga, but may affect other members of the group.
- A jet of magical water parts around the maga, and she does not even get wet.
- A jet of normal water driven by magic reaches the maga and makes her wet, but has no force of impact, as the magical power cannot pass her resistance.
- A quantity of normal water magically raised over the maga's head and dropped makes her wet and strikes with impact, because it is not being moved by magic when it reaches the maga.
- A magical rock thrown at the maga bounces off her resistance, and the maga feels nothing beyond the warning that something has been successfully resisted.
- A normal rock turned into a large boulder by a Muto spell bounces off her resistance, as above.
- A large boulder turned into a pebble by a Muto spell bounces off her resistance, as above.

- A normal rock thrown by magic stops at her skin or clothes. The maga feels the warning that something has been resisted, and also feels the rock touching her (before it falls), but she is not struck by the rock. It is as if the rock had been moved up against her as slowly and carefully as possible.
- A mundane rock launched upwards by magic so that when it falls, it will fall on the maga is not resisted. By the time it strikes the maga, its motion is natural, due to gravity, rather than magical. However, such a rock must be aimed (see below).
- If the maga steps onto a magical bridge, it remains and will bear her weight.
- If the maga falls onto a magical bridge, she is stopped by the bridge, and takes falling damage.
- If the magical bridge falls onto the maga, it is stopped, but does her no damage.
- If a maga falls into a pit full of magical spikes, she either slides around the spikes if there is room, or finishes lying on top of them if there is not. She takes normal falling damage, but no damage from the spikes.
- The maga cannot see an invisible character, as the species (see "Imaginem," page 79) are destroyed before reaching her.
- The maga can see an illusion, as the species emitted are natural rather than magical. She gets no indication that it an illusion.
- The maga can see a magically created object, as the object generates normal species.
- The maga sees something affected by a Rego Imaginem spell in the location intended by the spell, as the species are no longer under magical influence when they reach her.
- An illusion cast on the maga fails.

Aiming

A maga may want to cast a spell that affects something else, and only indirectly affects the target. In this case, the target's magic resistance is irrelevant, as the spell does not target her. However, while spells always hit their targets, indirect effects may not reach the true target; they must be aimed. If a spell is resisted, as above, it need not be aimed. If it is not resisted, it must be aimed.

Aiming Roll:
Perception + Finesse + Die

The die is a stress die if the maga is under stress, a simple die otherwise. Treat the total as an attack total (see "Combat" on page 171). If the "attack" hits, the spell effect is in the right place; what effect this has depends on the spell.

If the direct target of the spell is a basic Individual for the Form in question (see page 112), there is no bonus to the aiming roll. For every step larger, and thus for every magnitude added to the spell, the aiming roll gets a +6 bonus. It is hard to miss a single person when you create a pit the size of a church.

For extreme cases, the troupe should use its judgment and may change the bonus. For example, a basic Individual in Auram could be a cloud 100 paces across, which should grant a large bonus to aiming, while a gemstone created two steps larger than a basic Individual is still only 10 inches or so across, and so should probably grant no bonus at all.

The following are examples of spells that bypass the ultimate victim's magic resistance, and thus need to be aimed.

- Moving a boulder over the victim's head with Rego Terram, and then dropping it.
- Destroying the earth underneath her feet so that she falls into a pit.
- Creating a wooden box around her so that she cannot see or move.
- Changing the earth under her feet into mud, so that she sinks. Note that she will not get muddy unless the spell penetrates her magic resistance, as the mud is a magical substance which is kept away from her.
- Destroying all the air around her so that she cannot breathe (briefly, but enough to force a Concentration roll), and suffers some damage from the surrounding air rushing in to fill the vacuum.

Sigils

Every Hermetic maga has a "wizard's sigil." All the spells that she casts have something in common, which makes it clear to those who know her that she was the caster. The sigil also appears in the effects of enchanted devices created by the maga.

Some sigils affect the environment where the spell is cast. For example, a maga might have the scent of orange blossom as her sigil. In that case, whenever she casts a spell there is a smell of orange blossom in the area. The spell has its effect as normal. Another maga's sigil might make everyone nearby feel briefly chilled.

Other sigils affect the maga herself. For example, a sigil might make the maga's hair stand on end and flash with sparks, or make her eyes glow briefly.

Finally, some sigils affect the actual products of the spell. A maga's sigil might mean that all her spell effects involve whiteness in some way, whether white fire from Creo Ignem, or a white patch on animals affected by Muto Animal.

Whatever the form of the sigil, it never requires requisites, as it is part of the maga's magic. Accordingly, it should never be something useful, nor something that imposes major problems. It is a bit of flavor for the caster, nothing more.

All kinds of sigil leave some traces behind in the magic, and skilled Hermetic investigators can use this sigil to find out who cast a spell.

Hermetic magi also have a voting sigil, a small physical object which identifies them and is used to vote at Tribunal. This often resembles the casting sigil in some way, but need not.

Spell Mastery

Hermetic magi can study Formulaic and Ritual spells that they know in more detail. This study leads to spell mastery. Magi can write books about spells they have mastered, to convey that knowledge to others. The Spell Mastery Ability can be learned from such books according to the normal rules for study (see "Advancement," page 163).

For every possible Hermetic spell, there is a corresponding Ability. This Ability can be studied in the normal ways, and is called the spell's "mastery" ability. If a maga has a score of one or greater in a mastery ability, she is said to have "mastered" that spell.

Mastery Ability:
Adds to casting score and subtracts from number of botch dice

A maga adds her score in the mastery ability to her casting score whenever she casts that spell. In addition, she subtracts her mastery ability from the number of botch dice she has to roll if she rolls a zero. This may bring the number of dice down to zero. Mastered spells are always cast with a stress die, but if the maga is relaxed there are no botch dice, even in a non-magic aura or when using vis.

Mastered Spell Special Abilities

For every level in the Mastery Ability, the maga may also choose one special ability, which applies only to that mastered spell. Thus, a maga with a Mastery Score of two for a spell has two special abilities for that spell. A maga who has mastered more than one spell may have different special abilities with each of them.

Fast Casting

The maga may Fast Cast the mastered spell according to the rules for Fast Casting Spontaneous spells, on page 83. The maga still takes the –10 penalty to Casting Score and risks the extra botch dice, although the botch dice will be partially offset by her Mastery Ability.

Magic Resistance

Your Magic Resistance is doubled against the mastered spell, and against any spells or powers that count as similar. (See "Similar Spells," page 101.)

Multiple Casting

You can cast several copies of a single mastered spell so that it affects more people, objects, or areas (as applicable) than normal. A single target may also be affected more than once. You may cast a number of additional copies of the spell equal to or less than your Mastery Score.

Each spell must be rolled for separately. If any of the spells fail outright, you lose the fatigue and the spell fails, though others may still take effect successfully. If you lose consciousness, any spells that were successful still run their course. If you lose consciousness and accumulate additional fatigue loss, each additional Fatigue level causes an extra hour of unconsciousness.

Subtract the total number of discrete targets from any targeting rolls that are required. Even if all spells are directed at the same target, a –1 applies. The storyguide can further penalize or prohibit multiple casting that is especially difficult, such as casting two spells in opposite directions.

Targeting:
Penalty of one for every separate target, including the first

Penetration

The maga's Mastery Score is added to her Penetration Ability score for determining her Penetration Bonus (see page 84).

Quiet Casting

The penalty for casting a spell quietly is reduced by five. This cannot grant a bonus, although using a booming voice gives the normal bonus. A maga may take this ability twice. If she does so, she can cast the spell silently without penalty. The range of a Voice Range spell is still based on the actual loudness of the maga's voice.

Still Casting

The maga can cast the spell without gestures, at no penalty. The normal bonus for using exaggerated gestures applies.

Books on Spell Mastery

A book on spell Mastery can be studied by anyone who knows the spell that the book is about. For the purposes of spell Mastery, two spells are the same if they have the same Arts, level, Range, Duration, Target, and effect; essentially, if the game rule versions of the two spells are identical. Different wizard's sigils are not a problem.

Because magi reinvent spells for themselves, rather than actually learning another magus's version, a magus studying spell Mastery from a book may learn any special ability, not just the abilities known by the original author. The book provides insight into the structure of the spell, but that insight may differ slightly between the author's and reader's versions of the spells.

Dangers

Despite the Order's attempts to regulate it and make it a science, magic remains an art. No matter how skilled a practitioner you are, and no matter what precautions you take (short of not using magic at all), your magic will sometimes get out of your control. From the danger of casting a spell improperly to the danger of the enigmatic Wizard's Twilight, magic is filled with hazards.

Botches

The most common danger magi face when performing magic is a botch. The results of a given spell cast under stress are not entirely predictable, and a botch on a spell roll means that the maga has made a mistake that, rather than just causing her spell to fail, causes her spell to produce different effects than she intended. Though the effects of botches can vary widely, they are almost universally detrimental. The storyguide should use his imagination when determining botches.

As noted previously, a botch automatically gives a maga a Casting Total of zero. However, this does not mean that nothing happens; in general, the spell still goes off. The magic is beyond the maga's control; almost anything could happen. More powerful spells should have more powerful botch results, in general, but as usual the number of botch dice that come up zero should determine just how badly things have gone wrong.

Magi gain one Warping Point for every zero that comes up on the botch dice when casting a spell. (This does not include the original zero that meant the botch dice had to be rolled. If the roll does not botch, the magus gains no Warping Points.) If a magus gains two or more Warping Points from a single spell botch, he may enter Wizard's Twilight (see below).

Botch Suggestions

- **Attract unwanted attention:** The attention of someone or something, perhaps the target of your spell, is drawn to you.
- **Caster addled:** You are rendered insane, confused, or demented. You acquire the Flaw Simple-Minded for an indefinite duration.
- **Caster overwhelmed:** You are overwhelmed by your own magic. Make a Stamina stress roll of 6+ or be knocked unconscious.
- **Connection with target:** Your target becomes aware of your investigations, and may learn something about you through the arcane link that is temporarily established.
- **Debilitating:** The spell pushes the target too hard and does permanent damage: for example, a Rego Animal spell might forever leave a beast without its natural instincts and urges.
- **Flawed creation:** A creation is heavily flawed, though the flaw may not be obvious until the creation is expected to serve the function it was created for.

- **Incomplete or improper effect:** For example, a spell intended to transform you into a wolf might only transform your head and hands.
- **Out of control:** The spell creates or calls forth something beyond the caster's ability to control.
- **Related but unwanted effect:** For example, a spell intended to transform you into a wolf might turn you into another animal.
- **Reverse effect:** The spell does exactly the opposite of what is intended.
- **Spell affects caster:** You, instead of the intended target, are affected.
- **Too powerful:** The spell does more than it should and thereby causes problems.
- **Undying spell:** The spell does not end at the normal time, and it proves resistant to being dispelled.
- **Wrong target:** Pick a new one at random.

Warping

Warping affects everyone, not just Hermetic magi, so it is described in the Long-Term Events chapter, on page 167. Note that magi gain one Warping Point for every zero on the botch dice when they botch a spell.

Wizard's Twilight

Wizard's Twilight is unique to Hermetic magic. Most magical traditions have a unique reaction to Warping, and Wizard's Twilight is the reaction of magi trained in the Hermetic tradition.

Entering Twilight

Whenever a maga gains two or more Warping Points from a single event, rather than from prolonged exposure, she must add them to her current total, possibly increasing her Warping Score, and then roll to avoid Twilight.

Twilight Avoidance:
Stamina + Concentration + Vim Form Bonus + stress die vs. Warping Score + Number of Warping Points gained + Enigmatic Wisdom + local aura + stress die (no botch)

If the roll succeeds, the maga spends two minutes (one Diameter) bringing her magic under control, but there are no further effects. If the roll fails, the maga enters Wizard's Twilight. If the maga botches, she enters Twilight and cannot comprehend the experience.



A maga may choose not to resist Twilight, in which case she makes no roll and automatically enters Twilight. In some situations, such as combat, taking two minutes to control the magic may be very dangerous, and in such cases a maga may wish to enter Twilight in the hope of comprehending it and thus getting through the experience more quickly.

Comprehending Twilight

A maga within Twilight must comprehend her surroundings in order to get out.

Twilight Comprehension:
Intelligence + Enigmatic Wisdom + stress die vs. Warping Score + stress die

Botch Dice:
1 + 1 per Warping Point gained to trigger the Twilight

The time that a maga feels that she spends in Twilight is completely independent of time passing in the real world. The time that passes in the real world depends on the maga's Warping Score, and the success of her Twilight Comprehension roll.

Warping Score	Base Time in Twilight
1	Diameter (2 minutes)
2	Two Hours
3	Sun
4	Day (24 hours)
5	Moon
6	Season
7	Year
8	Seven Years
9	Seven plus a Stress Die Years (no botch)
10+	Eternal: Final Twilight

If the comprehension roll botches, the time the maga spends in Twilight moves one up the table for every zero on the dice, and she suffers a bad effect from the experience.

If the comprehension roll fails, the maga spends the base time in Twilight, and suffers a bad effect from the experience.

If the Twilight side of the comprehension roll botches (same botch dice as the maga's side), the maga need only beat a total of zero to comprehend the Twilight. The botch has no other effect. This means that, all else being equal, a maga is slightly more likely to comprehend a Twilight caused by gaining a lot of Warping Points.

If the comprehension roll succeeds, subtract the maga's Enigmatic Wisdom score from the result, and compare that total (that is, the maga's Intelligence plus the stress die result) to the Twilight's result.

Twilight Time:
Intelligence + stress die vs. Warping Score + stress die

Note: The die rolls are the rolls already made to comprehend the Twilight

If the two match exactly, or the maga's score is lower, the maga spends the base time in Twilight. For every additional point by which the maga's score exceeds the Twilight result, move down one step on the duration table. For example, if a maga with a Warping score of 7 makes her comprehension roll by three points, the Twilight lasts a day. If this lowers the duration below Diameter, the whole Twilight lasts a mere moment in the real world.

During Twilight

The experiences of a maga in Twilight vary enormously. Some experience a dreamlike copy of the real world. Others encounter strange creatures, or copies of themselves, or feel an infinite benevolence watching over the universe, or an infinite malevolence likewise. These may be played out if desired.

The effects are equally varied in the outside world. The simplest effect is that the maga falls unconscious until she emerges from the Twilight. This is most common with low Warping scores. Magae with moderate Warping Scores often seem to resist Twilight, but act without real initiative. They are easily led while in this state, and have no memory of their actions when the Twilight finishes. Magae with high Warping Scores sometimes disappear physically into the Twilight Void. If they do so, their bodies reappear in the same place, near enough, when they come out of Twilight.

If the maga's body remains in the real world while she is in Twilight, it is completely immune to magic, mundane damage, aging, and hunger. In many ways it seems to be outside the world although it still appears within it. A maga's body is also unable to perform magic while she is in Twilight.

While these are the most common effects, others have been observed. Bjornaer often take the form of their heartbeasts, and Flambeau magi have been known to turn into large fires which burn without fuel.

Effects of Twilight

Every Twilight experience marks the maga. The strength of the mark is random. Roll a simple die. The maga gains that many Warping Points, in addition to the points that triggered the Twilight.

If the maga comprehended the Twilight, the effects are good.

Twilight Scar: Something minor and magical, and also neutral or beneficial. For example, the area around the maga always smells faintly and pleasantly of roses, the maga's eyes glitter with many colors, the maga walks a fraction of an inch above any surface. In the case of a maga who wants to keep her magic inconspicuous, the effect may not be obviously magical: people around her become slightly more cheerful, insects don't bite her, and so on.

In addition, the storyguide should pick one of the following effects:

Increased Knowledge: A number of experience points in an Art, Magic Theory, or Enigmatic Wisdom, equal to twice the number of Warping Points gained.

New Mystical Virtue: Minor (if between 7 and 10 Warping Points, inclusive), or major (if more than ten Warping Points). Virtues cannot be gained if the maga gains fewer than seven Warping Points.

New Spell: The maga knows a new Formulaic spell, with a magnitude equal to the number of Warping Points gained. This spell is chosen by the storyguide, and the maga need not be able to cast it. She may write a Lab Text about it as normal.

If the maga failed to comprehend the Twilight, the effects are bad.

Twilight Scar: Something minor, magical, and annoying. For example, the area around the maga smells faintly of sulfur, the maga's touch stains skin black (it washes off, with effort), the maga's footprints create myriads of fine cracks in any surface. At the storyguide's discretion, a maga who tries to keep her magic inconspicuous might get a scar she can hide. For example, the smell of iron makes her feel nauseous, or insects always bite her given the chance.

In addition, the storyguide should pick one of the following effects:

Lost Knowledge: Lose two experience points for every Warping Point gained in an Art, Magic Theory, or Enigmatic Wisdom. This cannot reduce the score below zero.

New Mystical Flaw: Minor (if between 7 and 10 Warping Points, inclusive) or major (if 10 Warping Points or above). The maga can only gain a mystical Flaw if she gains at least seven Warping Points.

Lost Spells: The maga loses the knowledge of spells, chosen by the storyguide, with magnitudes totaling the number of Warping Points gained.

Twilight Example

Darius of Flambeau, played by Niall, botches a spell while hunting a Renounced magus. There are two zeroes on the botch dice, so he gains 2 Warping Points, and must check for Twilight. Darius has a Warping Score of 6, and his enemy is not immediately present, so he chooses to try to resist the Twilight.

As a member of House Flambeau, Darius does not have an Enigmatic Wisdom score, so that doesn't affect anything.

Darius has a Stamina of 0, Concentration 3, and a Vim bonus of 2. He thus gets +5 to his roll to resist the Twilight, and Niall rolls a six on the stress die, for a total of 11. Not bad, but not great.

The Ease Factor is 6 (for his Warping Score) +2 (the number of points gained) + 4 (for the local Faerie aura, a major contributor to the botch in the first place), or 12 + a stress die, no botch. The storyguide doesn't bother rolling; even if he rolls a zero Darius has failed to resist and will enter Twilight.

When it comes to comprehending the Twilight, Darius gets his Intelligence, +3, plus a stress die.

The Twilight has a base of 6, Darius's Warping Score, plus a stress die. Niall rolls a 7, but the storyguide rolls a 5. Darius has a total of 10, and the Twilight has a total of 11. Darius has failed to comprehend it.

The comprehension roll simply failed, so Darius spends the base time in Twilight, and has a bad experience. At a Warping Score of 6, the base time is one season.

The storyguide rules that Darius feels his magic destroying his body and mind from the inside. He can't tell how long it takes, although he is fully aware of every step of the process, and as the last trace of his awareness is about to vanish, he comes out of the Twilight. To the outside world, Darius's body appeared to dry up and decay to dust over the course of a few seconds. At the end of a season, Darius reappears, and finds that two of the covenant grogs have been camping here to see whether he was coming back from Twilight.

The simple die for additional Warping Points is a 1, so Darius gains 3 Warping Points in total. He loses 6 experience points in Corpus, 2 for each of the 3 Warping Points he gained. He didn't gain enough Warping Points to gain a Flaw. He also gains a Twilight Scar, and the storyguide rules that any dead meat Darius is touching looks, tastes, and smells rotten, although the effect passes when he releases it, and the meat is actually perfectly good. It looks like Darius will be becoming a vegetarian.

Certamen

Certamen ("Care-TAH-men," Latin for "duel") is the ceremony by which two magi conduct a magical duel. It serves as a nonlethal way for one magus to establish dominance and precedence over another, and has formal restrictions to keep it from disrupting the unity of the Order.

The most important is that certamen cannot be used to overrule a Tribunal, require a violation of the Code, or require a magus to overlook a violation of the Code. Beyond that, however, certamen can be used to settle any dispute, and the result of the certamen is binding.

One need not accept a challenge to certamen, but that is the same as conceding defeat. You may challenge anyone to certamen over a certain issue once, but the Peripheral Code prohibits you from challenging the same person again over that issue unless he challenges you in the meantime. If another issue comes up, you may challenge him again. Bullying magi with certamen is a Low Crime in almost all Tribunals. Certamen is solely an institution of the Order of Hermes; non-Hermetic wizards do not have the ability to participate in the ceremony, as it relies heavily on the Hermetic Arts.

Both participants specify in advance what the other magus will do, or refrain from doing, if he loses. The two requirements are expected to be symmetrical, and Tribunals do over-ride the results on asymmetric certamens. This gives magi some motivation not to bully with certamen; even the greatest archmage can botch.

To engage in certamen, you and the other magus must agree on one Form and Technique combination you will both use. By tradition, the aggressor in the duel chooses the Technique and the defender chooses the Form, and it is considered good form to go along with this choice. However, each magus may veto the other magus's first choice. If he does so, he must accept the second option.



Once the Technique and Form are chosen, you and your opponent concentrate for a moment, both entering trances. While entranced, competing magi have no defense against physical attacks. Each becomes attuned to the magical forces surrounding them, shaping them into phantasms representing the Technique and Form of the duel. If the Technique and Form are Muto and Animal, the phantasms might be two animals, one controlled by each magus. During the course of the duel, each animal changes into various other animals in an effort to defeat the other. A Creo Ignem contest could consist of two fiery beings fighting. In an Intellego Aquam contest it might appear that the combatants are in hazy water, each trying to reach some goal. The illusionary battle is a representation of the more subtle magical battle which affects the minds of the combatants.

Mechanical resolution of certamen is based on six totals.

Initiative Total:
Quickness + Finesse + Stress Die

Attack Total:
Presence + Technique or Form + Stress Die

Defense Total:
Perception + Form or Technique + Stress Die

Attack Advantage:
Attack Total – Defense Total (if Attack Total is higher)

Weakening Total:
Intelligence + Penetration + Attack Advantage

Resistance Total:
Stamina + Parma Magica

Initiative is rolled only once, at the beginning of the duel. This initiative is the same as combat initiative (see page 171), and if a certamen is taking place during combat each magus acts at the point in the sequence determined by his initiative total.

On his action, a magus rolls a stress die to generate an Attack Total. His opponent rolls a stress die to generate a Defense Total. Unlike initiative, the dice for attack and defense are rolled every round. If the Defense Total equals or exceeds the Attack Total, the attack does no damage. If the Attack Total exceeds the Defense Total, the amount by which it does so is the Attack Advantage.

Each magus must use both the Technique and the Form in each round of certamen, using one for Attack and the other for Defense. The two magi may use different Arts for Attack or Defense, and may change which Art they apply to which total from round to round.

Subtract the defender's Resistance Total from the Weakening Total. For every five points or fraction left over, the defender loses a Fatigue level. Note that the magus's Parma Magica score is added to the Resistance Total; it is not multiplied by five as it is for magic resistance.

Weakening Total – Resistance Total	Fatigue Levels Lost
0	None
1–5	1
6–10	2
11–15	3
16–20	4
21–25	5
26–30	6
etc.	

Certamen itself never causes wounds, merely exhaustion.

You can use raw vis at any time during certamen, even if your opponent doesn't use it or doesn't expect its use. For every pawn you expend, add 2 to your Attack Total or Defense Total for one round only. Raw vis used must be attuned to the Art used for Attack or Defense in the duel. The number of pawns you can use in one round is limited to your score in the Form or Technique the vis is attuned to.

All members of House Tremere have a Minor Magical Focus with Certamen. This means that they always double the lower of the Technique and Form when engaged in certamen. Other Magical Foci do not apply.

There are three ways to win certamen. The first involves wearing your opponent down until he falls unconscious. When this happens, the victor is entitled to cast a single spell at the loser. This spell, which must be of the same Technique and Form as the contest, circumvents the loser's Parma Magica (though the loser still gets a Magic Resistance roll based on the Form of the spell). In most certamen contests, this "free" spell is unnecessary, because your opponent's collapse already designates your victory. However, some duelists use it anyway to intimidate and embarrass those who fight them. This free spell can be used to harm your fallen opponent, but remember, certamen is intended to be a harmless way to resolve disputes, and the winner is still bound by the Hermetic Code.

The second way to win certamen is by surrender. If your opponent realizes he is outmatched, or wants to walk away from the duel, he can concede the contest. Such a submission means that the loser is still capable of defending himself, so he has full Parma Magica and Magic Resistance against any final spell cast at him.

The third way to win certamen is to maintain concentration in the face of distraction when your opponent does not. Concentration rolls are not necessitated by the loss of Fatigue levels during certamen. Sometimes, however, conditions surrounding the duel necessitate that the duelists make Concentration rolls. If one of the duelists fails a Concentration roll, the fight ends. The duelist's loss of concentration causes his phantasm to disappear, indicating the opponent's victory. A victor through loss of concentration does not get a free spell.

Loss of concentration, however, does not necessarily mean that certamen is over and that a victor is decided. If the victor under these circumstances refuses the honor, and the combatant who lost concentration agrees, the battle may resume until a clear victor emerges. A magus might refuse a victory by loss of concentration for reasons of honor, or because he intends to do more harm.

Certamen Example

Moratamis of Guernicus harbors suspicions about what Carolus of Tytalus gets up to at night. She asks him to tell her what he is doing, and he refuses. She doesn't have enough for an official Quaesitorial investigation, so she challenges him to certamen, demanding that he tell her what he has done if he loses. Carolus agrees, with the condition that Moratamis will not ask him about his activities again unless she is on official Quaesitorial business. (He has to add the condition, although he would prefer not to, or else the Tribunal is unlikely to uphold a result in his favor.) Carolus suspects he will lose, as Moratamis is older and thus more powerful.

Moratamis's Arts are: Cr 1, In 12, Mu 1, Pe 7, Re 8; An 5, Aq 0, Au 0, Co 5, He 0, Ig 0, Im 10, Me 13, Te 0, Vi 5

Her Characteristics are: Int +2, Per +3, Pre +2, Com +1, Str –2, Sta +1, Dex –2, Qik –1

Her relevant Abilities are: Finesse 2, Parma Magica 5, Penetration 3.

Carolus's Arts are: Cr 2, In 0, Mu 5, Pe 10, Re 7; An 3, Aq 0, Au 0, Co 5, He 0, Ig 0, Im 10, Me 7, Te 6, Vi 4

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

His relevant Abilities are: Finesse 2, Parma Magica 3, Penetration 1.

Moratamis challenged, so she picks the Technique. She is fairly sure that the only Technique she is much better at is Intellego, and she's also sure that Carolus knows this too. She thinks that her scores in Rego and Creo are fairly balanced with Carolus's, though. She knows that, if she proposes Intellego first, Carolus will veto it. On the other hand, if she proposes Rego first, Carolus might have other reasons to veto that, and thus let her use Intellego. Thus, she proposes Rego.

Carolus accepts, knowing full well that he'll be stuck with Intellego if he doesn't. For the Form, he proposes Imaginem. He knows that Moratamis studies that,



but also that he has a reputation as a bit of an Imaginem specialist. He hopes that she'll think he thinks he has an advantage she doesn't know about. It works; Moratamis vetoes his first choice. Carolus then settles on Terram, where he is fairly sure he is better.

The two now have the following statistics:

Moratamis: Initiative: +1 (Qik –1 + Finesse 2), Attack: +10 (Rego: Rego 8 + Pre +2) or +2 (Terram: Terram 0 + Pre +2), Defense +11 (Rego: Rego 8 + Per +3) or +3 (Terram: Terram 0 + Per +3), Weakening +5 (Int +2 + Penetration 3), Resistance +6 (Sta +1 + Parma Magica 5)

Carolus: Initiative: +2 (Qik 0 + Finesse 2), Attack +6 (Rego: Rego 7 + Pre –1) or +5 (Terram: Terram 6 + Pre –1), Defense +6 (Rego: Rego 7 + Per –1) or +5 (Terram: Terram 6 + Per –1), Weakening +3 (Int +2 + Penetration 1), Resistance +4 (Sta +1 + Parma Magica 3)

The phantasms for the contest are the stones of the floor under their feet, which try to rise up and engulf them.

The two roll Initiative. Moratamis rolls a 2, for a total of 3, and Carolus rolls a 5, for a total of 7. Carolus acts first.

On the first round, Carolus chooses to put Rego into attack and Terram into defense, while Moratamis chooses to defend with Rego and attack with Terram. Carolus attacks first, and rolls a 12 (lucky!), for an Attack Total of 18. Moratamis rolls a 7, for a Defense Total of 18. On a dead heat, the defender wins, and Carolus cannot get through. Then Moratamis attacks. She rolls a 5, for a total of 7, while Carolus rolls a 2, also for a total of 7. Another dead heat, so nothing happens. The stones jump around a bit, but nothing happens.

On the next round, Moratamis switches her Arts, in the hope of breaking through Carolus's defenses. Carolus still attacks first, and rolls a 10, for an Attack Total of 16. Moratamis rolls a zero, but doesn't botch, for a Defense Total of 3. Carolus has an Attack Advantage of 13. This adds to his Weakening Score of +3, for a Weakening Total of 16. Moratamis subtracts her Resistance of 6, so the final damage is 10. Moratamis thus loses two Fatigue levels, giving her a –1 penalty on Attack and Defense.

On her attack, Moratamis rolls a 2, for an Attack Total of 11, including the –1 penalty. Carolus rolls a 6, for a Defense Total of 11. Thanks to having already weakened Moratamis, he beats off the attack. The stones have climbed up to around Moratamis's knees.

Moratamis decides that her switch of strategy was a mistake, and switches back. Carolus rolls a 20 (lucky again!) for an Attack Total of 26. Moratamis rolls a 7, for a Defense Total of 18. Carolus has an Attack Advantage of 8, which translates into a single Fatigue level lost. Moratamis now has a –3 penalty to Attack and Defense.

She rolls a 7, which gives her an Attack Total of 6. Carolus rolls a 4, for a Defense Total of 9, easily safe.

Moratamis is now hoping for a lucky break, and Carolus only rolls a 6, for an Attack Total of 12. Moratamis rolls a 6, for a Defense Total of 14, including the penalty. She is safe this round. For her counterattack, she rolls a 5, for an Attack Total of 4. Carolus rolls a zero, but doesn't botch, and still has a Defense Total of 5. He is safe, and the stones are swarming up around Moratamis's waist.

The next round remains evenly balanced, neither magus managing to weaken the other. In the next round, Carolus rolls a 9, for an Attack Total of 15, while Moratamis only manages a 4, for a Defense Total of 12. This gives Carolus a Weakening Total of 6, which Moratamis is just able to resist. Still, she feels it.and a few stones boil up to her chest for a moment. She rolls a 7 for her attack, for an Attack Total of 6. Carolus rolls a 6, for a Defense Total of 11, and easily blocks the thrust.

In the next round, Carolus rolls a 10, for a total of 16, while Moratamis rolls a 0, but doesn't botch, for a Defense Total of 8. This gives Carolus a final advantage of 2 points, enough to clip a further Fatigue level from Moratamis. Now that she has a penalty of –5 to Attack and Defense, she decides that she cannot win, and concedes the contest so that Carolus cannot cast a spell on her. Carolus goes off feeling that he wriggled out of that one quite nicely, and Moratamis turns her attention to other matters.

Mysteries

Mysteries are paths to greater magical power requiring sacrifices beyond the time for study. Many magi within the Order of Hermes pursue mysteries, and four of the Houses are Mystery Cults — organizations that teach a mystery. Full details about the mysteries of those Houses and other organizations will be published in future supplements. This section gives the necessary information for a character at the outermost level of the Houses that teach a mystery.

Bjornaer: The Heartbeast

Bjornaer magi can take the form of a single mundane creature. This is usually an animal or bird, but it can be a plant. The heartbeast is always a living thing, and usually a noble creature. No known magus has had an earthworm heartbeast, for example. A maga's heartbeast displays a central aspect of her nature, so that her personality, even in human form, will resemble that of the creature. Initiates of the Bjornaer mystery gain the Ability Heartbeast. This Ability cannot be gained by any character who has not been initiated into the mystery. For initiates of the Outer Mystery, the Heartbeast Ability is only used when something tries to stop the magus changing forms. In that case, a roll of Stamina + Heartbeast against an Ease Factor set by the storyguide allows the character to change anyway.

A Bjornaer maga can only change into one kind of animal, and that kind cannot be altered by Hermetic magic. The transformed Bjornaer can be changed, by Muto Animal magic, for example, but the kind of animal that her heartbeast is cannot be changed. A Bjornaer maga really is her heartbeast, and so



Mystery Mechanics

The game mechanics for progressing in a mystery are extremely simple: the character takes on a General Flaw, usually Minor, and in return gets one or more Virtues. The Flaw represents the sacrifice he has made for access to the deeper power.

Mysteries should, however, always be roleplayed. Being a member of a Mystery Cult always functions as a Story Flaw of sorts, although no more so than being a member of any other House for the Hermetic cults. Similarly, the quests for deeper power should involve at least some steps played out as stories.

remaining in that form does not count as being under an active mystical effect (see "Warping," page 167). Of course, she is really human as well, so remaining human does not cause warping either. Hermetic magic is unable to tell whether an animal is actually a Bjornaer, and the same applies to most other kinds of magic. (This assumes that the maga is trying to hide her nature, of course.) As a result, a Bjornaer in animal form is affected by Animal spells, not Corpus or Mentem spells. Spells already in effect before the transformation remain in effect, however.

Bjornaer magi can cast spells while in the form of their heartbeast, but they cannot speak or make the appropriate gestures, and thus normally take a –15 penalty.

The transformation takes only a moment, and affects only the maga. None of her possessions are transformed. A Bjornaer who has been physically changed by magic may try to assume her normal form or her heartbeast form. She must roll Stamina + Heartbeast against an Ease Factor set by the storyguide. As a rule of thumb, 3 + the magnitude of the transforming magic is a reasonable number. If she does resume one of her natural forms, the other magic is dispelled.

Bjornaer magi do not treat physical transformations as major magical effects for the purposes of gaining Warping Points. However, a magical transformation which is maintained over time will grant one Warping Point per year, as it is still a continuing mystical effect.

Finally, Bjornaer magi cannot bind familiars. The reasons for this are debated, but the fact is uncontroversial.

Criamon: The Enigma

No one outside House Criamon really understands what their mystery is about. All Criamon magi have a score of one in the Ability Enigmatic Wisdom, and may place experience points in it at character creation. This Ability assists with the comprehension of Wizard's Twilight, but it also makes the experience more likely (see page 88). Characters may not learn Enigmatic Wisdom without being initiated into the mystery of the Enigma.

Enigmatic Wisdom

A far-reaching perception of strange and baffling phenomena that helps you understand their nature, though you may seem strange or even ludicrous to the uninitiated. Your score in this Knowledge is added to rolls to interpret dreams and riddles, and to understand phantasms and arcane or mysterious situations. Thanks to this Ability, Criamon magi go into Wizard's Twilight (see page 88) more often, but survive it better than most. **Specialties:** interpreting signs, explaining the Enigma, Twilight.

Merinita: Faerie Magic

A character may not be initiated into this mystery unless she has been touched by the fay.

A character is touched by the fay if the powers of faerie have interfered with her life in a substantial fashion. Anyone with a Virtue or Flaw related to the fay qualifies, as does anyone who has gained a Warping Point from a faerie source. Merinita characters without a faerie Virtue or Flaw start with one Warping Point, caused by their parens to qualify them for the mystery.



Characters initiated into Faerie Magic are attuned to both Magical and Faerie auras, and so gain Warping Points from neither. Further, they gain full benefit from both kinds of aura. Magic cast by these magi counts as a fay power, so anyone who gains a Warping Point from one of their spells can be initiated into the mystery.

Initiates of the Outer Mystery gain access to special Ranges, Durations, and Targets. They may use these with Spontaneous, Ritual, and Formulaic magic, although some of them require Ritual magic. Spells created using these parameters can only be learned by characters with Faerie Magic.

Road (Range): The maga may target anyone or anything on the same road or path as her. The identity of roads and paths is not always clear, and the troupe must decide if things are difficult. Two paths may cross each other, but two paths may not become one. In that case, either one path joins the second, or the junction is actually the joining of three paths. The maga need not be able to see her target, but she must be able to sense it somehow, unless the spell is an Intellego effect intended to find out if something is there.

People are only on a road if they are actually between the edges of the path, at least partially. Buildings are on a road if the primary access to the building is from that road. Plants and small objects must be between the edges of the path.

For the purposes of spell level calculation, Road is the same level of range as Voice.

Bargain (Duration): A spell with Bargain duration can only be cast on someone who has just concluded a bargain or agreement with the maga. The maga's Penetration total is doubled, and if the spell penetrates the target's magic resistance, nothing happens unless the target breaks the bargain. If he does, the spell takes effect without the need to bypass magic resistance again. Bargain spells have a second duration which determines how long the spell lasts after it takes effect. To calculate the level of a Bargain spell, calculate the level of the spell that takes effect when the bargain is broken, and add three magnitudes. The spell can only enforce a bargain for a maximum of a Year.

Fire (Duration): Spells with this duration can only be cast on fires, and they last until the fire targeted goes out. Because the fire is the target, the form of the spell must be Ignem or Imaginem. It is possible that the spell could persist indefinitely if the fire is carefully maintained. Fire is the same level of duration as Moon.

Until (Condition) (Duration): The spell lasts until some condition is met, such as speaking the name of God, or some item is touched with iron, or until a word in a list is said out of place (the days of the week are spoken out of

order, for example). Until (Condition) is the same level of duration as Year, and also requires a Ritual spell. Until (Condition) spells cannot normally be dispelled by magic unless that is part of the condition. The ending condition must be specified when the spell is cast. Spells with this duration expire if the caster passes into Twilight, even temporarily, and also expire when the caster or primary target dies.

Year + 1 (Duration): The spell lasts for a year and a day. This is the same level of duration as Year, and also requires a ritual, but the duration is determined by the actual time that passes, rather than by the turning of the seasons. Year + 1 spells can be dispelled according to the normal rules.

Bloodline (Target): A bloodline is all the people descended by blood from a given person, the immediate target. Only the immediate target need be within the spell's range, but all members of the bloodline are affected immediately. Spouses do not count as part of the bloodline. The spell applies to all members of the bloodline born during its duration, as well as those already living when it is cast. As with all spells that target multiple people, every individual gets magic resistance, if applicable. The category is the same level as Structure. It is possible to design a spell with Bloodline target so that it does not warp any members of a particular bloodline (see "Warping," page 167).

Verditius: Verditius Magic

Verditius magi are initiated into the Outer Mystery of Verditius Magic, which allows them to incorporate craft abilities into their magic. When a Verditius magus makes an item for enchantment from raw materials, he may add his score in the relevant Craft Ability to all Lab Totals for enchanting that item. This applies to charged items and talismans, as well as to standard enchanted items and lesser enchanted devices. Note that only one Craft Ability can be added to the Lab Total, even if the magus has more than one applicable to the item.

Verditius magi may also forge items from raw materials as part of the process of enchantment. In the first season, when opening an item for enchantment (see page 97), the magus may shape the raw materials into an appropriate item. This does not require any Craft Ability, although most Verditius magi will use an Ability that they have, and the final form may be impossible to make by mundane means. For example, a Verditius magus could set a gem in a wooden lattice so that the gem cannot be removed without breaking the wood, without having any breaks in the wood to get it in. The final form must be able to sustain itself by mundane means once created; in particular, it must be strong enough to bear its own weight.

Most Verditius magi creating such items do so in a way that means that the item is attuned to the powers which will be instilled in it. In addition to the Shape and Material bonus from its final gross shape, details in the construction give an additional bonus equal to the creating magus's Philosophiae score. Other magi refer to these details as Verditius Runes, but they are far more complex than that suggests. The total bonus from Shape and Material and Verditius Runes is still limited by the magus's Magic Theory score. Other magi do get the bonus if they instill the appropriate powers into an item created by a Verditius.

If the magus creates the enchanted item in this way, the number of pawns of vis needed to open the enchantment is reduced by the magus's Craft score, to a minimum of one pawn. The magus, or any other magus, may invest effects in the device as if he had paid the full, normal cost to open it.

Verditius magi need casting tools to cast Formulaic spells. They make these themselves, in a form that appeals to them, and it only takes an hour or so to make a new one. However, if they lose or cannot reach their tools, they cannot cast their Formulaic spells. Spontaneous spells do not require casting tools, although Flaws hampering Spontaneous magic are very common among the Verditius.

Chapter Eight

Laboratory

A magus spends much more time in his laboratory engaged in study and other activities than adventuring in the lands outside the covenant. There are Arts to study, books to write, spells to invent, and items to enchant. Time between stories is recorded in seasons, each of which is enough time to accomplish a single long-term laboratory activity. Each of those activities is described in this chapter.

Basic Laboratory Activities

You use one sum, called the "Lab Total," frequently in calculating your ability to accomplish various laboratory tasks. This total varies from task to task because it uses the Technique and Form appropriate to the task at hand. For instance, your Lab Total when learning a Rego Terram spell includes your Rego and Terram scores. Spell requisites might also apply, as can other modifications, depending on the specific activity.

Lab Total:
Technique + Form + Intelligence + Magic Theory + Aura Modifier

The Lab Total for a particular Technique and Form is called the "Technique Form Lab Total:" for example, the Creo Vim Lab Total is Creo + Vim + Intelligence + Magic Theory + Aura Modifier. If an activity is based on a Lab Total, the magus needs a laboratory to do it. If it is not, he does not.

Creating a Laboratory

A laboratory must be created in a space with at least 500 square feet of floor area, and a ceiling at least ten feet high. It must also be well protected from the elements; normal canvas is not sufficient, but a wooden wall is. A character must have a Magic Theory score of at least 3 to set up a laboratory, and overall it takes two seasons of work.

The first season creates a basic laboratory, which makes laboratory activities possible but imposes a –3 penalty to all Lab Totals. The second season completes the process, making a standard laboratory and removing the penalty.

Arcane Studies

Knowledge of Magic Theory and the magical Arts is important to magi — so much so that many spend their entire lives in study. Magi may increase their Art scores in several different ways. Each is described in turn in the "Experience and Advancement" section, which begins on page 163.

Fixing Arcane Connections

A magus who has an active Arcane Connection (see page 84) may make it permanent by spending a season of laboratory work and one pawn of Vim vis. The connection must be active at the beginning of the season, but need not be such as to naturally last for the whole season.

Vis

Manipulating vis has its own rules, of course.

Vis Extraction

You can extract raw vis from a magical environment (that is, any area with a magical aura) by focusing the magical energy into a physical form. For each season that you spend extracting vis from the environment, calculate your Creo Vim Lab Total. For every ten points or part thereof in the result, one pawn of Vim vis is produced.

Vis Extraction:
One tenth (round up) of Creo Vim Lab Total pawns of Vim vis

Vis Transfer

A magus can easily move raw vis from one physical form to another in his laboratory. This takes a day (from sunrise to sunrise), and can be done while the magus is engaged in another laboratory activity.

The maximum amount of vis that an item can contain is determined from the Material and Size tables on page 97. When moving raw vis into an item, rather than preparing it for enchantment, a magus may move any number of pawns up to the capacity of the item.

An item that has been opened for enchantment (see page 97) cannot contain raw vis as well.

Note that this changes the physical thing that the vis is in, *not* the Hermetic Art to which the vis is attuned.

Vis Use

The amount of raw vis that a magus may use in a single season is limited to twice his Magic Theory score. The magus cannot successfully integrate any more vis into a single project. In many sagas, vis will be rare enough that this limit will not come into play.

Vis Limit:
Magic Theory x 2 pawns per season

Spells

Formulaic spells are a major measure of your power because they determine those things you can do easily and predictably. As a magus, you may invent new spells in several ways.



Learning Spells from a Teacher

You may learn spells from another magus who is willing to spend a season teaching you. These spells may be of different Techniques and Forms, so a magus could teach you a Creo Ignem spell and a Perdo Terram spell in the same season.

The number of levels of spells you may learn in one season is equal to the teacher's highest applicable Lab Total. If the teaching magus had a Creo Ignem Lab Total of 50 and a Perdo Terram Lab Total of 35, he could teach you a total of 50 levels of spells. The number of levels of spells of a given Technique and Form combination that you may learn in a given season is equal to the teacher's Lab Total in that combination.

The highest individual spell level you may learn is equal to your Lab Total in the Technique and Form of the spell. Thus, if you had a Creo Ignem Lab Total of 30 and a Perdo Terram Lab Total of 25, and were learning from the teacher described above, you could learn a CrIg 25 spell and a PeTe 25 spell, or CrIg 20, CrIg 10, PeTe 15 and PeTe 5, or any other combination adding up to fifty total levels (the teacher's Lab Total in Creo Ignem), as long as there were no more than 35 levels of Perdo Terram spells (the teacher's Lab Total in Perdo Terram), with no Creo Ignem spell over level 30 and no Perdo Terram spell over level 25 (your Lab Totals in the relevant Technique and Form combinations).

Even when you learn a spell from a teacher, it is your Wizard's Sigil that manifests in your version; you actually invent the spell yourself, but with constant guidance from the teacher.

Maximum Total Levels:
Teacher's highest applicable Lab Total

Maximum Levels in One Technique and Form:
Teacher's Lab Total in that Technique and Form

Highest Level of an Individual Spell:
Student's Lab Total in the Technique and Form of the Spell

Inventing Spells

Inventing a spell is more difficult than learning one, but of course you don't need a teacher to do it. First, decide the effects of the spell you wish to invent; you may pick a spell described in the Spells chapter to invent, invent a variant of a spell listed there, or you can make up something completely on your own.



If you want to duplicate an existing spell, use the statistics given for it in the Spells chapter, but include your wizard's sigil (see "Sigils" on page 86).

If you create a variant of a spell in the Spells chapter (change its range, say, or allow it to affect a different kind of target), first refer to the spell that you are basing your spell on. Then determine whether you are changing the spell's range, duration, target, or a combination of those. The new spell's level is determined based on how radically the new spell is different from the old one. The method for determining the new spell's level is described under "Changing Ranges, Durations, and Targets" on page 114.

When you invent a completely new spell you must describe it fully, both in terms of its mechanics (range, duration, and target) and how it fits into the medieval paradigm. You must make sure that it takes into account the limits of magic (see page 79). To determine the new spell's level, you must first determine its Technique and Form. This should be a matter of common sense. Next, refer to the general guidelines for that Technique/Form combination, found in the Spells chapter. This will provide a list of what sorts of effects correspond to each spell level. Determine the final level of the spell by referring to the "Changing Ranges, Durations, and Targets" guidelines.

Once you have determined the specifics of the spell you are trying to invent, you must determine if you can actually invent it. Then, you must figure out how long it will take. You can only invent a spell if your Lab Total exceeds the spell's level. You get a bonus for knowing a similar or variant spell (+1 per five levels of the highest level similar spell — see "Similar Spells" on page 101). Any requisites that the new spell has also count in figuring your Lab Total. For each point that your Lab Total exceeds the spell's level, you accumulate one point per season. When you accumulate points equal to the level of the spell, you invent it.

It is also possible to invent a spell based on another magus's Laboratory Text (see page 101). This is much faster, and most spells that magi know are invented in this way.

Example: Inventing Spells

Tillitus of House Bonisagus wants to invent some warding spells, as minor mystical creatures seem to give him a lot of trouble. General wards of this sort are Rego Vim (see page 161), and can be invented at any level. Semita Errabunda, Tillitus's covenant, has a Magic Aura of 5, and Tillitus himself has Intelligence +5, Magic Theory 3, +2 for Puissant Magic Theory, his free Bonisagus Virtue, Rego 5, and Vim 5. Thus, his Rego Vim Lab Total is 25.

Consulting the Spells chapter, Matt, Tillitus's player, sees that a separate spell must be invented for each of the four Realms. He decides to start by inventing a good ward against magical creatures. He picks level 20, as this is less than his Lab Total.

Tillitus's Lab Total of 25 exceeds the spell level, 20, by 5, so every season Tillitus gains 5 points towards the spell. Since the spell is level 20, that means it will take him four seasons, a whole year, to invent the spell. Matt isn't sure that he wants to spend that much time on it, so he looks at a lower level spell.

If Tillitus tries to invent a level 12 spell, he gets 13 points towards it every season, and thus can invent it in a single season. If he tries to invent a level 13 spell, he gets 12 points per season, so it would take him two seasons. Matt thus decides that Tillitus will invent a level 12 ward against magical creatures.

Magical Enchantments

Physical creations, as surely as magical knowledge, can increase your power as a magus. In addition to talismans, which you can use to concentrate your magical powers, you can create invested devices, which mimic the

Enchantment Summary

1. *Choose type of item.*
   - **Invested Items:** Must be opened to enchantment, expensive. Can contain many effects, which can be powerful.
   - **Lesser Enchantments:** Need not be opened, cheap. Can only contain one effect, and the creator must be able to make it in a single season.
   - **Charged Items:** No vis cost, can always be created in a single season. Run out.
2. *Open item for enchantment (Invested Items only).* Uses a number of pawns of Vim vis equal to the product of the material base and the size multiplier, from the Size and Material bonuses. A magus cannot use more than 2 x Magic Theory pawns of vis in a single season.
3. *Invest effect.*
   - **Invested Items and Lesser Enchantments:** For every point by which your Lab Total exceeds the level of the effect, you gain one point towards the effect per season. Once your points equal the level of the effect, it is invested. You must invest a Lesser Enchantment in one season. Uses a number of pawns of vis matching the Technique or Form of the effect equal to the level divided by ten (rounded up). Again, a magus cannot use more than 2 x Magic Theory pawns of vis in a single season.
   - **Charged Items:** For every five points or fraction by which your Lab Total exceeds the level of the effect, you get one charge.
4. *Invest further effects (Invested Items only):* You can use a number of pawns of vis equal to the number of pawns spent opening the item to invest effects. Once the number of pawns used to invest effects equals the number of pawns used to open the item, the item is full, and no further effects can be added.

powers of spells; charged items, which can be used a limited number of times; and longevity rituals, which extend your mortal life. Since magical enchantments are unique creations that follow the logic of individual magi, determining how to use one that someone else has created can be a lengthy and even dangerous process.

Magical enchantments are created through a type of ritual magic, and therefore require a great deal of time, effort, and magical resources. You must take the time to prepare your laboratory for the task, gather all the necessary materials and equipment, and then craft your work in earnest, exercising great care with the details of the enchantment. In the end, you have an item that is independent and that generates its own magical energies in order to function, but that is uniquely tied to your magical abilities. Your magical sigil figures just as prominently in the effects produced by your magical enchantments as it does in the effects produced by your spells.

It often requires raw vis to create magical enchantments. The process of enchanting an item transforms the vis, linking the magic power inexorably to the item in which it is instilled. Vis used for enchantments is thus transformed so that it is no longer usable for any other purposes, and it can never be extracted from the enchantment it is used to create. Magi sometimes refer to the magic of enchantments as "spun," rather than "raw," vis.

Effects matching those of Ritual spells may not be placed in any enchantment. The elaborate rituals needed to control that much magical power simply cannot be contained in an unthinking physical item. The exception is spells that are Rituals only because the spell level is over 50, not because of Duration, Target, or major effect, may be placed in items.

Types of Enchanted Item

Enchanted devices come in three types: invested items, lesser enchantments, and charged items.

Invested Items

Invested items must be prepared for enchantment before any powers are instilled, but multiple effects can be instilled in one item. A magus may spend several seasons instilling one effect, and need not instill all desired effects in the item at once.

The total number of pawns of vis expended when instilling effects may not exceed the number of pawns of vis spent to prepare the item for enchantment. Once the two numbers match, the invested device is "full." It is not possible to remove an effect from a device to make room for a better one.

Lesser Enchantments

Lesser enchantments do not need to be prepared before a power is instilled, but only one power may be instilled. In addition, the creating magus must be able to instill the power in a single season; his Lab Total must be at least twice the adjusted level of the effect.

Investing an effect in a lesser enchantment costs one pawn of appropriate vis for every ten levels or fraction of the effect, just as for an invested item, but there is no need to spend any Vim vis to prepare the item. The total amount of vis needed is just the one pawn per ten levels or part required to instill the effect. The amount of vis that a magus can expend on a lesser enchantment is limited by the material and size of the object being enchanted (see page 97), just as for an invested device.

A lesser enchantment can never receive any further magical powers; once the magus has spent a single season on it, the work is complete.

Charged Items

Charged items do not cost vis, but can only be use a limited number of times. It takes a single season to create charged items.

Design the level of effect for the charged item using the normal rules for enchanted items, with the exception that you do not have to pick a number of uses per day. A charged item can be used as desired until the charges run out.

Once you have chosen the effect, you spend a season and compare the your Lab Total to the level of the effect. For every 5 points, or fraction thereof, by which you exceed the level, you get one charge, but if your Lab Total is exactly equal to the level, you get one charge rather than none. If your Lab Total exceeds the level by 1 to 5 points, you still only get one charge. If your Lab Total is less than the level of the effect you cannot create charged items of this kind.



You may split the charges produced between as many physical objects as you wish, although each object must be identical. The objects could be arrows, which cast the spell when they strike the target, or potions, which have their effect on the person drinking them, or anything else you can imagine. You may also make fewer charges than your Lab Total would permit, if you so desire.

Charged items may be of any material or size, as they do not have to hold vis. Appropriate shapes and material do grant bonuses to the Lab Total, as normal.

Charged Items Example

Mari Amwithig wants to make a wand that casts Agony of the Beast, but she doesn't have much vis, so she considers doing it as a charged item.

Agony of the Beast is a level 15 effect, and for a charged item she decides to leave it unchanged. She isn't planning to use the item against creatures with magic resistance, and it doesn't really matter if other people can use it.

Her Perdo Animal Lab Total is 15 (Perdo 12 + 3 from Puissant Art) + 7 (Animal) + 3 (Intelligence) +4 (Magic Theory) +5 (Magic aura at Semita Errabunda), a total of 34. As she knows the spell, she adds a similar spell bonus of +3, because the spell is third magnitude. In addition, a wand gives a +4 bonus to destroying things at a distance. This gives her a final total of 41. She could create the item even if she didn't know the spell, but she does get some benefit from her prior knowledge.

41 is 26 higher than the level of the effect, which means she gets six charges, four from the four fives by which she exceeds the level, and one from the one point that is the final fraction.

Neil, Mari's player, decides to look at making a lesser enchanted item instead, because Mari's Lab Total is a lot higher than the level of the spell.

Shape and Material

The first thing you must do for any magical device is choose the physical shape of the item you wish to enchant — both the shape of the item and the item's material. Look at the Shape and Material Bonuses table to see what sorts of items have bonuses relevant to the types of enchantments you wish to place. You should also pay attention to mundane criteria as well as magical. Enchanting a gold sword might appeal to you, but such an item would be too heavy and soft to use in combat. And while a diamond might be perfect for your ring, do you have a diamond? You might have to go out into the dangerous world to find your materials, especially if your covenant is poor.

Before you begin the process of enchantment, you must acquire the item you will enchant, and note its size and composition.

Material and Size Tables

Material	Base Points
cloth, glass	1
wood, leather	2
bone, soft stone	3
hard stone	4
base metal	5
silver	6
gold	10
semi-precious gem	12
precious gem	15
priceless gem	20

Size	Example	Multiplier
tiny	ring, bracelet, pendant, any gem	x1
small	wand, dagger, belt, cap	x2
medium	sword, tunic, boots, skull	x3
large	staff, shield, cloak, skeleton	x4
huge	boat, wagon, human body, small room	x5

Enchanted Item Example

Mari turns her attention to making her wand as a real enchanted item. A wand gives a +4 bonus to destroy things at a distance, which makes it a good choice. Animal bone also gives a +4 bonus. Unfortunately, Mari's Magic Theory is only 4, so she would get no additional bonus. She decides to stick with wood, which is less conspicuous.

Preparation for Enchantment

Invested devices are powerful items that require special preparation before any effective enchantments can be performed on them.

Once you have the physical item to enchant, you must spend a season preparing it. To do this, you must simply expend the time and a number of pawns of raw Vim vis equal to the number derived from the Material and Size table for the form you have selected.

It is possible to enchant only part of an item. For example, you can enchant a ruby on the end of a staff. Because it is on a staff, the gem gains bonuses appropriate to the shape (but not the material) of the staff (see the Shape and Material Bonuses table), and you don't have to enchant the whole staff. However, any effect that relies on the attachment of gem and staff for a bonus (for example, any spell in the gem that uses a Shape bonus for the staff) is permanently lost if the two are separated. When you enchant a part of an item, you must use the number of pawns of vis that would be required to enchant that part if it were a separate item.

It is also possible to prepare a compound item for enchantment, so that you get the shape and material bonuses from all the components for all effects. For example, you might want to enchant a wooden staff, shod in iron, with a quartz crystal bound on the top. There are two ways to do this, but you must select one when the item is first prepared, and the choice cannot be changed later. Work out how many pawns of vis it would take to prepare each component for enchantment. You may then either prepare it with a number of pawns equal to the sum of the pawns for each component, or with a number of pawns equal to the highest required by a single component. The example staff would take eight pawns to prepare the staff alone (a large wooden item), five pawns for the iron shoeing (tiny base metal item), and twelve pawns for the quartz (tiny semi-precious gem). Thus, the whole complex can be prepared at a cost of twelve pawns or twenty five pawns. A compound item of this sort may not contain more components than your Magic Theory score, as binding disparate things together magically takes some skill.

It is not possible to "partially" open a single item. For example, a wooden staff must always be opened with eight pawns of vis; it is not possible to use fewer. It is possible for an item to have a vis capacity that makes it impossible for a magus to open it for enchantment, as no magus can use more than twice his Magic Theory score in pawns of vis in a season (see page 94).

An item that has been prepared for enchantment is useless for any magical purpose until it is attuned as a talisman, or instilled with magical powers.

Enchanted Item Example

A wooden wand is a small wooden object, and thus can only contain four pawns of vis. As Mari is making a Lesser Enchantment she doesn't need to open the item, but she can still only invest four pawns-worth of effects. This isn't a problem; with a Lab Total of 41 the highest level effect she can invest is 20, which takes just two pawns.

Talisman Attunement

Talismans help you concentrate and extend your magical powers. A talisman is a very personal item that contains magics and materials that tie it intimately to you and that can be used as a channel for your magical power.

You can only attune an item as your talisman if you prepared it for enchantment yourself. Attuning an item takes one season, and can be done whatever your Lab Total. A magus can only have one talisman at once, and must completely destroy an older talisman before creating a new one. This means that the vis and time invested in the first talisman are lost. A magus cannot make a talisman for someone else.

A magus may attune an item with instilled effects as his talisman, as long as he instilled all the effects personally. An item which has been worked on by more than one magus cannot be attuned as a talisman. It is, however, possible to attune an enchanted item if the primary creator was assisted in the lab by another Gifted individual (see "Help in the Laboratory," page 103).

Attuning an item as your talisman has several effects.

First, your talisman is considered to be a part of you as long as you are touching it. Personal range spells can affect your talisman, Personal range effects in the talisman can affect you, and you count as touching anything that your talisman is touching, so if your talisman is a staff your reach is significantly extended. This also means that your Magic Resistance covers your talisman completely as long as you are touching it.

Second, you always have an Arcane Connection to your talisman, making it easy to find if it is lost (but also making it a hazard if it falls into enemy hands).

Third, even when you're not touching your talisman, it receives the Magic Resistance offered by your Form scores.

Finally, a talisman becomes very easy to enchant, and its capacity for enchantment is greatly increased. The capacity of a talisman is independent of its shape and material, and instead depends on the power of the magus to whom it is attuned. The maximum number of pawns of Vim vis that may be used to prepare a talisman is equal to the sum of the magus's highest Technique and highest Form. Unlike other items, the capacity of a talisman may be opened a bit at a time. A magus could open one pawn's worth every season if he wished, although that is inefficient.

When a magus instills effects into a talisman, he gets a +5 bonus to his Lab Total, reflecting his close connection to the item. However, it is impossible for any other magus to instill an effect in the device.

In addition to the basic powers of a talisman, you may also open your talisman to one kind of magic attunement, based on the shape and material of the talisman, every time you prepare it for enchantment or instill an effect. Use the Shape and Material Bonuses table to determine what attunements are possible. Your talisman may be able to accept more than one kind of attunement, and can hold more than one attunement, but you can only invest one new attunement per season. For instance, a magus can enhance his staff talisman by attuning it to spells that control things at a distance. He then gets a +4 bonus on rolls with spells that control things at a distance (because that is the bonus listed on the Shape and Material Bonuses table). He could further enhance it to give him a +3 to project bolts and missiles (for example), but that would have to be done while he was instilling another effect.

Bonuses from attunements only apply when the magus is touching the talisman, and only the highest bonus applies. They apply to totals to cast Ritual, Formulaic and Spontaneous magic, but they do not apply to Magic Resistance or any laboratory activities. There is no limit to the number of attunements a talisman can have at one time, though remember that you can only add one per season. There is no roll involved in giving your talisman an attunement bonus.

Instilling Effects

The effects instilled in enchanted items are designed like spells, but they are not spells. In particular, a magus may instill an effect in a device even if he does not know a spell with the same effect. Designing an effect takes no time above and beyond the time spent to instill the effect in the item.

Designing the Effect

First, choose an effect to be invested in your device and determine its level. An effect is like a spell, and must be fully defined, as a spell is. You may base the effect on a spell from the Spells chapter, or may invent your own effect. If inventing a new effect, you must design the effect carefully, as if inventing a new spell. The level of the effect is the equivalent of its spell level. You should confirm your effect level with the storyguide. Note the starting level of the effect, for future reference.

Although the effect is based on the spell guidelines, it is not a spell, and the magus need not know the spell that would correspond to the effect. On the other hand, he gets a bonus if he does (see page 101).

In general, enchanted devices may not mimic the effects of ritual spells. There is, however, a single exception. Enchanted device effects may have a level over 50, as long as there is no other reason for the spell to be a ritual, such as long duration, large target, or major effect.

After laying out the parameters of the effect, you must decide how frequently you use the effect. Consult the Effect Frequency table. The number you choose corresponds to a modifier, which is added to the level of the effect.

Next you must specify the conditions under which the effect is triggered. A trigger can involve a command word or phrase, moving the item in a specific way (for example, waving or pointing a wand), a stance to be adopted, or anything physical that you can imagine. Most enchanted items cannot read thoughts, so the trigger action must be physical, not mental. By default, the trigger action must be performed by someone holding the item, although intention does not matter. Wands with offensive powers usually have very specific triggers, to make sure that they do not go off by accident; other items trigger whenever they are put on.

It is possible to modify an effect (see below) so that it is triggered by conditions in its immediate environment. This might include an item that triggers at sunrise and sunset.

Effects can also be linked to a second effect (see below) so that they trigger depending on the result of the second effect. By linking an effect to an Intellego Mentem effect

Effect Frequency Table

Frequency	Modifier
1 use per day	0
2 uses per day	+1
3 uses per day	+2
6 uses per day	+3
12 uses per day	+4
24 uses per day	+5
50 uses per day	+6
Unlimited	+10

which works whenever the device is held it is possible to produce an effect triggered by thought or intention. Any number of effects can be linked to a single triggering, and may depend in different ways on the result of that effect. Thus, if two powers are linked to a mind-reading effect, one might trigger when the wielder thinks "Fire" with the intention of activating the item, and the other when the wielder thinks "Ice" with the same intention.

Effect Modifications

You have some options on how effects in an enchanted device operate. They are listed below. These modifications change the "standards" for enchanted devices which are described below.

Penetration: You may elect to give the effect non-zero Penetration. For every level you add to the effect's level, that effect gets +2 Penetration. If there are multiple effects in a device, each must be given a Penetration score separately.

Concentration: When investing an effect, you can arrange to have the device maintain concentration on the effect for the wielder. This option adds +5 to the effect's level. Note that the wielder still needs to concentrate to change how the effect is used. For instance, a levitation belt that does not require concentration can hold someone in the air, but to move up or down the wielder must concentrate. Effects left to their own concentration start to wear off at sunset and sunrise. At these times the wielder must concentrate on the effect for a few moments to perpetuate it until the next sunrise or sunset, whichever comes first. This effect is useful for things like invisibility rings, which have their effect when put on, and then maintain concentration and invisibility until removed. This allows the wearer to end the effect at will, and start it again if the device still has uses left.

Effect Use: You can restrict the use of a device's effect to a specific list of people (for example, to you and all your current apprentices) by adding +3 to the level of the effect. You work the identities of these people into the enchantment itself, so the list can never be changed, nor can the restriction be bypassed.

You may also restrict the use of the device to an undefined group, such as "only women," or "only people in my direct magical lineage" by using a linked trigger (see below).

Otherwise, invested devices can be activated by anyone who knows their trigger actions.

Effect Expiry: It is possible to instill an effect which will only work for a limited period. This period is counted from the first use of the effect, not from its creation. A single item may mix temporary and permanent effects. Limiting an effect in this way multiplies the amount by which the magus's Lab Total exceeds the modified level of the effect, allowing him to instill effects more quickly. It does not allow him to instill effects he could not otherwise manage. Effect Expiry cannot be applied to Lesser Enchanted Items or Charged Items.

Item Lasts	Excess Modifier
1 year	x10
7 years	x5
70 years	x2

Environmental Trigger: The effect is triggered by some feature of the item's environment, rather than a specific action. The item is only sensitive to major magical features of the environment. Thus, it can respond to the events that end spell durations (sunrise, sunset, phases of the moon, etc.), and to changes in the modifier applied to magical activities by the local aura. This adds +3 to the level of the effect.

Linked Trigger: The effect is triggered by the results of another effect in the same item. This is most commonly used to allow an item to activate on a mental command, or to limit the people who can use an item. An effect to allow mental activation needs to be able to read surface thoughts continually, with at least Touch Range. This is a base level of 15, +1 magnitude for Touch Range, +1 magnitude for Concentration Duration, +5 levels to have the device maintain concentration, for a final level of 30.

If a linked trigger effect is resisted, the item will not work, but the wielder can choose not to resist.

A linked trigger adds +3 to the level of the triggered effect. The level of the triggering effect is not altered.

Enchanted Item Example

Mari doesn't want any Penetration, and just wants the basic Agony of the Beast effect. That sets the base level at 15. Neil notes that he can raise the level to 20 without the process costing any more vis or taking any longer, so he might as well. The only addition that seems worthwhile is additional uses per day, so he decides to have Mari make a wand that can be used 24 times per day, as that adds five levels to the base fifteen, for a final level of 20.

Instilling the Effect

Once you have designed the effect that you want to invest in your device, you have to perform the ritual of joining. Your Lab Total (based on the Form and Technique scores appropriate to the effect) is compared to the total modified level of the effect. Several other modifiers apply to your Lab Total:

- If the effect you are investing mimics a spell with casting requisites, those requisites apply to your Lab Total.
- If any of the bonuses listed on the Shape and Material Bonuses table for the material or shape of the device you are using matches the effect being invested, that bonus is added to your Lab Total. For example, if you were enchanting a lamp to constantly produce magical light, you would add +7 to your Lab Total. Your total bonus from the shape and material of the device may not exceed your Magic Theory score. This represents the ability of the magus to tie all the correspondences into the enchantment.
- For each effect already in the device that has a Technique and/or Form in common with the effect being invested, add +1 to your Lab Total. The bonus is +1 per pre-existing effect, even if it matches both the Technique and Form.
- If you know a spell that is similar to the effect you are instilling, add the magnitude of the spell to your Lab Total. You only get this bonus for the highest-level applicable spell.

You can only invest an effect if this modified Lab Total exceeds the modified level of the effect. For each point by which your total exceeds the level, you accumulate 1 point per season. When you accumulate points equal to the effect's modified level, you invest the power. Thus, if your Lab Total is double the modified level of the effect, you can invest it in one season. For lesser enchantments, your Lab Total must be at least double the modified level of the effect.

For every 10 points, or fraction thereof, of the modified level of the effect, you must also expend one pawn of raw vis of an Art matching either the Technique or Form of the effect

Constant Effect Devices

An enchanted device can have a constant effect by giving the effect a duration of Sun, two uses per day, and an environmental trigger (sunrise or sunset). This adds two magnitudes (to raise the duration to Sun) and four levels (one for two uses per day and three for an environmental trigger) to the guideline given in the Spells chapter for the effect. Such a device has a truly constant effect; there are no "flickers" at sunrise or sunset.

being invested. This vis is expended in the first season you begin investing the effect. But remember, a given item can only hold a limited number of effects. If the amount of raw vis required to instill an effect brings the total amount of raw vis used above the total used to prepare the item for enchantment in the first place, the effect cannot be invested. So if you are enchanting a silver dagger (which takes 12 pawns of vis to prepare for enchantment), you can only put 12 pawns worth of effects in it. If the dagger already has 10 pawns worth of effects, an effect that requires 3 pawns of vis (that is, an effect of level 21 to 30) does not fit; you cannot put it in the dagger.

Enchanted Item Example

Mari has, as calculated before, a Perdo Animal Lab Total of 41, which allows her to invest a level 20 effect in a single season. She gets one pawn of Perdo vis and one pawn of Animal vis, and uses them to invest the wand. The process is automatically successful.

Wand of Bestial Agony: *This plain wooden wand can cast Agony of the Beast 24 times per day, with 0 Penetration.*

Using Enchanted Devices

Several rules apply to all enchanted devices, unless an effect modification has been made, and specifically states otherwise.

- Effects produced by enchanted devices have a Penetration of zero.
- The range of effects is measured from the device, not the user. Thus, Touch Range means that the device must touch the target, and Personal Range means that the effect targets the device only.
- Unless otherwise specified, an effect that duplicates a spell requiring concentration to maintain also must be concentrated on to be maintained.
- All Targeting rolls demanded by a device's effects are made by the wielder of the device, using the wielder's Finesse score.
- If a person gains possession of your magical device and knows the triggering actions of its effects, that person may utilize the device. Even if the possessor does not know the triggering action, he may investigate your item in the lab to learn its effects.
- You can use one effect from one item each round, using the appropriate trigger action for each. You must make any Targeting rolls that are necessary, but do not roll for Fatigue. You use an enchanted device at an Initiative point equal to Qik + Stress Die.
- If the enchanted device is broken, all its powers are lost.
- You may use an enchanted item before it is "filled up" with effects and still add effects later.



Investigating Enchantments

If you wish to determine the powers of someone else's enchantment, you must investigate it in your lab. You inspect the item's physical construction, investigate the Form and Technique with Intellego magics, and test to see how the enchantment responds to other magics. All of this indicates how the item was created, what its powers are, and how to unleash them.

You discover the powers in an enchanted device in order from weakest to strongest, that is, from the power of the lowest effect level to that of the highest. (A device's function as a talisman is treated as a level 20 power.) When you investigate an enchantment for the first time, you spend a season, add a stress die to your Intellego Vim Lab Total, and compare the result to the level of the weakest power in the enchantment. If you succeed in your roll to find the weakest power, you may roll again in that same season to identify the power immediately above it in strength. For example, if a device has three powers of level 10, 20, and 30 and you rolled a Lab Total of 25, you do not automatically find the first two powers. As your rolled Lab Total is over 10 (the level of the first power), you find the first power and may roll again in the season to find the second power (level 20), and the third power if you discover the second. Note that the level of a power in an enchanted device includes any effect modifications that apply to the power.

As long as you succeed in finding powers, you keep rolling to find more in that season. If you roll and find nothing, it either means that there are no more powers in the enchantment or that you did not roll high enough to find the next one. Only the storyguide knows for certain. In either case, you can keep trying as long as you want, but each failure to discover a power ends the rolls for that season, and you can do nothing else that season.

If you botch an investigation roll, many results can arise, and the storyguide makes the final decision based on the situation. You could misinterpret a power, thinking it does something different from its actual function. You could misread the triggering action of a power, making it useless to you. Or you could somehow disturb the enchanted item, setting off its powers. If you survive an investigation botch, your season ends there. However, you may approach the device again next season to properly identify the power that confounded you.

Magi sometimes use the *Waiting Spell* variant of *Watching Ward* (see page 162) to guard their enchanted devices. The spell held in waiting is often released on anyone who magically examines the item. The *Waiting Spell* is not invested into the device, but cast on it for protection. You therefore cannot detect a *Waiting Spell* in your preliminary investigations of an item. If you do not cast a spell to detect a *Waiting Spell*, discovering it often means tripping it. Beware.

Similar Spells

A magus gets some benefit from knowing a spell similar to the effect he is creating. He gets a bonus to his Lab Total equal to the magnitude of the highest-level similar spell that he knows. Only a single spell grants a bonus; there is no laboratory advantage to knowing dozens of similar spells.

Similar Spell Bonus:
Magnitude of highest-level similar spell known

A spell is similar if it meets one of the following requirements:

- Same effect, at a different Range, Duration, or Target. All three may differ.
- Closely related effect, at the same Range, Duration, and Target.

Two spells have the same effect if the rules description of the spell is the same, apart from the Range, Duration, or Target. Closely related effects include such things as doing damage with Creo Ignem, or turning a human being into a land animal. This is, ultimately, a judgment call on the part of the troupe. The similar spell bonus is not, generally, very large, so there is no problem with erring on the side of generosity.

Longevity Rituals

Your time to study and increase your power has an ultimate deadline: your inevitable demise. In their attempts to gain themselves more time in this world, the magi of Hermes have developed Longevity Rituals. Though death is still inevitable, these rituals can stave off death for a hundred years or more. Magi of two hundred years or older are rare, but not unheard of.

The Longevity Ritual creates a magical anchor, sustaining the vital life force of the magus, often by directly affecting the tissues of the magus's body. This anchor, however, prevents the magus from expending his life force in normal human fashion, so the magus becomes permanently sterile. The ritual takes a season, and culminates in some sort of focus, which is appropriate to the magus in question. The most common form of the focus is a potion which the magus drinks, but it could be a bath, a ritual in which the magus inhales the smoke of special incense, or even a magical fire that the magus stands within to burn away the impurities that cause aging. The focus is always something that can be repeated, and does not require continuing actions or the possession of an object. Magi who have a potion as a focus often refer to their longevity potion; magi with different foci use different terms as appropriate, but if they feel that the nature of the focus is too revealing, they might refer simply to the Longevity Ritual.

The Longevity Ritual takes one season to develop and perform, and the subject of the ritual must be present for the whole of that season. If appropriate, he may help the magus creating the ritual with his lab work (see page 103).

Every magus has a unique Longevity Ritual, though it is possible for a magus to create a Longevity Ritual for another. Indeed, many young magi hire older magi to devise their Longevity Rituals, as the older magus's higher Lab Total makes the ritual much more effective. It is most common for a magus to pay his parens for this, and in some parts of the Order this is almost an expected custom.

Longevity Ritual:
+1 bonus for every five points or fraction of Creo Corpus Lab Total

Longevity Ritual Vis Cost:
1 pawn for every five years of age (rounded up)

Normally, only Creo, Corpus, and Vim vis may be used in a Longevity Ritual. However, a Longevity Ritual is a very personal creation, and as such, it is uniquely tied to your magical abilities. You may, with the approval of the troupe or storyguide, substitute any type of vis that your magical talents are strongly associated with.

A Longevity Ritual's effect lasts until you suffer an aging crisis (see "Aging" on page 168). After this, the ritual loses its effectiveness and the focus must be repeated. You can invent a new ritual (following the normal rules for doing so), or perform the ritual from the old ritual again. This involves simply making a new investment of vis (of an amount based on your current age) but no significant investment in time. You must have the Laboratory Text (see section at right) from the original ritual to do this, and this is the only benefit from a Longevity Ritual's Laboratory Text. If your Longevity Ritual fails and you make aging rolls before you create a new one, you suffer the full effects of your age. You do not gain back any Aging Points or Decrepitude Points that you suffered when you were not under the effects of a ritual when you do finally perform a new ritual.

When creating a Longevity Ritual for the first time, you can increase its potency by adding extra vis to the ceremony. This vis is above and beyond that which you must spend for your current age. For each additional pawn you add to the ritual, add 1 to your Lab Total. This vis is invested when you originally create a given version of a ritual, but you must use the same amount of vis every time you perform the focus again after the ritual fails. If you reinvent the ritual to take advantage of increased Art scores, you can choose not to use extra vis.

You can perform Longevity Rituals for others, even for non-magi. To do so, you need a Creo Corpus Lab Total of at least 30. A Longevity Ritual made for another magus or a character with a Supernatural Ability functions just as if made for you (–1 to aging rolls for every 5 points of Lab Total). Non-magical people, however, are not as resilient as magi. The ritual you create for a mundane therefore only subtracts one from the character's aging rolls for every 10 points (round up) in your Lab Total.

Laboratory Texts

When a magus creates something in the laboratory, he keeps a set of notes recording what he has done, what worked, and what didn't. With the aid of these notes he, or another magus, can reproduce the effect much more quickly, as he knows exactly what he should be doing.

One Laboratory Text is created for every effect that the magus creates. Thus, a magus creates a single Laboratory Text when he invents a single spell, or invests a single power into an enchanted item.

The most common Laboratory Texts in the Order of Hermes are those detailing the creation of spells. Almost every covenant has a substantial collection of these, as they at least double the speed at which magi can add new formulaic spells to their repertoire.

Using Laboratory Texts

A magus who has a Laboratory Text for a particular effect may reproduce it in a single season if his Lab Total exceeds the level of the effect. If his Lab Total is less than the level of the effect, he may not use the Laboratory Text until his Lab Total increases to be at least equal to the level. A magus may reproduce multiple effects if they are all of the same Technique and Form, and their levels add up to less than his Lab Total. The Lab Total is calculated in exactly the same way when working from a Laboratory Text as when working without one.

This is an almost exact reproduction of the original effect. No features of a spell or enchanted item effect may be changed, and in the case of an enchanted item, the item itself must have the same shape and material as the one described in the text. However, it is possible to use a text derived from enchanting a power into an item with multiple powers to enchant that power alone. It is not possible to use the Laboratory Text from a lesser enchanted device to instill a power in a greater device, or vice versa, nor can any other magus make use of a Lab Text concerned with instilling an effect into a talisman. The main difference between the two effects is that your sigil, rather than the original magus's, is incorporated.

If the Laboratory Text is for a charged item, the magus produces an item with a number of charges equal to one fifth of his Lab Total, rounded up.

The Laboratory Text for a Longevity Ritual only allows the magus to reproduce the final ritual without needing to spend a season on the process.

Laboratory Texts Example

Carolus decides that he needs at least one combat spell, or he risks being in serious trouble if he gets caught stealing. Given his magical strengths, he decides to look at Perdo Corpus. His Perdo Corpus Lab Total is 10 (Perdo) + 5 (Corpus) + 2 (Intelligence) + 4 (Magic Theory) + 1 (Magic Theory is specialized in inventing spells) + 5 (Aura of Semita Errabunda), for a total of 27. He could invent a level 13 spell by himself in a season, but that wouldn't be much use.

Fortunately, the covenant library has a Lab Text for Grip of the Choking Hand. This spell is level 25, which would take him 13 seasons to invent by himself. His Lab Total is 2 higher than the level, so after thirteen seasons he would have accumulated 26 points, and thus invented the spell. Working from the Lab Text, however, he can invent the spell in a single season.

Writing Laboratory Texts

You produce a Laboratory Text as you create an effect, and this requires no extra time. These Laboratory Texts are not immediately useful to others, however, as they include all sorts of personal abbreviations and shortcuts that others cannot understand. (Remember that everything is written by hand in the Middle Ages.)

If you would like to copy a Laboratory Text of yours so others can easily use it, you can spend a season writing up to (Latin x 20) levels of Laboratory Texts to make them usable by others. Also, in one season, you can copy (Profession: Scribe x 60) levels of Laboratory Texts that are already written understandably. Note that copying is a different skill from writing from scratch. It is entirely possible for a skilled writer to be faster at writing than copying.

Writing Laboratory Texts:
Latin x 20 levels per season

Copying Laboratory Texts:
Profession: Scribe x 60 levels per season

Translating Laboratory Texts

If you want to translate the Laboratory Texts of another magus whose secrets and abbreviations you do not know, you must work out his system of abbreviations. Every season you spend studying one of his texts, you accumulate a number of points equal to your Lab Total in the appropriate Technique and Form. Once you have accumulated points equal to or exceeding the level of the effect, you understand the text. This is a process of experimentation, and thus requires a laboratory.

Once you have understood a magus's abbreviations for one Laboratory Text, you may write up any of his Laboratory Texts as if they were your own (that is, Latin x 20 levels per season), as long as none of them exceed the level of the text you decoded. This is a simple process of translation, and does not require a laboratory. If you come across a higher level text, you must decode that separately, but you start with a number of accumulated points equal to the level of the highest level text you have translated.

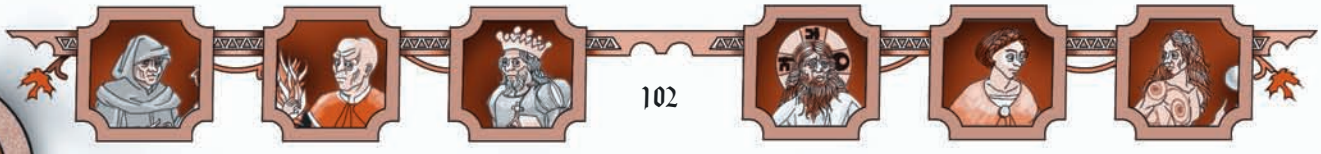
The Laboratory in Play

Laboratory activities take up most of your life as a magus, so you should take some care in deciding both your individual laboratory activities and your attitude towards your laboratory and your creations. Your laboratory itself is an important reflection of your personality, as it is where you spend much of your time. Take the time to think about what your sanctum looks like and what's in it. Does it bear protective spells? Where do you sleep? What do you have in your lab, and where do you keep it? Do you hide your most prized possessions? Is your laboratory clean and well kept, or a disorganized mess where no one but you can find anything? Answering such questions helps you define your magus, and is usually fun to boot.

Multiple Laboratory Activities

Sometimes you may wish to perform laboratory activities that, though rewarding, are well within your capabilities and do not each require an entire season of effort. In this case, you may choose to perform multiple activities within the same season, splitting your time among them all. All the activities you perform in a season must be of the same type (learning spells, instilling powers in an invested device, creating potions) and must use the same Technique and Form. To perform multiple activities, simply add up the levels of all activities performed and apply your Lab Total to the total of the levels.

If you perform arcane experimentation, you add a single simple die + risk modifier to your Lab Total, but any results rolled on the Extraordinary Results chart apply to all activities performed in the season.



Help in the Laboratory

Though the Code of Hermes provides protection for magi who meet on neutral grounds, the sanctum of a magus (laboratory and living quarters) is a special place in which magi hold their greatest treasures and deepest secrets. Thus, the Code of Hermes allows for magi to exact any toll on magi who trespass within their sancta. Because one magus foregoes protection of the Code when in the laboratory sanctum of another, very few magi ever cooperate in laboratory work.

Nevertheless, there are times when magi receive help in their laboratory work, either from trusting magi or from apprentices. Anyone who has The Gift and a score of at least one in Magic Theory may help you to perform any activity that uses your Magic Theory. If you are being helped to perform some activity that uses your Magic Theory, you add the helper's Intelligence + Magic Theory to your Lab Total for the season. If this total is negative, the "assistant" imposes a penalty on your Lab Total. If the assistant has some appropriate Virtue, like Inventive Genius, that Virtue affects the primary researcher's efforts, adding to his scores in the laboratory.

Thus, when two magi cooperate, one must always be the primary researcher and one must be the assistant. This research may take place outside the sanctum of either magus, in which case both parties are protected by the Code. However, the assistant is announcing to the Order that he considers the primary researcher to be his superior. This substantially limits the range of magi that most members of the Order are willing to assist. A magus is conventionally supposed to regard his parens as superior throughout his life, so helping your parens attracts no stigma, even for those magi who actually regard their parentes with contempt.

You may not normally have more than one helper in the lab, as it is difficult to coordinate several helpers with you and with each other. However, if people are exceptionally well-organized and cooperative, more can work together, each helper adding his Magic Theory and Intelligence scores to the primary researcher's scores. The total number of assistants that the primary researcher can make use of in one season is limited to his Leadership score (though he can always have at least one). The exception is that a magus with a familiar may always have at least one assistant in addition to his familiar.

Lab assistants gain exposure experience, typically in Magic Theory, but do not gain anything else from the experience.

Distractions from Lab Work

The rules for what a magus can do in a season assume that the season is uninterrupted. Sometimes, however, magi take time away from their labs to travel and explore, and this lost time makes itself felt in their lab performance.

You may miss up to ten days from any laboratory activity, and make up the time by working harder during the remainder of the season. There is no penalty for this. However, if you miss eleven days or more, your Lab Total is penalized by 10 points, plus two points for every day over ten that you miss, up to a maximum penalty of 30 when you miss twenty days. If you miss more than twenty days, you cannot perform a laboratory activity at all, as you lose your synchronization with the cycles of the heavens.

Familiars

Protective of their secrets and suspicious of any who might hold power over them, magi are notoriously distant from other people. They can find some companionship with apprentices, but the master-apprentice bond often atrophies after the apprentice becomes a magus, and sometimes former master and former apprentice become rivals. For longer-lasting and deeper companionship, many magi turn to a familiar.

A familiar is a beast that a magus befriends and then magically bonds with, instilling the beast with magical powers in the process and then using magic to merge its powers and abilities with his own. Though a familiar is very close to the magus who creates it, it always has its own will, and is not under the control of the magus. The familiar is the closest friend and ally a magus will ever have . . . but even friends fight occasionally.



Finding and Befriending an Animal

The first step in getting a familiar is finding an animal with inherent magic. With inherent magic, the beast is likely to have a Magic Might score, which may be assigned based on comparable scores of other magical creatures. The means of finding such a creature are ultimately left to the storyguide to determine. Wandering at random in search of a magical creature is usually profitless — magi generally follow rumors to the locations of the familiars they want. Some receive visions of animals that are somehow "meant" for them.

Once found, the animal must be befriended. You must genuinely admire or even love the animal in question, and it must trust you freely, under no coercion, magical or mundane. The animal can sense something of your nature when you are in close contact. If your natures clash, it rejects you. The need for mutual admiration between magus and familiar is why air magi, for example, often take birds as familiars, and why you can often tell something about magi by the familiars they have chosen and that have chosen them.

Enchanting the Familiar

Once you and the familiar accept each other, you take the animal to your laboratory and begin a series of enchantments. Enchanting a familiar is different from other enchantments. The bond between you and your familiar causes changes to you both, and you do not have full control over how the enchantment affects you. Your troupe and storyguide determine how you are affected throughout the enchantment, though you do have control over the changes your familiar undergoes.

The Initial Bond

The laboratory total for binding the familiar is any appropriate Technique + any appropriate Form + Int + Magic Theory + Aura Modifier. Puissant Arts and foci may apply to this. A Technique or Form is appropriate if it corresponds in some way to the animal or its powers. Thus, Animal and Vim are always appropriate Forms for binding magical animals. Aquam is appropriate for aquatic or semi-aquatic animals, and Auram for birds, or creatures with power over air or weather. Corpus applies to animals that can take human form, or with powers to heal or transform people. Herbam might be appropriate to arboreal creatures, or to beasts with powers over plants. Ignem is suitable for fire-breathing or shining creatures, and Imaginem for those that change their appearance. Mentem fits any animal that has a true mind, or which can affect the minds of people, while Terram is appropriate to burrowing animals or creatures with powers affecting earth, stone, or metal.

The Techniques are more likely to correspond to abilities of the animal. Builders, like beavers, correspond to Creo, while destroyers, like serpents, link to Perdo. Creatures that change, such as butterflies, match Muto, and those that control others, like the leaders of packs, fit with Rego. Intellego is appropriate to animals with sharp senses, like eagles or bats.

Any magus should be able to find an animal that he can bind with his best Technique and Form, and such an animal will automatically be in sympathy with the magus's magic.

The level for the enchantment is equal to twenty five plus the familiar's Magic Might plus five times its Size. If the familiar has negative Size, this reduces the level for the enchantment. For example, a familiar with a Size of –2 and a Magic Might of 10 can be bound as a level 25 enchantment: 10 for the Magic Might, plus 25, minus 10 from the negative Size. A magus can only bind a familiar if his Lab Total equals or exceeds this level. If it does, he can bind the familiar in a single season. This costs one pawn of vis for every five points or fraction thereof of the Lab Total. The vis used must match either the Technique or the Form used in calculating the Lab Total, and the magus may use both kinds.

Familiar Bonding Lab Total:
Any Technique + any Form + Intelligence + Magic Theory + Aura Modifier

Familiar Bonding Level:
Familiar's Magic Might + 25 + (5 x Size)

Familiar Bonding Cost:
1 pawn of vis per five levels or fraction of the binding Lab Total
Vis must match Technique or Form

The Three Cords

As part of the process of binding a familiar, the magus forges three mystical cords. A golden cord connects the magus and familiar's magical abilities, a silver cord connects their minds, and a bronze cord connects their bodies. These cords may be seen by someone with the Second Sight Virtue, but they are otherwise imperceptible.

The strength of each of these cords is rated from 0 to +5. To determine all the cords' ratings, divide the points of the magus's Lab Total among them however you choose and then use the points allocated to each to buy cord scores. A cord strength of 0 costs nothing, a strength of +1 requires 5 points, a score of +2 requires 15 points, a score of +3 requires 30 points, a score of +4 requires 50 points, and a score of +5 (the maximum) requires 75 points. The total cost of the cords you buy cannot exceed the magus's Lab Total.

Each cord has a varying effect (described below) depending on how well it is forged. These benefits also apply to the familiar.

The Golden Cord: The familiar helps you avoid magical errors, letting you roll fewer botch rolls when using magic. Your golden cord score is the number subtracted from the number of botch rolls you would normally make (though you must always roll at least one).

The Silver Cord: You can apply your silver cord score as a bonus to all rolls that involve Personality Traits, to natural resistance rolls against mental magic, and to rolls to protect you from a natural mental influence like intimidation or verbal trickery. In addition, if your mind is ever overcome by another force your familiar may be able to free you. To be successful, it must roll 9+ on a stress die with the silver cord score as its bonus (one attempt per day). If the roll botches, the animal's mind is overcome along with yours.

The Bronze Cord: You can apply your bronze cord score as a bonus to Soak totals, to healing rolls, to rolls to withstand deprivation (such as to holding your breath or resisting sleepiness), and to rolls to resist aging. It does not help you withstand Fatigue.

The magus binds a familiar by forging the cords, so both the initial bond and the forging of the cords take place in the same season.

The magus may choose to strengthen the bonds after binding the familiar. He must use the same Lab Total as for the initial binding, and may buy bond strengths with the new value of the Lab Total. This strengthening also takes a single season, and costs a number of pawns of vis equal to one fifth of the magus's Lab Total, rounded up, minus the number of pawns of vis already spent on binding the familiar. This does not include pawns of vis spent on empowering the bond (see below). Thus, the number of pawns of vis that must be spent to get cords of a certain strength remains the same whether the magus does it all at once, or over several seasons.



The Bound Familiar

The familiar binding gives both the magus and the familiar the Minor Virtue True Friend, relating to the other half of the partnership. Thus, they also gain Personality Traits of Loyal (partner) +3.

The familiar will not die of old age as long as the magus is alive, and it only suffers ill effects from aging when the magus does. If it did not previously have human intelligence, it gains it, with a score of –3. It gains a score equal to the magus in any languages that the magus speaks; any familiar can understand the languages understood by its master, and can speak them if it has the relevant vocal equipment. Familiars can learn Abilities in the same way as humans. They cannot, however, learn magic, although they can learn Magic Theory and serve as laboratory assistants.

The magus and the familiar are magically linked. Each serves as an Arcane Connection to the other. Neither needs to overcome the other's magic resistance in order to affect them with a spell or magical ability.

The familiar uses the better of its Magic Resistance or the magus's Form resistance to resist spells, but this resistance does not stack with a Parma Magica. The magus may choose to use the familiar's Magic Resistance, but this does not stack with a Parma Magica.

Both the familiar and the magus retain any abilities that they had before the ritual was performed.

Empowering the Bond

A maga may, at any time, invest powers in the familiar bond. This is a laboratory activity, and the rules are the same as those for investing a power in an invested device, with five exceptions.

First, there is no limit to the number of powers which may be invested in a familiar.

Second, the maga gets no bonus to the Lab Total from other effects already invested in the familiar. Instead, she gets +5 if the effect matches either the Technique or Form used to bind the familiar, and +10 if it matches both.

Third, the maga may invest any number of powers in a season, if they are all of the same Technique and Form and their levels add to less than or equal to half her Lab Total.

Fourth, powers are limited to effects which target the maga, the familiar, or both.

Finally, the benefits of Verditius Mysteries do not add to the Lab Total. The Mystery has nothing to do with familiars.

If the enchantment affects only the maga, it is under the control of the familiar. If it affects only the familiar, it is under the control of the maga. For the use of effects enchanted into the familiar bond, the maga and familiar are always considered to be touching one another.

Foci that cover the familiar apply to the investment of all powers, no matter what they do. Foci that cover the power apply as normal.

Every time the magus invests a power in the bond both the magus and the familiar take on some minor characteristic of the other. This is a purely cosmetic effect, but should be stronger the more powerful the effect.

While this process does produce a Laboratory Text, that text only applies to investing the power into the bond of this magus and familiar, and thus is rarely of any use to anyone, including the magus who creates it.

Investing a power into the bond costs the same as investing a power into an enchanted device: one pawn of vis for every ten levels, or fraction, of the effect. This vis must match the Technique or Form of the effect.

Sample Powers

Speech: Giving an animal the ability to form human speech is Muto Animal, with a base level of 5 (a minor change that makes the animal unnatural). The duration needs to be Concentration, with the bond maintaining concentration, and the range needs to be increased to Touch. This gives level 20. The maga needs to maintain the ability at sunrise and sunset, but can reactivate it once per day if she "forgets."

Mental Communication: Two effects, one allowing each partner to communicate with the other. The effect is Creo Mentem, as one partner is creating things in the mind of the other. If only words can be transmitted, the base level is 3, plus one magnitude for Touch range, plus ten levels for unlimited use, which is 14. If more complex thoughts, such as images and emotions, can be transmitted, then the base level is four, plus one magnitude for Touch range, plus ten for unlimited use, for a final level of 15.

Shapechanging: The most efficient way to get controllable changes is to set the duration of the spell to Concentration, and then enhance the effect so that the bond maintains concentration. To change the familiar into a human, the effect is Muto Animal with a Corpus requisite, and the base level is 10. Add one magnitude each for Touch range and Concentration duration, and five levels for the item to maintain Concentration. The final level is 25, if the transformation can be done once per day. The level required to transform the maga into the form of her familiar varies. Both can also take on other forms, if the appropriate powers are invested.

Shared Senses: Looking through the other's eyes or hearing through their ears is an Intellego Mentem effect. The base level to share a single sense is fifteen (by analogy from the guidelines), plus five for Touch range and five for Concentration duration. Another five levels lets the bond maintain the effect, for a total level of 30 if the sense can be shared once per day. Note that this sharing works only in one direction; a second power must be instilled for mutual sharing to be possible.

Location: The base level to find the partner is 3, which needs to be increased by one magnitude, to 4, for Touch range. This is Intellego Corpus to find the maga, and Intellego Animal to find the familiar.

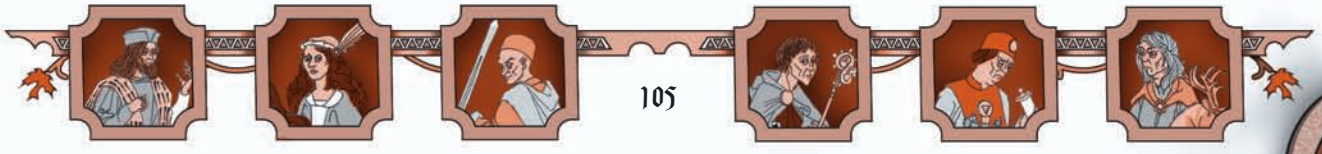
Aura of Fire: Wreath the maga or familiar in flames, which do not burn her but do burn anything that comes within them. This is creating flame in an unnatural shape, so the fire does damage equal to its level. The Arts are Creo Ignem, with a Rego requisite. +5 levels to raise the duration to Diameter, +5 levels for range Touch, +5 for the Rego requisite, and +10 for unlimited uses. Final level is damage + 25.

Razor-Sharp Steel Claws: The base level is 5, to create base metal. Add five levels for range Touch, and ten total for Concentration duration and concentration maintained by the bond. Because the claws are supposed to be magically sharp, the level is raised by five. Add ten levels so that the effect can be invoked at will, for a final level of 35.

The Familiar in Play

You and your familiar will undoubtedly grow closer as the saga progresses, learning from each other and strengthening your common bond. Over the years, your familiar learns what you know, provided that you keep the familiar with you when you study and that you share your knowledge with it.

Your familiar ages along with you, generally dying a few days before or several weeks after you. The sudden death of your familiar is a warning of immediate danger. Should you ever die while your familiar remains alive, your familiar will experience a shock that may kill it, and even if it lives, it is reduced to a pathetic, devastated condition ever after. Likewise, if you survive your familiar, you may feel a profound emptiness in your life that may last for



months, or even years. Having a familiar is a personal, private thing, so only those more concerned with status than true companionship use their familiars as status symbols. You should hold the same level of protectiveness for your familiar that you would for a spouse.

You can only have one familiar at a time. Your familiar will be with you for a long time, so make it interesting.

The Participation of Other Players

The storyguide plays an important role in the creation of your familiar. If your troupe has someone who acts as storyguide for laboratory activities, that person may act as storyguide while you are creating your familiar. However, you may wish to use the whole troupe as the acting storyguide during this process, both to get more creative input and to make the familiar more acceptable to your fellow players, who may find it a challenge to deal with such a strange addition to the company.

Because you and your familiar are so close, you may roleplay your familiar as an extension of your character. After all, you may have similar abilities and personality quirks. However, you may also have the storyguide or another player act as your familiar. This alternative assures that your familiar is at least distinct from you, and is advised if you and your familiar don't get along very well.

Apprentices

In your pursuit of the art of magic, you are likely to want an apprentice. Though the Code of Hermes requires that you devote a season a year to teaching your apprentice rather than doing research, the apprentice in turn is required to help you do your lab work. In addition, an apprentice provides you close human companionship and the chance to leave a living legacy when you die. Your apprentice will likely be the closest thing to a son or daughter that you, as a magus, will ever have.

Finding Your Apprentice

Among the common people there sometimes appear rare individuals with The Gift — those who have innate magical power. Only these individuals can become apprentices and



eventually magi. Luckily for those magi who seek them, these people inevitably stand out from the crowd. They are almost invariably intelligent and curious, causing them to fit in poorly with the mass of ignorant, superstitious society. Also, most potential apprentices somehow attract supernatural attention to themselves. In many populations there is a youth who is prone to wandering alone at night, who is the subject of much town gossip, and who displays a precocious wit. Chances are that such a person is a potential apprentice.

Searching for an apprentice can lead to good storytelling and roleplaying possibilities, especially if the search is complicated by enemy forces or uncooperative members of the child's family. However, if you do not wish to make a story out of finding an apprentice, you may determine the results of the search with a die roll. For every season you spend searching for a potential apprentice, make a stress die and add your Perception. If the result is 12+, you find one. If you botch, you may think you've found a child fit to be an apprentice but are somehow duped, either by the child or by some power that replaces your child with its servant.

Your student should normally be at least seven years old, as younger children rarely have the ability to start Hermetic training. It is rare for Hermetic apprentices to be older than twenty when they are taken, but it does happen. Most Gifted people have learned other supernatural abilities by that age, making it difficult to train them (see below).

Being taken away by a magus to parts unknown is normally disturbing and frightening to a new apprentice, even to one excited or relieved to be free of a miserable living situation. Some children chosen for apprenticeship are kidnapped by their masters, some are coaxed away with promises of knowledge and power, while others are actually offered (or sold) to magi by families who cannot handle the youngsters' strange ways. Though most children chosen to be apprentices come willingly and freely, the Code of Hermes does not require that they do. Strictly speaking, magi are allowed to obtain apprentices in whatever manner they wish.

Training Your Apprentice

Once you have your apprentice, the training begins. The Peripheral Code contains a substantial number of rulings on the relationship between a magus and his apprentice. A magus claims an apprentice from the beginning of the season in which he opens the Arts. A magus must personally teach the apprentice for at least one season per year over the course of the apprenticeship, and the season spent opening the Arts counts as the first of these seasons.

A member of House Bonisagus may claim another magus's apprentice at any time, but other members of the Order may not interfere between a master and his apprentice. The apprentice belongs to the master, and may not choose to go to another magus unless his current master fails to give him enough teaching. Harming the apprentice is regarded as a serious attack on the master, and can be punished. Masters who abuse their apprentices are not well-regarded, but it is not against the Code to do so.

A magus may choose to pass an apprentice on to a second magus, provided that both magi agree to the transfer. The apprentice's consent is not required.

Use the rules in the "Experience and Advancement" section of the Long-Term Events chapter to train your apprentice, remembering that you must spend at least one season a year directly teaching. Keep in mind that you should try to impart a broad base of skills — refer to the guidelines in the Characters chapter to give you an idea of what level of apprentice competence you should be shooting for.

Since an apprentice without a Parma Magica would normally suffer a –3 penalty to all totals due to the effect of The Gift, the Order has ruled that failing to extend your Parma Magica to cover your apprentice during training is a violation of the requirement to train your apprentice properly. If your score in Parma Magica is three or less, it does not give you any bonus to Magic Resistance while shared, but it still deadens the effect of The Gift.

One of your seasons of teaching must be spent training the apprentice in the basics of Hermetic magic, and you can teach nothing else in that season. Thus, in this season the apprentice gains a score of 0 in all fifteen Hermetic Arts, but learns nothing else. This is referred to as "opening the Arts."

If you have a score of less than five in any Art when you open them, your apprentice automatically has a Deficiency (see page 53) in that Art. Giving an apprentice Deficiencies in this way is normally treated as a Low Crime by the Tribunals of the Order, and attracts a great deal of social stigma. As a result, few magi train an apprentice until they have a score of five or higher in all Arts. (Note that this is far from the only way that an apprentice can gain a Deficiency, and most of the other ways are not under the master's control, and thus not Low Crimes.) You may teach Magic Theory before opening the Arts, but you may not teach Arts or spells.

If your apprentice already has some non-Hermetic Supernatural Ability, you can only open the Arts if your Intellego Vim Lab Total equals or exceeds five times the apprentice's score in the relevant Ability, and is at least 10 if the Ability normally derives from a Minor Virtue, or at least 30 if it normally derives from a Major Virtue. For supernatural powers without a linked Ability, you need a Lab Total of 10 for Minor Virtues and 30 for Major ones. If the apprentice has multiple Supernatural Abilities, add all the levels together to determine whether you can open the Arts.

If your Intellego Vim Lab Total merely equals or exceeds the level, the Supernatural Abilities are lost. If your Lab Total is at least double the required level, you may either preserve the Ability, or convert it into a Hermetic Virtue. The Virtue should be a Major Virtue if the original Ability was, and Minor likewise. Again, this is not the only source of Virtues; some Gifted individuals have Gifts that are naturally apt for certain areas of Hermetic magic; in game terms, they take the Hermetic Virtue before training. If the apprentice has multiple Supernatural Abilities, you may save some and lose others, but you cannot open the Arts unless your Intellego Vim Lab Total exceeds the level of the Abilities.

It is a good idea to have someone else teach the apprentice Latin, and possibly Magic Theory, before you start the apprenticeship, as this makes your apprentice more useful to you. However, until you open the character's Arts he is not your apprentice, and may choose to attach himself to another magus, or may be taken by another magus. Stealing potential apprentices who are obviously intended for magical training is frowned upon, and may be punished, but rescuing Gifted people who are simply being exploited as lab assistants is well-regarded. Indeed, a magus keeping a Gifted character as a simple lab assistant is normally required by a Tribunal to either start training him or to pass him on to a magus who is willing to do so.

While the magus must personally provide the minimum one season per year, he may have others teach the apprentice in other seasons, or allow the apprentice to study from books. Most magi do allow their apprentices some extra study, as it is rare for a magus to spend fifteen years without studying the Arts from a book, and apprentices are no help with those activities.

Fleshing Out Your Apprentice

The basic benefit that an apprentice provides you is the addition of his Intelligence and Magic Theory scores to your Lab Totals (see page 103). If all you want is a lab assistant, you only need to keep track of your apprentice's Intelligence and Magic Theory scores, and after fifteen years, your apprentice becomes a full magus and leaves your service.

However, if created as a full character, an apprentice can be developed as the saga progresses into both a very important companion to your magus and a valuable member of the covenant. To create your apprentice as a character, determine Characteristics, Virtues and Flaws, and Abilities for a character of young age. Make sure that the character has The Gift, otherwise he cannot be taught Hermetic magic, and consider carefully whether to take any other supernatural abilities. Make sure that your magus can open the apprentice's Arts. Choose Abilities that the character learned in his childhood. As the saga progresses, update the apprentice's Abilities, magical Arts, spells known, and other statistics as you train him, just as you would those of any other character.

The Apprentice in Play

A fully developed apprentice makes a playable character. If you want to play an apprentice, keep in mind that you have no natural niche in the story. Grogs fight, companions provide skilled assistance, and magi have powerful spells. As an apprentice you are outclassed in all areas. Nevertheless, some stories are made exciting by an apprentice character or characters, as apprentices are interesting individuals, especially if there's no magus around to overshadow the apprentice's magic with his own.

When you are a magus and teacher, some of the best roleplaying opportunities for your apprentice arise when he is interacting with you. To encourage this, you may want to let another player roleplay your apprentice, or you may consider your apprentice a troupe character to be played by different members of the troupe at different times, much as a grog is (see "Troupe-Style Play" on page 219).

The End of Apprenticeship

Apprenticeship ends with the "apprentice's gauntlet," which is normally administered after fifteen years. This is set by the parens, and is intended to demonstrate that the apprentice is worthy to become a full magus. If the apprentice fails the gauntlet, he remains an apprentice, traditionally for another year.

If an apprentice fails three gauntlets, the Quaesitores set the fourth and subsequent gauntlets, to ensure that the parens is not setting impossible gauntlets simply to retain the apprentice's services. An apprentice who fails Quaesitorial gauntlets repeatedly will carry a reputation for incompetence with him if he ever does pass, but there is no other consequence. The Quaesitores do tend to set easier gauntlets than most parentes, testing basic competence only, so even those apprentices trained by Incomprehensible masters can normally pass.

Arcane Experiments

The preceding rules assume that you are being careful with your laboratory work and staying safely within the bounds of what you know how to do. If you wish, however, you can test your limits and experiment with new and possibly dangerous techniques. You can experiment when inventing a spell, creating any magical enchantment (device or familiar), or investigating an enchantment. In any case, you have the chance to perform feats that are normally beyond your capabilities, but you also run the risk of failing utterly, perhaps dangerously.

The Experimental Premise

At the beginning of each season, consider the project you're working on and decide whether you want to experiment on it. If you do experiment, add a simple die roll to your Lab Total. This bonus represents the fruits of the risks you take. However, you must also roll a stress die on the Extraordinary Results chart for each season that the project involves. If you experiment over multiple seasons, inventing the same spell or instilling the same power in a

device, the chart results for each season accumulate and apply to the whole project. For example, if it takes two seasons to invest a power into your staff, you have to make a roll on the chart each season. Both results affect the staff or the power you're investing into it.

Exceptional Risk

You may choose to push your limits even further, adding from +1 to +3 (your choice) to the die roll; this bonus is called your "risk modifier." When you do this, you must add the risk modifier to all your rolls on the Extraordinary Results chart, and you get a number of extra botch dice on your rolls equal to your bonus.

Extraordinary Results

Some of the results listed on the Extraordinary Result chart require some interpretation. When interpreting these results, consider the magus's sigil, specialties, and weaknesses. Also take into account the type of spell or power being worked on, and the Laws of Magic. The more aspects of magic that you bring together, the more interesting the result is.

When referring to the Extraordinary Results chart, roll a stress die, adding your risk modifier (if any). If you roll a 0, roll one botch die, plus a number of botch dice equal to your risk modifier. You also get one additional botch die for each point in your magic aura.

Inventing a Spell by Experimentation

Points from the simple die, added to your Lab Total, might let you finish a spell sooner, or even invent a spell that is otherwise beyond your capacity. If your spell comes out flawed or difficult to cast because of your roll on the Extraordinary Results chart, you have two choices: live with the anomaly, or reinvent the spell. If you reinvent it, use the normal spell invention rules. However, you gain your Magic Theory score (your score at the time of your experiment) as a bonus to your roll to accomplish the invention, having learned something from your nearly successful experiment. Thus, your Magic Theory score is applied twice to your reinventing Lab Total. The reinvention process must occur in another season, and you need not experiment then.



If even with the added simple die your Lab Total is still lower than the spell's level, you cannot invent the spell, and must still make a roll on the Extraordinary Results chart. Even though your experiment fails, it can still blow up in your face. Having failed to invent the spell, you may try again next season, and may experiment again. You do not gain your Magic Theory score as a bonus, however, as you did not nearly succeed.

Enchanted Items Created by Experimentation

Even with the added bonus of a simple die, your Lab Total may not meet the level of the effect you're investing. In that case, you lose all the vis involved and must still roll on the Extraordinary Effects chart. You may try again next season, though, and may experiment again.

If your Lab Total is high enough to invest an effect, but the effect turns out to be flawed (as determined by a roll on the chart), it still "takes up space" in your device, just like a normal effect. Thus, if you risk experimentation and make a mistake, you can permanently limit the effectiveness of your magical item.

Enchanting a Familiar by Experimentation

A magus would have to be insane to enchant his familiar by experimentation, as a mistake in any season of binding or instilling powers could taint the deepest bond he has. Still, some magi are insane. Experimenting on this activity adds to the Lab Total as normal.

Experimenting on Longevity Rituals

You may experiment on Longevity Rituals, adding the simple die to your Lab Total. This bonus increases the potency of your ritual, giving you greater resilience against the affects of aging. If your ritual is flawed by a roll on the Extraordinary Results chart, you may create a second ritual, which over-rides the effects of the flawed ritual, but this takes an additional season.

Investigating an Enchanted Item by Experimentation

The simple die is added to every roll made to discover an item's invested powers. If you cannot bring your Lab Total high enough to discover an item's powers, you still have to roll on the Extraordinary Results chart, though.

When investigating an enchanted item by experimenting on it, you take risks not normally taken, and may damage or destroy the magic item in the process. Any results from the chart indicating damage or changes to the project you are working on are applied to the magic item or one of its powers. It's possible, though, that a magic item's own protections can preserve it from the dangers of your experiments. If the level of an item's protecting power (like Magic Resistance or an appropriate spell) exceeds your Lab Total (including any bonus for experimentation), the item resists any damaging effects rolled on the chart.

Experimentation: Extraordinary Results

Extraordinary Results Chart

Roll	Result
Botch	Disaster
0–4	No extraordinary effects
5–6	Side effect
7	No benefit
8	Complete failure
9	Special or story event
10	Discovery
11	Modified effect
12+	Roll twice more on this chart.

Disaster: You fail miserably. Roll a simple die + risk modifier – Perception, and compare to the following chart.

Roll	Result
0 or less	You spot the disaster before it occurs. Your season is still wasted; see "Complete Failure."
1–2	Your creation is destroyed.
3–4	Your creation is destroyed, and so is some other valuable item that you keep in your laboratory.
5–6	Explosion! Your lab equipment is ruined, and you must roll a simple die for each valuble possession you keep in your lab. On a 0, it is destroyed. You take an amount of damage equal to a simple die + the level of the spell or effect you were working on.
7–8	Your experiment backfires in such a way that the entire convenant is threatened, either through fire, the summoning of a major threat, or some other calamity the storyguide makes up.
9–10	You gain Warping Points equal to the number of zeroes on the botch roll. Roll for Twilight if you gain two or more.
11+	Roll twice more on this chart.

No Extraordinary Effects: Your experiment works without producing any unintended effects.

Side Effect: Your magical creation acquires a side effect. Roll a simple die, and work out the specifics with the storyguide.

Roll	Result
1	Your sigil is exaggerated to many times its normal strength, becoming a significant portion of the effect.
2–3	The effect has a minor flaw. For example, a spell that allows you to communicate with animals causes you to retain some of the animal's speech patterns for a time after the spell ends.
4–5	The spell has a minor side effect. For example, a spell that controls an animal causes grass to grow under its feet.
6	The spell has a minor side benefit. For example, a wind spell has a pleasant smell and makes flying insects uncomfortable.
7	The spell has a major flaw. For example, a healing spell causes its targets great pain.
8	The spell has a major side effect. For example, a plant control spell attracts all birds in 100 paces.
9	The spell has a major side benefit. For example, a spell that transforms you into a wolf also lets you speak to all beasts while a wolf.
10	The spell has a fatal flaw. For example, an invisibility spell makes you glow.

No Benefit: Your experimentation produces no results. You lose the benefit of the extra die and risk modifier — recalculate your Lab Total without those modifiers. If your new Lab Total is too low to succeed in the project, it must be abandoned.

Complete Failure: You get nothing from your efforts, and your season is wasted. If you were working on a familiar or enchanted item, roll a simple die. On a 0, it is destroyed.

Special or Story Event: Either some effect not covered elsewhere occurs, or, at the storyguide's option, an event unfolds as a result of your work which involves the entire covenant.

Discovery: Roll a simple die and add your risk modifier.

Roll	Result
1–4	You gain 15 experience points in Magic Theory.
5–6	You gain 15 experience points in some Ability related to the experiment.
7–8	You gain three experience points in one of the Arts used in the experiment.
9	You gain enough experience points to bring one of the Arts used in the experiment to the next level (or three experience points, whichever is greater).
10+	Roll twice, and reroll this result if it is generated again.

Modified Effect: Roll a simple die and add your risk modifier. If you were investigating a magic item, you have changed one or more of its powers.

Roll	Result
1–3	The spell or effect is reduced in range, duration, target, or potency.
4–6	The spell or effect's range, duration, target, or potency is increased.
7–8	The use of the spell or effect is restricted. For example, it fails to work in certain circumstances, like when it is raining.
9–10	The actual effect of your experiment is modified. For example, a spell like *Curse of Circe* (page 131) turns the target into a goat instead of a pig.
11+	The actual effect of your experiment is changed completely, save that the relevant Technique and Form remain unchanged, and the level remains similiar.

Shape and Material Bonuses

Amber: +3 Corpus
Agate: +3 air
+5 protection from storms
+7 protection from venom
Amethyst: +3 versus poison
+7 versus drunkenness
Aquamarine: +3 water
Animal Bone: +4 harm or destroy animals
Animal Hide: +7 turn into appropriate animal
Armor: +7 protect wearer
Arrow: +2 aiming
+3 direction
Axe: +4 destroy wood
Bag/Sack: +3 moving things into or out of
+5 trapping things within
Bandage: +4 healing wounds
Basket: +3 create things within
+4 preserve contents
+5 create food within
Bed: +6 affect sleep and dreams
Bell: +5 warning
Bellows: +4 create wind
+5 strengthen fire
Belt or Girdle: +3 affect strength
Beryl: +3 water
Bloodstone: +4 blood and wounds
Bookshelf: +3 hide things within
+4 protect things within
Boots: +5 affect walking
Bow: +5 destroy things at a distance
Cat's Eye: +3 versus malign Corpus
Chalice: +4 detect poison within
+5 transform or create liquid in
Clam Shell: +2 protection
Clear Glass: +4 invisibility
+5 seeing through something
Cloak: +3 flight
+4 transform wearer
+5 alter/suppress wearer's image
Coin: +4 induce greed
+4 wealth and mercantile
Collar: +6 control wearer
Comb: +5 beauty
+7 affect hair
Container: +5 create or transform within
Coral, Red: +10 versus demons
Crown: +2 wisdom
+3 control people
+5 gain respect, authority
Crystal: +5 water-related effect
Dagger/ Knife: +2 precise destruction
+3 betrayal, assassination
+3 poisoning
Diamond: +5 versus demons
Door: +5 warding
Doorway: +5 magical transportation
+7 affect movement through
+7 magical gates and portals
Down: +3 silence
Drum: +2 cause fear
+3 create storms and thunder
+5 deafening
Earring: +5 affect hearing
Emerald: +4 incite love or passion
+7 snakes and dragonkind
Fan: +4 banish weather phenomena
+4 create or control winds
Fired Clay: +4 contain or protect from fire
Floor: +7 affect movement across
Glove: +4 affect things by touch
+4 manipulation at a distance
Gold: +4 affect wealth
+4 induce greed
Green Turquoise: +4 necromancy
Hall: +3 magical transportation
+6 affect movement through
Hat: +4 affect image of self
Hazel: +3 divination
Hearth: +5 destroy things within
+7 create fire and heat
Helmet: +4 affect wearer's mind/emotions
+6 affect wearer's sight
Horseshoe: +2 warding
+6 affect horse's movement
Hourglass: +3 increasing speed
+7 timing and alarms
Human Bone: +3 destroy the human mind
+4 destroy the human body
Human Skull: +4 destroy human body
+5 destroy human mind
+5 destroy or control ghosts
Hyacinth: +2 healing
Iron: +7 harm or repel faeries
Iron Shackles: +8 bind faeries
Jade: +4 Aquam
Jasper: +2 healing
+2 versus demons
Jet: +2 protection
+3 darkness
Jewelry/Clothing: +4 transform self
+4 protect self
+2 move self
Lamp: +4 create fire
+7 produce light
Lead: +4 wards
Lion's Mane: +5 strength, courage, pride
Lyre: +3 create sounds
+5 affect music
Magnetite: +3 Animal
Mask: +2 affect wearer's sight
+3 hiding
+7 disguise
Necklace: +4 affect breathing and speaking
Net: +5 immobilization
Oak: +7 protection from storms
Oar: +4 affect currents
Obsidian: +5 darkness
Onyx: +4 darkness
+4 death
Opal: +4 travel
Panpipes: +3 affect emotions
+5 control children
+5 revelry
+6 affect faerie emotions
Pearl: +5 detect or eliminate poisons
Pick: +4 destroy stone
Pin Feather: +2 Auram
+5 flight
Quartz: +5 invisibility
Quill: +7 scribing
Rat Skull: +3 cause disease
Ring: +2 constant effect
Rock Crystal: +3 healing
+5 clairvoyance
Room: +4 create things within
+6 affect everything within at once
Rope or Cord: +2 strangulation
+4 restraint or binding
Ruby: +3 affect blood
+4 leadership in war
+6 fire-related effect
Rug: +3 affect those upon it
Saddle: +4 affect horse
+7 affect riding
Sapphire: +2 knowledge
+2 versus malign Corpus
+3 healing
Sardonyx: +2 versus malign Corpus
Sea Shell: +2 the sea
+3 sea creatures
Serpentine: +3 vs. infection and animal poison
Shackles: +6 restraint or magical binding
Shield: +5 protection
Ship Sail: +4 affect winds
+7 sailing
Silver: +10 harm lycanthropes
Snake Tongue: +6 lying
+3 deception
Spade: +4 move or destroy earth
Star Ruby: +5 conjure/control occult entities
Sword: +3 block single attack
+4 harm human and animal bodies
Topaz: +4 leadership
+4 strength, courage, pride
+5 controlling wild beasts
Toy: +4 control children
Violet Amethyst: +4 ascendancy over masses
+7 versus drunkenness
Wand/Staff: +2 repel things
+3 project bolt or other missile
+4 control things at a distance
+4 destroy things at a distance
Waterskin: +5 create liquid within
Whip: +4 control human or animal body
+5 induce fear in animals
Wood (dead): +3 affect living wood
+4 affect dead wood
Yoke: +4 control wearer
+5 enhance strength of wearer

Chapter Nine

Spells

The Order of Hermes has collected and created hundreds of spells that have been passed down to apprentices and traded among magi for centuries. Those listed here are representative of the most useful, interesting, and exemplary of those spells — in no way are the spells listed here a definitive list of those available. Instead, they should be used as examples so that you may invent spells of your own. Many of these spells serve as good examples for creating other, similar spells. For instance, a spell to turn you into a wolf can be used as a model for a spell to turn you into another animal.

Levels

The level of a spell is a measure of the amount of magical power needed to create the spell effect. The higher the level of the spell, the less of a magus's power is left over for breaking through Magic Resistance.

Magnitudes

The magnitude of a spell is equal to one fifth of its level, rounded up. This is also the number of pawns of vis needed to cast a ritual spell, and changing the range, duration, or target of a spell generally changes its level by one magnitude (five levels) at a time.

Spells of level one to five are all first magnitude, although the rules for changing ranges, durations, and targets work differently for such spells (see page 114).

Spell Magnitude:
Level/5 (rounded up)

Spell Design

Spell design is an important part of any magus' life.

The Central Rule

The storyguide or troupe may always intervene and declare that a certain combination of range, duration, target, and effect warrants a higher or lower level than that described by the guidelines and the system below. The range of effects possible in **Ars Magica** is so large that any system is bound to allow some effects that strike a given troupe as too hard or too easy (different effects for different troupes). The system gives sensible levels in the vast majority of cases, but storyguides should not let players use the system to force things past common sense.

Level Guidelines

This chapter contains a selection of example spells, and guidelines for what can be achieved with a formulaic or spontaneous spell of a given level. For the guidelines, the range of the spell is Personal, the duration is Momentary, and the target is Individual. These are the lowest members of their classes, so that the given level is the lowest level at which a formulaic or spontaneous spell can have that effect.

Spell Guidelines:
Range: Personal;
Duration: Momentary;
Target: Individual

Ranges, Durations, Targets

The range, duration, and target of a spell determine what it can affect. The range governs how far the target can be from the magus, the duration determines how long the target will be affected, and the target describes what the spell can affect. Each parameter has a number of possible ratings, which can be arranged in order from least difficult to produce to most difficult to produce. This is done in the chart below. Parameters which are listed together below but are separated by a slash (like Touch/Eye) represent different actual ranges that share the same level of difficulty. They are not interchangeable, simply equivalent.

Each category of range, duration, and target is described below.

Ranges

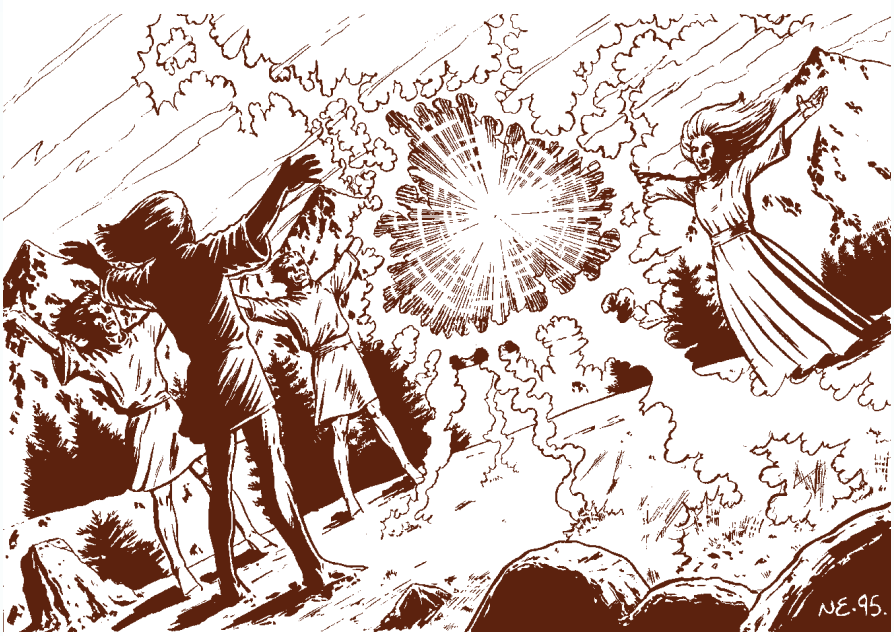
The range of a spell is the distance to the nearest part of the target of the spell. Thus, if the caster is touching the external wall of a room, he can cast a Target: Room Corpus spell on the people within at Touch Range, even though he is not touching any of those people, and indeed cannot see them. The target of the spell is the room, and thus the spell does not violate the Limit of Arcane Connections.

A spell that has a continuing effect remains in effect even if the caster moves out of range. A spell that allows the caster to control the effect only permits that control as long as the caster is within range. However, it does not expire if the caster moves out of range, and he may control it again if he moves back into range.

Personal: The spell only affects the casting magus or things that he is wearing or carrying. The target is thus never larger than Individual.

Touch/Eye: *Touch:* The magus or anything he touches, whether a person or thing.

Eye: The magus may target any person or creature that he has established eye contact with. A human being who knows of no reason to avoid eye contact makes it automatically if dealing with the magus in a social setting. The Gift does *not* make people avoid eye contact. It is impossible to make eye contact with an unwilling human without getting at least two people to hold the victim down. It is effectively impossible to make eye contact with an enemy in combat; they aren't looking at your eyes. It typically takes a combat round to establish eye contact with a calm animal, before the magus can start casting the spell. (Touch and Eye are the same "level" of range.)



Voice: Anything to which the magus's voice carries. Typically, firm words carry about 15 paces, while a shout carries about 50. Magical enhancement of the voice does not increase this range, and a spell cast silently at this range can affect only the caster. The range is based on the distance that the caster's voice carries, not on whether the target can hear it. Deaf targets, stones, targets in a noisy environment, and targets under the influence of PeIm spells that stop sounds from reaching them can all be affected at the normal range. However, if the caster is silenced or quieted by magic, the range is reduced. Such a spell must penetrate the caster's Magic Resistance. Magic items use the wielder's voice; independent items need to be given a voice (CrIm) to use this range. The range is established when the spell is cast, and remains the same even if the magus changes the loudness of his voice. Thus, a Voice range spell can allow silent control, but only as long as the target is within the distance that the magus's voice carried when he cast the spell.

Sight: Anything that the magus can see. If the magus is standing on the highest point for miles, this range can be immense. A blind magus can only affect himself. A magic item uses the wielder's sight; independent items need to be able to see (InIm) to use this range.

Arcane Connection: Anything that the magus has an Arcane Connection to. Distance is immaterial unless the storyguide chooses to impose some limit. Such limits are usually provided in the example spells. Note that while Arcane Connection is a range, it is different from a physical item that is an Arcane Connection. This distinction is important, because some spells require that the caster have an Arcane Connection, but the spell must be cast as some range other than Arcane Connection.

Durations

If a spell with a momentary effect, such as healing a wound, creating a fire, or opening a pit, is cast with a longer duration, it generally sustains that effect for the duration, rather than having its effect multiple times within the duration. Thus, a wound healed with duration Sun stays healed for that length of time, and reappears at the end. The target can still take other wounds. A fire created with duration Diameter burns for two minutes, and may inflict damage every round over that period. A pit opened for duration Moon with a Perdo Terram spell cannot be filled in with earth for that period; any more earth dumped in it is destroyed as well. Wood, animal products, or water could fill it, though, as they are not of the same Form as the spell. The destroyed earth still does not reappear at the expiration of the spell.

Momentary: The spell lasts but a moment and then dissipates. In many cases the effects of the spell will endure long after the spell itself finishes. For example, a Rego spell that moves a rock from the bottom of the hill to the top might have Momentary duration, but the rock stays at the top of the hill. Similar considerations apply to most Perdo spells; the magic lasts but a moment, but the target stays destroyed.

Ritual Creo spells with Momentary duration create things that last as any other thing of that type. The magic is gone in a moment and so cannot be dispelled. This also applies to ritual healing spells.

Concentration/Diameter: *Concentration:* The spell lasts as long as the magus concentrates. In the absence of distractions, assume that a magus can concentrate for fifteen minutes per point of Concentration ability. If there are distractions, see the rules in the Hermetic Magic chapter, page 82.

Diameter: The spell lasts for the time that the sun takes to move its diameter in the sky — almost exactly two minutes (twenty combat rounds). (Diameter and Concentration are the same "level" of duration.)

Sun/Ring: *Sun:* The spell lasts until the sun next rises or sets.

Ring: The spell lasts until the target of the spell moves outside a ring drawn at the time of casting, or until the ring is physically broken.

A ring must actually be drawn while the spell is being cast. The magus may use magic to do so, but that magic must not have a range greater than Touch, and the magus must physically trace out the ring. The magus may not move more quickly than ten paces per round (five feet per second) while doing this. The casting of a non-Ritual spell may be extended out to allow the drawing of a large ring. However, the caster must make Int + Concentration rolls of 6+ every round to maintain concentration on the spell, and if someone breaks the ring at any point before it is completed, the spell automatically botches. Really large rings are unlikely to be worth the risk.

The ring may already exist, for example as a band laid into the ground. In this case, the magus must trace the full circumference of the ring, moving no more quickly than ten paces per round.

Moon: The spell lasts until both the new and full moon have set.

Year: The spell lasts until sunrise on the fourth equinox or solstice after its casting. A spell with this duration must be ritual.

Target

Individual/Circle: *Individual:* The spell can affect a single discrete thing, such as one person or one object. A huge boulder is a discrete object, a mountain is not (because it is joined to the ground). Clothes on a person or moss on a boulder are part of the person or boulder for these purposes.

Circle: The spell affects everything within a ring drawn by the magus at the time of casting, and ends if the circle is broken, even if that is before the duration of the spell expires. The spell also ends when its duration ends. See "Ring," above, for restrictions on drawing the circle. One circle may serve to underwrite both Ring duration and Circle target.

Individual and Circle are the same level of effect.

Part: The spell can affect a part of a discrete thing, such as a person's arm or a section of the ground. This target refers to spatial parts, parts that you could, at least in theory, cut off and put in a bag. A person's mind is not

a part of him in this sense, nor is his sense of humor. His heart, however, is. Something is only a Part target while it is actually a part of something else; things, like severed arms, that used to be part of something, or, like bricks, which could become part of something, are Individual targets as long as they are not currently part of something else. Part is harder than Individual because whole things are metaphysically important. It is easier to affect a thing as a whole than to affect a part of it.

Group/Room: *Group:* The spell can affect a group of people or things. The components of the group must be close together in space, and the group itself must be separated from any other things of the same type. Three grogs huddled together or a ring of standing stones are a group: six people out of a crowd are usually not. The things in the Group when the spell is cast are affected for the entire duration, even if they split up. Things that join the Group during the spell duration are not affected. It is possible to target a "Group" with a single member, although an Individual target will always be lower level.

Room: The spell affects everything within a chamber. This room can be very large (the nave of a cathedral, for instance, or a natural cave), but it must be enclosed and have definite boundaries. A courtyard would often count, a valley would not. A spell with target Room is useless if there is no Room containing the targets; it cannot affect a "roughly room-sized volume" in open space.

Group and Room are the same level of effect.

Structure: The spell affects everything within a single structure. The structure itself counts as within the structure for these purposes, as the limit is the outer edge of any walls. The structure can range in size from a hut to a castle keep, but it must be a single, linked edifice. As a rule of thumb, if it is all covered by one roof, it is one structure, but storyguide discretion applies. As with Room, target Structure is no use if there is no pre-existing structure bounding the target.

Boundary: The spell affects everything within a well-defined natural or man-made boundary. This could be the wall of a city, the edge of a village, the shores of a lake, the edge of a forest, or the bottom of a mountain. Since the ocean is not obviously bounded, it cannot be affected in this way. As with Room and Structure, there must actually be a boundary for this target to be useful. It cannot be used to simply affect a really big area. A spell with this target must be a ritual.

Magical Senses

Intellego spells can grant magical senses to a person. These spells allow the recipient to

Targets and Creo

The target of a Creo spell that actually creates something is the thing created. The target is thus always Individual or Group. A spell to create a part of something is either a healing spell or a Muto spell, depending on the part created. A Creo spell with target Room cannot be used to fill a room with something. Instead, use target Group with an appropriate size modifier.

The Creo guidelines for each Form give the level required to create different kinds of thing. The size is determined using the standard rules for target sizes.

Targets and Sizes

The **Ars Magica** spell targets depend on the kind of thing that the target is, not how big it is. A pebble and one of the stones at Stonehenge are both Individuals, and the inside of a tiny hut and the nave of a cathedral are both Rooms.

However, the size of the target does make a difference to the level of the spell, with the sole exception of Intellego magic. Every Form has a base size for Individual targets, and targets of that size or less can be affected by a spell of the basic level. Adding one magnitude (five levels) to the spell multiplies the maximum size of its target by ten. This depends on the mass of the target, so a five level boost to a Corpus spell would allow the magus to affect a giant up to fifteen feet tall, not sixty feet tall. A spell designed to affect a certain size of target can affect any target up to that size. However, it is not possible to invent lower level spells that affect smaller targets; the level of the spell to affect the base target is an absolute lower limit.

This rule should not be applied with absolute mathematical precision. A rough guess by the storyguide is fine, as long as the troupe agrees. In the event of disagreement, however, a precise calculation can be made to resolve the issue, although as this takes time it is probably best reserved for working out exactly what a formulaic spell can do.

A Part targeted by a spell can be up to the size of the base Individual. Again, every five levels added increases the size that can be affected by a factor of ten. Note that a spell to affect an Individual is five levels lower than a spell to affect a Part of the same size.

A base Group contains about as much mass as ten standard Individuals of the Form. This can be split up in any way desired, so it could be two Individuals, each of five times standard size, or ten Individuals of standard size, or ten thousand individuals, each one thousandth of standard size. Every five levels added multiplies the size affected by a factor of ten. Note that a spell to affect a large Individual is five levels lower than a spell to affect a Group of the same total mass.

A base Room is large enough to fit a hundred standard Individuals with some squashing. For Corpus, this means that a base room is about four hundred square feet in area. Because the Room already exists to create a boundary, this is easier than affecting a Group, and a spell to affect a number of Individuals within a Room can be lower level than a spell to affect an Individual of similar mass. Note also that, because a Room cannot be internally divided without becoming two Rooms, the height of the ceiling does not normally matter. For every five levels added to the spell level, the area of the Room is multiplied by ten.

A base Structure contains ten base Rooms, spread over one or more floors. For every five levels added the size of the Structure is increased by a factor of ten.

A base Boundary is the same for all Forms, and is one hundred paces (three hundred feet) in diameter. As for Rooms, every five levels added multiplies the area by ten, or the diameter by a little over three.

Intellego Spells: Not affected by Target size

Base Individual: Determined by Form

Base Part: Same as Individual

Base Group: Mass of ten standard Individuals

Base Room: Large enough for 100 standard Individuals

Base Structure: Ten base Rooms

Base Boundary: An area 100 paces in diameter

Increasing Size: Multiply size by ten for each magnitude added to the spell.

detect things that he could not normally sense, and they have different targets, corresponding to the kind of sense that the recipient gets. The range of the spell is the range to the recipient.

It is possible to grant magical senses to many people at once, but this requires Muto Mentem magic, with Intellego Form requisites.

Each magical sense target grants the recipient information through one of his senses. This information is easily distinguished from mundane information coming through the same sense, but it is subject to the same limitations as the mundane sense. Thus, a magical sense that works with the sense of smell is very bad at giving direction, and can be avoided by staying upwind of the sensor, while a magical sense that works with vision is no good in the dark.

Magical senses must penetrate the Magic Resistance of creatures sensed, as well as the Magic Resistance (if any) of the person granted the sense. Thus, the Penetration of a magical sense should be recorded for future reference. The mundane sense through which the magical sense grants information does not need to penetrate Magic Resistance.

A single spell grants a single magical sense. To gain several magical senses, you must cast several spells.

Taste: The information comes through the sense of taste. This target is equivalent to Individual.

Touch: The information comes through the sense of touch. This target is equivalent to Part.

Smell: The information comes through the sense of smell. This target is equivalent to Group.

Hearing: The information comes through the sense of hearing. This target is equivalent to Structure.

Vision: The information comes through the sense of sight. This target is equivalent to Boundary, but, unlike Boundary, it does not require Ritual magic.

Magical Wards

Rego spells can create wards which protect the target from things of the appropriate Form. These use the normal targets, but the target is the thing protected, rather than the things warded against, and the range is the range to the target, not to the things warded against.

Wards with a Circle target are of particular note. They prevent things warded against that are within the circle from leaving, and prevent things warded against that are outside from entering. Warded things cannot act across the circle, no matter which side they are on, nor can they damage the circle, directly or indirectly. It is quite common to create such spells with a duration of Ring, as then the ward can be made to last indefinitely, with care. However, this is not required, and the spell can be created with any duration.

The spell guidelines for wards against magical things are listed with a base range of Touch, base duration of Ring, and base target of Circle, because a ward with these parameters wards against creatures with a Might equal to or less than its level. The parameters of the spell can be changed in the normal way, so that a ward which only protected the magus (Range Personal, Target Individual) for a duration of Moon would have the same final level.

Changing Ranges, Durations, and Targets

To calculate the level for a spell using those Arts but with different characteristics, refer to the lists above. For every step by which a category is raised, add one magnitude (five levels) to the level of the spell. For every step by which one is lowered, subtract one magnitude (five levels).

Below level 5, adding a magnitude only adds one level, and subtracting a magnitude only subtracts one level. Thus, one magnitude lower than level 5 is level 4, and one magnitude higher than level 2 is level 3.

For example, consider a level 15 spell with range Voice, duration Sun, and target Group. A variant with the same effect but with range Sight, duration Moon, and target Room would be level 25 (+1 magnitude to increase range Voice to Sight, +1 magnitude to increase duration Sun to Moon, and no change for changing the target Group to Room, because they are at the same level). A different variant with range Personal, duration Concentration, and target Individual would be level 2 (–2 magnitudes to decrease range Voice to Personal, –1 magnitude to decrease duration Sun to Concentration, and –2 magnitudes to decrease target Group to Individual). Note that since –2 magnitudes takes the level from 15 to 5, the additional –1 magnitudes only lower the level by –1 per magnitude.

The categories described here were built into the structure of Hermetic magic by Bonisagus. All spontaneous spells must conform to these requirements (the magus is making the spell up on the fly — he cannot also push the limits of magic theory). Formulaic spells, on the other hand, can be invented with ranges, durations or targets that are not listed here. This is usually slightly more difficult than if the closest category were used, but is largely left to storyguide interpretation.

Ritual Spells

Ritual spells take longer to cast than formulaic spells and require vis. However, they do have some advantages.

- Formulaic and spontaneous spells may not have Year duration
- Formulaic and spontaneous spells may not have Boundary target. They may have Vision target, if they are magical sense spells.
- Formulaic and spontaneous spells may not have a level greater than 50.

Ritual spells are always at least level 20, even if the level calculation would make them lower.

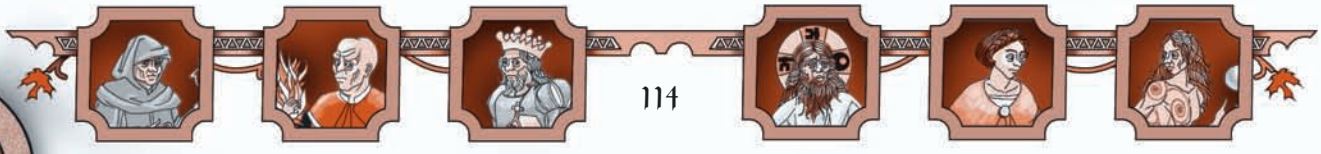
Requisites

Most spells involve a simple combination of two Arts, one Form and one Technique. Some spells, however, involve more than two. For instance, a spell that turns a human into a bird uses Muto because you are transforming something, Corpus because you are affecting a human body, and Animal because you are turning the human body into an animal body. In addition to involving the two primary Arts — Corpus and Muto in this case — casting the spell concerns your Animal score as well. This third Art is a *requisite.*

There are two kinds of requisite. The first simply allows the spell to have its effect. This includes the Animal requisite on a spell to turn a person into a bird. These requisites do not add to the spell level, as the difficulty of doing such a thing is already accounted for in the guidelines.

The second adds an effect to a spell. In this case, the base Arts and level for the spell are those for the highest-level effect it has. For example, a magic item that changes a picture to show what is happening at a distant location is an Intellego Imaginem spell with a Muto requisite, not a Muto Imaginem spell with an Intellego requisite, as the Intellego effect is of much higher level.

As a general rule of thumb, if the spell would still do something without the requisite, but it would do significantly less, then each requisite adds at least one magnitude to the level of the spell. Thus, the Herbam and Terram requisites that allow a spell to change a clothed man into a bird do not add any levels, because they do not significantly increase the power of the spell. However, a Rego requisite added to a Creo Ignem spell to prevent the fire from burning the caster would require additional levels. In addition, a single spell that could turn a human into a



wolf, or a wolf into a human, would require an additional magnitude for the Animal requisite, as without it the spell could only effect the transformation in one direction. Most such requisites add only a single magnitude to the spell level, but if the additional effect is sixth magnitude or above, it is often appropriate to add two magnitudes.

Additional effects may not require a requisite if they are purely cosmetic. Thus, a spell that creates fire that looks like flaming skulls does not require an Imaginem requisite. A spell that allowed the caster to choose how the fire looked would, because that flexibility is more than a cosmetic effect.

Requisites, if any, are listed for each formulaic spell. (See the spell *Curse of Circe* on page 131 as an example.) Requisites make it more difficult to cast spells, as they demand the caster have wider knowledge. You must use the lesser of your score in the requisite and your score in the spell's main Technique or Form – Technique if the requisite is a Technique, Form if the requisite is a Form. For example, if you have the scores Animal 6 and Corpus 13, and you cast the Muto Corpus spell *Curse of Circe*, which has a requisite of Animal, you treat your Corpus score as if it were only 6. Note that if your requisite happened to be higher (for example, if your Animal were 15), you would use the lower basic form (your Corpus of 13 in this case).

Sometimes a spell has a requisite for both its Technique and Form. You must use the lowest in each case. And, if several requisites apply to the same primary Art (for example, if there are two Form requisites), your effective score is the lowest of the group. Furthermore, any Deficiencies you have with an Art apply when you use that Art as a requisite.

Requisites listed with a spell's statistics apply when you are learning, inventing, or casting that spell, but do not apply for determining the defender's Magic Resistance. The defender's Magic Resistance is determined by the spell's primary Form, not that listed as a requisite, even if the caster's requisite Form score is lower than that of his primary Form score, and thus determines the Casting Total.

Requisite Necessary for Spell's Effect:
+0 magnitudes

Requisite Enhances Spell's Effect:
+1 magnitude or more

Added Effect is Purely Cosmetic:
No requisite

Casting Requisites

Some requisites are not listed along with a spell's statistics because they only apply when the spell is being used in a certain way, not when learning or inventing it. These are called "casting requisites." You choose which Arts you use as casting requisites when casting the spell, so what you can affect is limited by your choice. The lowest Technique score and Form score among the primary Arts and all the chosen casting requisites are the ones you use when you cast the spell.

Spontaneous Requisites

Requisites work the same way for spontaneous spells. When the Arts to be used are determined, determine whether requisites are involved. If so, they limit your Arts just as they do for formulaic spells.

Spell Format

Each spell has several factors that describe it for game use. They are discussed below.

Technique and Form

The Technique and Form are listed in the heading the spell is found under. Spells are arranged first by their Forms, then by their Techniques, in alphabetical order. Following each Technique/Form heading are guidelines that will help you create your own spells, as well as help you determine the necessary level to cast a spontaneous spell.

The base Range, Duration, and Target for almost all guidelines are the lowest categories: Personal, Momentary, Individual. Thus, a useful spell will often be of significantly higher level than the guideline for that effect, because it has a higher Range, Duration, and Target. There are some exceptions, primarily guidelines for wards, and these are noted explicitly in the guideline. If the guideline does not specify a Range, Duration, or Target, they are Personal, Momentary, and Individual.

Techniques and Forms are often abbreviated by the first two letters of each word; thus a MuTe spell is of Muto Technique and Terram Form. The level is often added after the abbreviation — thus *Flash of the Scarlet Flames* becomes CrIg 15.

Title

The titles given are the actual names of spells as known by Hermetic magi. When inventing new spells, try to give them creative names that will add color to the game. "Fireball" is not interesting; "Ball of Abysmal Flame" is — you get the idea.

Level

Most spells are assigned a level, which is usually a multiple of five. It need not be, however, and magi may well invent spells of intermediate levels. Spontaneous spells often have other levels, as well.

Some spells are General spells (abbreviated to Gen), which means that they may be learned at any level of difficulty — the higher the level, the more powerful the spell.

The level at which you know a General level formulaic or ritual spell depends on where you obtained it. If you learned a General level spell that was designed for effectiveness at level 15, then that is the level at which you know it. You cannot produce effects that exceed level 15 effects with that spell unless you invent a version with a higher level or learn such a version from another source. General level spells are open-ended only in the sense that they may be learned at any level. They may not be used at a level higher (or lower) than that which is known.

Ritual

Spells requiring rituals are those that fall outside the categories listed for formulaic and spontaneous spells described under "Ritual Spells" on page 114. Certain powerful spells and spells inherited from the Cult of Mercury are also Ritual spells. Storyguides should use their discretion in declaring other spells Ritual.

Requisites

Requisites make it more difficult to cast spells, as they demand the caster have greater knowledge. See "Requisites" on page 114 for a full description of how they limit the casters of particular spells. Requisites that always apply are listed along with a spell's statistics. Casting requisites are listed within the body of the spell description.

Creo Animal Guidelines

Most Animal spells cannot be used with Personal range, so the level of a spell must be higher than the guidelines given.

When creating a magical creature, the Magical Might of the creature cannot exceed the level of the spell, and requisites must be included for any special powers (for example, Ignem if it can breathe fire, Rego and Mentem if it can control people's minds). A Vim requisite, for the magical nature, is always required.

To create treated animal products (like leather, jointed meat, and cloth) add one magnitude to the level necessary to create the equivalent amount of dead animal. To create treated and processed animal products, such as a leather jacket or a woolen tunic, add two magnitudes to the level necessary to create the equivalent amount of dead animal.

To influence the behavior of created animals, a Rego requisite is required, and as this is an additional effect it adds at least one magnitude to the spell level. Otherwise they just do what comes naturally.

Creo Animal botches often produce the wrong sort of animal, or produce an animal enraged with the caster.

Level 1: Give an animal a +1 bonus to Recovery rolls.
Level 2: Give an animal a +3 bonus to Recovery rolls.
Level 3: Give an animal a +6 bonus to Recovery rolls.
Level 4: Give an animal a +9 bonus to Recovery rolls.
Level 5: Create an animal product, such as spidersilk or wool. (Note that an Individual is a single hair, a single hide, or a single tusk.)
Create an insect or similar bug.
Give an animal a +12 bonus to Recovery rolls.
Level 10: Create the corpse of an animal.
Create a bird, reptile, fish, or amphibian.
Give an animal a +15 bonus to Recovery rolls.
Level 15: Heal a Light Wound.
Give an animal a +18 bonus to Recovery rolls.
Create a mammal.
Cause an animal to reach full maturity over the course of a single day or night. This accelerated maturation only applies during the spell's Duration, and thus full effect requires a Sun Duration spell cast early in the day or night.
Level 20: Heal a Medium Wound.
Give an animal a +21 bonus to Recovery rolls.
Cause an animal to reach full maturity over the course of about two hours.
Level 25: Stop the progress of a disease.
Heal a Heavy Wound.
Restore a lost sense.
Restore a lost limb.
Cure a disease, counteracting its effects. (Unless cast as a Momentary Ritual, this is the same as stopping the progress of a disease.)
Cause an animal to reach full maturity over the course of ten Diameters (twenty minutes).
Level 30: Heal an Incapacitating Wound.
Increase one of an animal's Characteristics by one point, to no more than the average score for that kind of animal.
Cause an animal to reach full maturity over the course of a single Diameter.
Level 35: Heal all wounds.
Increase one of an animal's Characteristics by one point, to no more than one higher than the average score for that kind of animal.
Level 40: Increase one of an animal's Characteristics by one point, to no more than two higher than the average score for that kind of animal.
Cause an animal to reach full maturity in a moment.
Level 45: Increase one of an animal's Characteristics by one point, to no more than three higher than the average score for that kind of animal.
Level 50: Create a magical beast. Such spells always have a Vim requisite, for the beast's magic, and normally have other requisites, for its powers.
Increase one of an animal's Characteristics by one point, to no more than four higher than the average score for that kind of animal.
Level 55: Increase one of an animal's Characteristics by one point, to no more than five higher than the average score for that kind of animal. A greater increase is not within the natural range for the animal, and thus cannot be effected by Creo magic.
Level 75: Raise an animal from the dead.

Description

Describes the effects of the spell. Descriptions cover about 95% of the circumstances in which spells are used, but since magic is variable, unpredictable, and can be used in a number of ways, the responsibility for determining the effects in unusual situations lies with the storyguide.

Many of the spell descriptions include visual descriptions, hand gestures, and wizard's sigils. It should be noted that these are all examples and that you shouldn't feel bound by them. In fact, you should customize all your spells in ways appropriate to your own magus. When you give special details to your own customized versions of these spells, you are rewarded with a more interesting game.

Spell Damage

Many spells have damage listed in the form +X. This is an abbreviation for stress die + X. The damage inflicted by such spells varies from one casting to another.

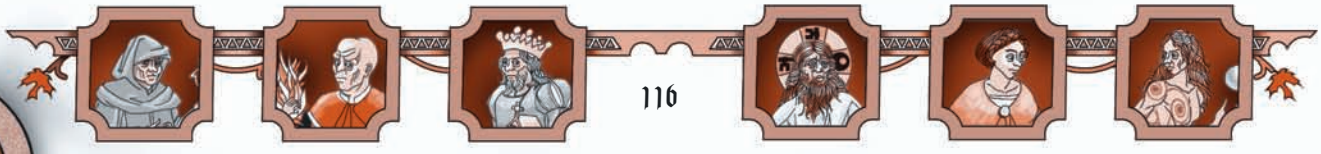
Design

A parenthetical line at the end of the description gives the calculations for the spell level. The base level is given in levels, and other modifications in magnitudes. Remember that adding a magnitude adds one level up to level five, and five levels thereafter.

The Wizard's Sigil

When you invent a spell, some amount of your personal magical style is likely to manifest itself, giving the spell some small quirk or minor detail that identifies it as yours. This recurrent mark or quirk in a magus's spell (which doesn't usually change the effectiveness of the spell) is termed his "wizard's sigil." Once known, these quirks can identify certain magi as having cast certain spells. Throughout this chapter, various sample spell sigils are listed in the descriptions. Keep in mind that these are just guidelines. They're meant to give you ideas to better personalize your spells, and perhaps to aid you in choosing your own sigil. See page 86 in the Hermetic Magic chapter for further details.

Note that even when you learn a spell from another magus, or from a lab text, you are actually inventing it, with guidance, so it is always your sigil that manifests in your spells.



Animal Spells

Animal spells affect all natural living things that are not plants or humans, doing to animals what Mentem and Corpus spells do to people. Animal spells may affect any animal-like mind or body. They also affect things made with animal products, such as leather, bone, or wool.

To tell if an Animal spell will affect the mind of a creature, determine from the animal's Characteristics if it has Cunning or Intelligence. If the creature has Intelligence, a Mentem spell must be used. If it has Cunning, an Animal spell must be used. When a creature or person who has an Intelligence Characteristic is shapechanged, Animal spells that affect the mind are not effective. Instead, Mentem spells are needed. However, the body of such a being may be affected by Animal spells, including spells like *The Falcon's Hood* (PeAn 20).

If a human body has animal parts (such as bat wings), those parts can be affected by Animal spells, even though the rest of the body is only affected by Corpus spells.

A Bjornaer magus in animal form is truly an animal, so his mind is affected by Animal spells rather than Mentem spells, and his body by Animal spells rather than Corpus spells. However, spells with continuing effects cast on one form continue to affect the other. Most shapechangers do not change their essential nature, which remains human, so their bodies can still be affected by Corpus spells.

A basic Individual for Animal is an animal of about the same size as a pony, Size +1 or lower.

Intellego Animal Guidelines

When you try to get information from an animal, remember that its memories are gathered through its particular senses, with their particular strengths and weaknesses. For example, dogs remember much about odors of various things, but often forget details of how they looked. Animals do not remember human words, but might remember tone of voice and such. You may not get the exact information you are looking for.

To communicate with an animal, you must bring yourself to the animal's mental level — a process that might have strange, though temporary, effects on you. For example, you might have a craving for raw meat or speak very slowly for a moment after communicating with a bear.

Since Animal includes aspects of both Corpus and Mentem with regard to beasts, guidelines that apply to the latter two may apply to Animal. InCo and InMe may be referred to for additional ideas.

Botches with InAn normally result in false information.

Level 1: Get a mental image of an animal.
Level 3: Sense the state of consciousness of a beast. Get general information about its body.
Level 4: Sense the dominant drive of a beast. Learn a specific fact about its body.
Level 5: Learn the origin, age, and history of something made of animal products.
Level 10: Speak with an animal. Read an animal's surface thoughts.
Level 15: Read the recent memories of a beast.
Level 20: Thoroughly probe the mind of a beast.

Creo Animal Spells

LEVEL 20

Soothe Pains of the Beast
R: Touch, D: Mom, T: Ind, Ritual

This spell looks much like a ritualistic "laying on of hands" seen in many churches. You kneel and press your hands to the wound while reciting a quiet incantation. The spell cures one Light Wound suffered by the animal.

Asaron of Flambeau believes his mission in life is to repopulate the world so there will be more to kill, and thus spends seasons healing animals and people throughout Europe. In his version of this spell, a black patch in the shape of a tongue of fire is left where the wound was. A symbolic flame is seen in almost all of Asaron's spells, making it his wizard's sigil.

(Base level 15, +1 Touch)

True Rest of the Injured Brute
R: Touch, D: Moon, T: Ind

The injured target gets a +9 bonus to all Recovery rolls made while the spell is in effect.

(Base 4, +1 Touch, +3 Moon)

LEVEL 35

Weaver's Trap of Webs
R: Voice, D: Sun, T: Group

In casting this spell, you point and from this initial location, a huge net of spider webs grows, filling an area 5 paces by 5 paces by 6 feet high. With supports, the webs can hang vertically, forming a wall; otherwise they act like a net. When the webs are through growing after a few seconds, they are as thick as string and as strong as iron. Everyone caught in the area of the webs is immobilized. Getting free requires a Strength stress roll of 12+, or someone who is not trapped may use an edged weapon to free a victim, which takes three rounds. Contrary to widespread rumor, fire is ineffective against these webs. Webs may continue to trap victims in the future, as long as the spell lasts and they aren't completely hacked apart.

(Base level 5, +2 Voice, +2 Sun, +2 Group (total mass of the spiderwebs is still less than ten basic Individuals, so no size adjustment))

The Wizard's Mount
R: Touch, D: Sun, T: Ind

Creates a horse, which is normal in every way except that it is not disturbed by The Gift.

(Base 15, +1 Touch, +2 Sun, +1 size)

LEVEL 50

Curse of the Ravenous Swarm
R: Touch, D: Moon, T: Group, Ritual
Req: Rego

Calls a swarm of locusts or other destructive insects upon an area, which destroys wild plant life and fields. When the spell's duration ends, all the insects disappear, leaving nothing but the damage. The Rego requisite ensures that the insects only devastate the area desired by the caster.

(Base 5, +1 Touch, +3 Moon, +2 Group, +2 size, for a swarm weighing as much as one thousand pigs, +1 extra effect from requisite, ritual because it has a really major effect)

Intellego Animal Spells

LEVEL 5

Image of the Beast
R: Arc D: Mom, T: Ind

Gives you a hazy mental image of an animal you have an Arcane Connection to.

Wounds caused by an animal are an Arcane Connection to that animal with a lifetime of a few hours. This spell can thus be used to find out what was responsible for an attack.

Muto Animal Guidelines

Animals granted new abilities, such as wings, will need a few minutes to get used to them. When transforming things, you can transform things that they are carrying with appropriate requisites. For example, you could transform a horse and its armor with a Terram requisite.

Animals are not infinitely mutable, and using too many of these spells for too long on an animal can warp its natural constitution and even destroy it. Muto Corpus spells may be examined to get additional ideas and guidelines for Muto Animal Spells. Common sigils seen in Muto Animal spells involve animals being changed in some strange way. Beasts transformed by Julian of Flambeau, with *The Beast Remade* (MuAn 25), might have bright red hair in their new form, while toads created by Silva of Merinita, with *Transformation of the Ravenous Beast to the Torpid Toad* (MuAn 30), might have a comical coloration.

MuAn botches often change the caster instead of the target, or change the target in a way very different from that intended.

Level 1: Make a superficial change to something made of animal products (like changing its color).

Level 2: Make a major change to something made of animal products that preserves the substance (for example, turn a leather jerkin into a saddle). Gradually turn meat into vermin. Make a superficial change to a beast.

Level 3: Change an animal's limb.
Change something made of animal products into a different animal product.

Level 4: Make a major change in a beast, while leaving it recognizably the same sort of animal (for example, make a horse bigger and change its color).
Change something made of animal products in a minor unnatural way.

Level 5: Change an animal into a different animal. Change an animal in a minor way so that it is no longer natural (for example, change the color of a horse's coat to match the covenant's coat of arms).
Change something made of animal products in a major unnatural way.

Level 10: Change an animal into a human (though it retains its animal mentality and does not gain a soul, requires a Corpus requisite). Change an animal into a plant (requires an Herbam requisite).

Level 15: Change an animal in a major unnatural way (for example, give a horse claws, fangs, and scaly armored skin). Change an animal into a non-living item (appropriate requisite required).

Level 25: Radically change an animal in an unnatural way (for example, give a horse wings). Give an animal a "magical" ability, such as the ability to breathe fire (requires a requisite for the ability).

All spells cast by Chavin of Tytalus can be recognized because they promote or advocate war or violence. In his version of this spell, the claws and teeth of the beast appear more dangerous.

(Base 1, +4 Arcane Connection)

LEVEL 10

Shiver of the Lycanthrope

R: Per, **D:** Conc, **T:** Touch

You feel a sudden shiver if you are touching a person or beast that is actually a lycanthrope. Variants of this spell detect other types of shapechanger, but not Bjornaer with Heartbeasts.

(Base 4, +1 Concentration, +1 Touch)

LEVEL 25

Opening the Tome of the Animal's Mind

R: Touch, **D:** Conc, **T:** Ind

You touch the head of the animal in question and read its memories of the past day. The further the animal is from human, the harder it is to read its memories accurately. If you simply scan the beast's memories, not looking for anything special, you get the memories the beast thinks are most important. If you are trying to get a specific fact, you need a Perception + Finesse stress roll of 6+, or 12+ if the fact is obscure. Since normal animals are sensitive to magic, they resist your touch and try to shy away from you both when the spell is cast and while the spell continues to function. This can be quite a problem with larger animals.

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

LEVEL 30

Hunter's Sense

R: Per, **D:** Sun, **T:** Hearing

You sense the shapes and primary motivations of all animals above a certain size that you can hear, or could hear if they were making a noise. You decide the size threshold when you cast the spell, such as "all animals larger than a fox." The "noise" of an animal's shape is louder the larger it is, while the "noise" of its motivations increases depending on how intense the motivation is. A rabbit fleeing from a fox would sound fearful, very loudly. The fox's motivation might be fairly quiet, especially if recent hunting had been good.

(Base 4, +2 Sun, +3 Hearing, +1 for shape *and* primary motivation)

Muto Animal Spells

LEVEL 15

Beast of Outlandish Size

R: Touch, **D:** Sun, **T:** Ind

Changes the Size of an animal by +1. This change modifies Strength by +2, the range for each wound level increases by one, and Quickness falls by one. The new beast is of huge size, and looks much more impressive than its previous self. Townspeople may run in fear of it, and there is little doubt among them that it is a creature of magic.

(Base 4, +1 Touch, +2 Sun)

Doublet of Impenetrable Silk

R: Touch, **D:** Sun, **T:** Ind.

Change an item made of animal material — silk, wool, or leather — so it cannot be cut or penetrated by weapons. A simple cloth doublet becomes the equivalent of armor with no Load and a +3 Soak bonus. Armor made of quilted material or any kind of leather improves its Protection by an additional +3. The magic does not make the armor better at absorbing shock, so this +3 bonus is the limit that can be bestowed without changing the material into something completely different. At the storyguide's option, the bonus given by this spell may not apply against strictly blunt weapons like clubs and staves.

(Base 4, +1 Touch, +2 Sun)

Growth of the Creeping Things

R: Touch, **D:** Sun, **T:** Ind

Causes an insect, mouse, toad, or other small (Size –9) creature to grow to four times its normal size. If it was poisonous before, it is

even more poisonous now. Semi-poisonous creatures, like most spiders, have poison with an Ease Factor of 6 that does a Light Wound.

(Base 4, +1 Touch, +2 Sun)

LEVEL 20

BEAST OF MINISCULE PROPORTIONS

R: Voice, D: Sun, T: Ind

Reduces the size of an animal by 2. This modifies Strength by –4, reduces the range for each wound type by two points, and increases Quickness by +2. The beast appears to be the runt of its litter, unfit to live.

(Base: 4, +2 Voice, +2 Sun)

LEVEL 25

THE BEAST REMADE

R: Touch, D: Sun, T: Ind

Req: Corpus

Gives one land beast a human form, though its intellect remains the same. Some feature of the animal is retained in the human form. A former dog might have an exceptionally hairy human body, and a former cat might let loose an occasional "meow." Once transformed, the beast is disoriented for a while before it becomes used to its new body.

(Base 10, +1 Touch, +2 Sun, no addition for requisite)

TRANSFORMATION OF THE RAVENOUS BEAST TO THE TORPID TOAD

R: Voice, D: Sun, T: Ind

Turns any animal into a toad. A newly created toad will hold a certain terror for peasants and serfs, because many believe toads exude a poisonous substance from their skin.

(Base 5, +2 Voice, +2 Sun)

LEVEL 35

STEED OF VENGEANCE

R: Touch, D: Sun, T: Ind

Turns a horse into a ferocious magical mount. Its coat becomes a deep black and its eyes a fiery red, its teeth transform into fangs, its hooves become razor sharp, and it occasionally breathes steam from its mouth — the horse seems a creature from Hell itself. All Attack and Damage rolls get a +5 bonus. The horse tolerates a magus rider. When the spell wears off, the horse must make a Stamina stress roll of 9+ or die from shock.

(Base 15, +1 Touch, +2 Sun, +1 size)

Perdo Animal Guidelines

There is normally no Soak against Perdo Animal — the magic does not create something that causes damage, it just causes damage. Magic Resistance is the only way to withstand it.

A common sigil among Flambeau magi, and others who cast Perdo spells, is to leave some type of mark with the damage they do.

When inventing new spells, you may wish to consult Perdo Corpus for guidelines and ideas.

PeAn botches might affect the caster, or affect the wrong animal.

Level 2: Damage something made of animal products.
Level 3: Do superficial damage to a beast (for example, remove its hair).
Level 4: Destroy something made of animal products.
Cause a beast pain, but do no real damage.
Make a beast lose one Fatigue level.
Level 5: Injure an animal so that it is hampered, but not damaged. For example, make a horse lame, a bird lose its voice, or weaken the scales of a serpent. This roughly halves the effectiveness of the targeted thing. Recovery as from a Light Wound.
Destroy an animal's corpse.
Inflict a Light Wound.
Level 10: Inflict a Medium Wound.
Level 15: Destroy one of a beast's minor senses.
Inflict a Heavy Wound.
Cripple a beast's limb, so that it is unusable but could heal.
Age a beast by one-twelfth of its natural lifespan. Only affects beasts that have already reached maturity.
Level 20: Inflict an Incapacitating Wound.
Destroy or sever a beast's limb, so that it cannot naturally regain it.
Destroy one of a beast's major senses.
Level 30: Kill an animal.
Level 40: Destroy one property of an animal, such as its weight or aggression.

Perdo Animal Spells

LEVEL 10

DECAY FUR AND HIDE

R: Voice, D: Mom, T: Ind

Destroys an object made of animal fur or hide, including wool and leather.

Marius of Tremere's version of this spell has the target disappear in an impressive puff of smoke.

(Base 4, +2 Voice)

LEVEL 15

AGONY OF THE BEAST

R: Voice, D: Conc, T: Ind

After you point at the beast and cast this spell, it begins lashing wildly about, upsetting any nearby objects, and howling in great pain. In order to do anything else, the beast must make a Stamina + Size stress roll of 9+ each round.

(Base 4, +2 Voice, +1 Concentration)

LEVEL 20

BLUNT THE VIPER'S FANGS

R: Voice, D: Momentary, T: Individual

Blunt the claws, teeth, talons, or other natural weapons of a beast. Only sharp weapons may be affected: this spell does not affect a weapon such as a horse's hoof or a giant snake's coils. The blunted weapon has its total damage (including Attack Advantage) reduced to half (round up). The beast may recover from the effect as if it were a Light Wound. The spell may affect animals of size up to +4.

(Base 5, +2 Voice, +1 size)

LEVEL 25

THE FALCON'S HOOD

R: Touch, D: Mom, T: Ind

Destroys an animal's vision. The blindness heals as if it is a Medium Wound. The title refers to the hood used to cover a falcon's eyes when it is not hunting.

When cast by Asaron of Flambeau, this spell causes the animals it targets to bear a faint silhouette of a flame in their eyes.

(Base 20, +1 Touch)

Rego Animal Guidelines

You may further refer to Corpus for ideas and guidelines on controlling an animal's body, and Rego Mentem spells for ideas and guidelines on controlling an animal's mind.

Sigils typical in Rego Animal spells are those that cause beasts to act in certain ways.

ReAn botches could put the caster under the control of the animal, or make the animal act in a way opposite to that intended. They could also appear to work, and then suddenly reverse at an extremely inconvenient moment.

General: Create a circle warding against animals from one realm (Divine, Faerie, Infernal, or Magic) with Might less than or equal to the level of the spell (Range Touch, Duration Ring, Target Circle).
Level 1: Manipulate items made from animal products.
Level 2: Plant a single suggestion in the mind of an animal.
Protect the target from animal attacks (only affects animals without mystical abilities).
Level 4: Calm an animal.
Level 5: Manipulate an animal's emotions. Paralyze an animal.
Level 10: Make an animal completely passive.
Level 15: Completely control an animal.

Cripple the Howling Wolf

R: Voice, **D:** Mom, **T:** Ind

When casting this spell, you commonly make an abrupt snapping motion with your hands. One of the target's legs breaks cleanly. The animal cannot walk on that leg, but the damage heals as a Medium Wound. Note that the target need not be a wolf, and that you cannot choose which leg.

(Base 15, +2 Voice)

Rego Animal Spells

GENERAL

Ward Against the Beasts of Legend

R: Touch, **D:** Ring, **T:** Circle

No magical beast whose Magic Might is equal to or less than the level can affect anyone within the Circle or, if it is within the Circle, affect those outside. When a magus is making this and most other wards, a common gesture employed is the Fig Sign. The magus balls his or her right hand into a fist, placing the thumb between the index and middle fingers. A magus traveling to Italy should be warned that this sign is a deadly insult in that country.

(As ward guideline)

LEVEL 5

Disguise of the Putrid Aroma

R: Voice, **D:** Conc, **T:** Ind

The target takes no interest in you as long as you continue to concentrate, and do not threaten it. A carnivore treats you as if you were simply something it does not eat. It retains normal interest, however, in anyone else nearby.

(Base 2, +2 Voice, +1 Concentration)

Circle of Beast Warding

R: Touch, **D:** Ring, **T:** Circle

The caster inscribes a circle that no normal beast will cross.

(Base 2, +1 Touch, +2 Ring)

LEVEL 10

Soothe the Ferocious Bear

R: Voice, **D:** Mom, **T:** Ind

Calms an animal until it is threatened or aroused again. You must speak soothingly or musically to it, and something as simple as approaching it may arouse it again.

(Base 4, +2 Voice)

LEVEL 15

Panic of the Elephant's Mouse

R: Eye, **D:** Conc, **T:** Ind

Makes an animal afraid of the target by preying upon its instinctive fears, causing it to attempt escape by the quickest, most feasible means possible. The animal may make a Size stress roll of 9+ to resist. The title refers to the elephant's legendary fear of mice, but note that this spell cannot actually affect elephants, as they are too large.

(Base 5, +1 Eye, +1 Concentration)

Viper's Gaze

R: Eye, **D:** Conc, **T:** Ind

Holds an animal rigid as long as you maintain eye contact with it and concentrate on it.

(Base 5, +1 Eye, +1 Concentration)

LEVEL 25

The Gentle Beast

R: Eye, **D:** Conc, **T:** Ind

Calms an animal, making it nearly fearless. It does not resist being ridden, shaved, or whatever else you can think of. If the animal enters combat, is extremely frightened, or incurs any kind of wound, the spell ends. The animal must be Size +4 or less.

(Base 10, +1 Eye, +1 Concentration, +1 size)

Mastering the Unruly Beast

R: Touch, **D:** Conc, **T:** Ind

You can make an animal perform any act it is capable of. You can only issue new commands while touching the animal, but the animal will carry them out without requiring constant contact. Further, the animal will allow you to touch it throughout the duration of the spell. It is difficult to maintain control of particularly stubborn or fierce animals, such as mules or boars — creatures with appropriate Personality Traits may roll against an Ease Factor of 12+ each round.

When Chavin of Tytalus casts this spell, the creature acts surly and unfriendly while going about its tasks, even when Chavin doesn't specifically tell it to act that way.

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

LEVEL 30

Commanding the Harnessed Beast

R: Touch, **D:** Sun, **T:** Ind

You implant a complicated command into an animal, which it carries out to the best of its abilities. The command must involve completing a certain task, such as finding a certain person. Vague orders, like "protect me," do not work. If the animal does not complete the task before the end of the spell approaches, it becomes desperately ferocious, especially at night.

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

Aquam Spells

Aquam spells affect water and all other liquids. They cannot affect liquids in a body, such as blood; that requires a Corpus spell.

The application of the target categories to Aquam magic is not as obvious as it is for some other Forms, so further guidelines are given here. If the standard targets do apply, they may also be used.

Individual: A stretch of water with the same composition and current. A small pond, part of a stream, or a spring.

Part: A part of an Individual. This category applies easily.

Group: A number of Individuals. This can include a large river, where there are several different currents, a number of rivers flowing together, or a lake.

Room, Structure, and Boundary: These work as for other Forms; the spell affects all the liquid within the target area.

A base Individual for Aquam is a pool of water about five paces (fifteen feet) across, and two paces deep at the center. Naturally occurring liquids, such as fruit juice or olive oil, have a base Individual one-tenth the size, about two paces across and about one deep. Processed liquids, such as wine or beer, have a base Individual one hundredth the size, a pool about one pace across and half a pace deep. Corrosive and otherwise dangerous liquids have a base Individual ten times smaller again, a puddle about a foot across and about six inches deep. Poisons have a base Individual of a single dose.

Creo Aquam Guidelines

Water created temporarily quenches thirst but provides no lasting benefits to the drinker. It can be used to wash, and the things washed stay clean. Common sigils for Creo Aquam spells include water with a specific scent, color, or flavor.

CrAq botches might create far too much water (think of the Sorcerer's Apprentice), or the wrong kind of liquid.

Slightly unnatural liquids are one magnitude harder than water, very unnatural liquids are two magnitudes harder.

Poisons created at the guideline level have an Ease Factor of 3. Each magnitude added to the level of the spell adds 3 to the Ease Factor.

General:	Create a corrosive substance doing +(Level) damage. Increasing the range to more than Touch is a very good idea.
Level 2:	Fill a container with water (or some other natural liquid, with appropriate requisites).
Level 3:	Create water (or some other natural liquid) that is not contained (for example, spread over a surface).
Level 4:	Create water (or some other natural liquid) in an unnatural shape (for example, in a sphere over someone's head) — but water so created will behave normally.
	Create a spring with a low rate of flow.
Level 5:	Create a poison that causes a Light Wound.
	Create a spring with a high rate of flow.
Level 10:	Create a geyser with a very high rate of flow.
	Create poison that causes a Medium Wound.
Level 15:	Create poison that causes a Heavy Wound.
Level 20:	Create a poison that causes an Incapacitating Wound.
Level 25:	Create a poison that causes a Fatal Wound.

Creo Aquam Spells

LEVEL 5

Footsteps of Slippery Oil

R: Touch, **D:** Diam, **T:** Ind

From each of the next ten footsteps the caster of this spell takes, nonflammable grease spreads out, leaving a slick area 10 paces wide. Dexterity stress rolls are required to remain upright whenever a character on the oil does something more challenging than walking. A roll of 6+ is needed for the average maneuver, with rolls of up to 15+ needed to (for example) make a right turn at full speed on a smooth, greased surface. The duration is the length of time that the oil lasts.

This spell was invented by a rather good-natured magus, and the gestures associated with the most common variations of the spell are as comical as the effects themselves. You can stand first on one leg, and then the other, vigorously rubbing the bottom of each upturned foot, as if spreading on a salve.

(Base 3, +1 Touch, +1 Diam)

LEVEL 15

Creeping Oil

R: Voice, **D:** Sun, **T:** Ind

Saturates a porous material with flammable oil. When casting this spell, you make a flicking motion with your index finger and thumb, as if propelling something at the target. A dot of oil appears on the target after the spell is finished, and slowly spreads over the target, saturating enough cloth to cover a person. If used on a person's clothes and ignited, the oil does +12 damage the first round, +6 the second, and +0 the third.

(Base 3, +2 Voice, +2 Sun)

LEVEL 20

Mighty Torrent of Water

R: Voice, **D:** Mom, **T:** Ind

A 3-foot-diameter jet of water sprays from your outstretched arms towards your target. The target of this gusher of water takes +10 damage and must make a Strength + Size stress roll of 9+ or be sent flying back.

Marbaid of Flambeau's wizard's sigil is connected to his obsession with blood. In his version of the spell the target is hit by a gush of blood, and the stains do not go away until sunrise/sunset. This does not require a requisite, as it is a purely cosmetic effect.

(Base 10, +2 Voice)

LEVEL 40

Deluge of Rushing and Dashing

R: Voice, **D:** Conc, **T:** Ind

Causes a stream to flood, starting at the stream's nearest point to you and continuing downstream. The results of this spell are generally quite impressive. As the stream overflows its original bed, it becomes a raging torrent, sucking in everything near it. Damage from the spell can last for many years.

As long as you concentrate, the stream remains at flood levels. Anyone caught near the stream when it floods is struck by the rush of water (+10 damage), caught up in the flood, and dragged along. Every round, a victim makes a Strength + Swim stress roll. A roll of 9+ means the character escapes the flood. Otherwise, the character loses one Fatigue level and takes +5 damage. Any who fall unconscious drown. This roll is repeated until the character either escapes the flood or dies.

(Base 10, +2 Voice, +1 Concentration, +3 size, so that the whole stream floods)

Intellego Aquam Guidelines

Note that Intellego Aquam spells do not normally require requisites depending on the type of liquid targeted.

Most sigils manifest in Intellego Aquam spells by causing the information to be reported in some slightly quirky way. For example, Chavin of Tytalus's version of *Voice of the Lake* always makes the lake sound strong, masculine, and arrogant.

Botched InAq spells generally provide false information.

Level 1: Make a sense unaffected by water.
Level 2: Get an image of water within range.
Level 3: Get an image of water and its immediate surroundings within range. Learn the natural properties of a liquid.
Level 4: Learn the natural properties of a mixture of liquids.
Level 5: Learn the magical properties of a liquid.
Level 10: Learn the magical properties of a mixture of liquids.
Level 15: Speak with a natural body of water.
Level 20: Speak with an artificial body of water (like a fountain).



Intellego Aquam Spells

LEVEL 5

Clear Sight of the Naiad
R: Per, **D:** Mom, **T:** Vision
You can see as clearly through water as through air, for a single moment.
(Base 1, +4 Vision)

Subtle Taste of Poison and Purity
R: Per, **D:** Conc, **T:** Taste
You can taste all of the properties of any liquid or mixture of liquids. Unlike *Touch of the Pearls*, you can use this sense on any number of liquids during the duration of the spell, but you must taste the liquids in question.
(Base 4, +1 Concentration)

Touch of the Pearls
R: Touch, **D:** Conc, **T:** Ind
Tells you whether a liquid you hold or touch is poisonous, just as a pearl sometimes does. Safer than *Subtle Taste of Poison and Purity*, as you don't have to taste the possibly poisonous liquid.
In Verdan of Ex Miscellanea's version of the spell, poisonous liquids turn a faint green. According to his sigil, all his spells involve the color green.
(Base 3, +1 Touch, +1 Concentration)

LEVEL 15

Call of the Rushing Waters
R: Arc, **D:** Conc, **T:** Ind
Allows you to find any natural body of water for which you have an Arcane Connection (for example, a vial of water from it). Once you cast the spell, you can hear the water while you concentrate. Following the sound eventually brings you to the water, but you must make simple Perception rolls of 6+ to follow the sound accurately (roll once per day for long journeys). If you break concentration, you must cast the spell again. A body of water that does not move or that makes little noise requires a roll of 9+ to be traced.
(Base 2, +4 Arcane Connection, +1 Concentration)

LEVEL 25

Voice of the Lake
R: Touch, **D:** Conc, **T:** Ind
You can hold a conversation with a body of water. A body of water usually knows about things directly in contact with it, such as boats and fish. Genuine lakes are generally too large for this spell to affect.
(Base 15, +1 Touch, +1 Concentration)

LEVEL 30

Enchantment of the Scrying Pool
R: Touch, **D:** Year, **T:** Ind, Ritual
Req: Imaginem
Turns a body of water into a scrying pool. Innately magical people (including most companions with mystical powers) who look into the pool can see any spot they know of that is within sight of some natural body of water. The view you get is the same view that someone would have from a low boat on the water — either close to shore or far from shore, as desired. Maximum range for scrying is 500 miles; the range of the spell is the range to the pool when the spell is cast. This ritual is not entirely of Hermetic magic, and does not conform to the normal InAq guidelines. It is an old Mercurian ritual that has become known throughout the Order, and which appears to use one body of water as an Arcane Connection to any other body of water. A number of theoreticians would like to make that work more generally, but so far this has not proved possible.
(Special spell)



Muto Aquam Spells

LEVEL 15

Incantation of Putrid Wine
R: Touch, **D:** Sun, **T:** Room
Makes all liquids within the target room vile, and malodorous. The room where this spell is cast may not lose the stench for weeks or months. Note that this spell only affects liquids that are in the room when it is cast, and they remain malodorous even if removed from the room.
(Base 2, +1 Touch, +2 Sun, +2 Room)

LEVEL 20

Lungs of the Fish
R: Touch, **D:** Sun, **T:** Part
Req: Auram
Turns water into air as it enters your lungs, allowing you to breathe water as you do air.
(Base 4, +1 Touch, +2 Sun, +1 Part)

LEVEL 45

Vile Water of Sterility
R: Touch, **D:** Year, **T:** Group, Ritual
Ruins a body of water up to the size of a small lake, making it unfit for natural habitation and consumption. The water becomes dark and murky, and noxious fumes emanate from it. Vegetation on the banks either dies or becomes corrupt. Nearby trees become gnarled and blackened, and land animals flee the area.
(Base 4 (a very unnatural liquid), +1 Touch, +4 Year, +2 Group, +2 size)

Perdo Aquam Spells

LEVEL 5

Comfort of the Drenched Traveler
R: Touch, D: Mom, T: Ind
Dries a person and his or her clothes.
(Base 4, +1 Touch)

LEVEL 20

Parching Wind
R: Voice, D: Mom, T: Part
Removes most of the water from any object, including plants (with a Herbam requisite), possibly making the object brittle and fragile. With a Corpus or Animal requisite, the spell can affect humans or animals. This causes +10 damage, against which armor is no defense, and makes the target extremely thirsty.
(Base 5, +2 Voice, +1 Part)

LEVEL 25

Closing the Earth's Gate
R: Touch, D: Mom, T: Ind
Dries a single spring, so that it never flows again. This spell targets the spring, not the water in it at a particular time, so the spring does not start to flow again later.
(Base 20, +1 Touch)

Curse of the Desert
R: Voice, D: Mom, T: Part
Removes virtually all the fluid from the target's body, doing +15 damage, which armor does not protect against. The target must drink within a few minutes of being struck with this spell, or it dies. Casting requisites are Animal for beasts, and Corpus for humans.
(Base 10, +2 Voice, +1 Part)

LEVEL 50

Calling the Odious Drought
R: Touch, D: Year, T: Bound, Ritual
Req: Auram
Causes a drought over the surrounding area. Only one-tenth the normal rain falls, streams dry up, and rivers dwindle.
(Base 5, +1 Touch, +4 Year, +4 Boundary, no increase for requisite)

Muto Aquam Guidelines

You cannot transform liquids within someone's body unless the spell is designed that way (and has a Corpus or Animal requisite).

Muto Aquam botches might change liquids inside the caster, change the wrong liquid outside him, or change the liquid in the wrong way.

Poisons created at the guideline level have an Ease Factor of 3. For every magnitude added to the spell, add three to the Ease Factor.

General: Change a liquid into a liquid that does +(Level) points of damage on contact.
Level 2: Change a natural liquid into another natural liquid.
Change a liquid into a poison causing a Light Wound.
Level 3: Change a liquid into a poison causing a Medium Wound.
Change a natural liquid into a slightly unnatural liquid (for example, make blue water or strawberry flavored castor oil), or vice versa.
Level 4: Change a liquid into an unrelated solid or gas (with requisites; Terram for solids and Auram for gases). Change a natural liquid into two or more different natural liquids, with the two types separate (although they will mix again normally).
Change a liquid into a poison causing a Heavy Wound.
Change a liquid into a very unnatural liquid (for example, a shocking pink liquid that causes bizarre hallucinations) — requisites will often be required.
Level 5: Change a liquid into a mixture of any liquid, solid (with Terram requisite), or gas (with Auram requisite). Change a liquid into a slightly unnatural solid or gas.
Change a liquid into a poison causing an Incapacitating Wound.
Level 10: Change a liquid into a very unnatural solid or gas.
Change a liquid into a poison causing a Fatal Wound.

Perdo Aquam Guidelines

As magnitudes in these spells rise, the destruction caused becomes more subtle, or more pervasive. Sigils commonly seen in Perdo Aquam spells usually involve destruction in some specific way. Destroying water that is part of something, such as the fluid in a human being, requires a target of Part. Destroying water that is merely on someone, such as the water making a person wet, only needs a target of Individual.

Perdo Aquam botches might destroy all water in the caster, as *Curse of the Desert*, or create water instead of destroying it.

Level 4: Completely dry something (up to the size of a small house) that is wet.
Level 5: Greatly reduce the amount of a liquid without destroying it completely.
Level 10: Destroy a liquid (requisites may be required).
Level 15: Destroy one property of a liquid (like alcohol's ability to intoxicate or sea water's saltiness).
Level 20: Destroy a small spring, so that it never flows again.



Rego Aquam Guidelines

Rego Aquam can change water into ice or steam, because these are both states that water can have naturally.

Rego Aquam botches generally involve spectacular and dangerous loss of control of the water. Add one magnitude if the controlled movement is slightly unnatural, two if it is very unnatural.

General: Ward against creatures of water belonging to one realm (Divine, Faerie, Infernal, Magic) whose might is less than or equal to the level of the spell (Range Touch, Duration Ring, Target Circle).
Level 1: Control a liquid in an extremely gentle way.
Level 3: Change a liquid into the corresponding solid or gas (for example, change water into ice or steam). This does not require requisites.
Level 4: Control a liquid in a forceful but calm way, such as a fast but constant current.
Level 5: Ward against mundane water.
Control a liquid in a violent way.
Level 10: Control a liquid in an extremely violent way.



Rego Aquam Spells

GENERAL

Ward Against Faeries of the Waters

R: Touch, **D:** Ring, **T:** Circle

No water faerie whose Faerie Might is equal to or less than the level of the spell can affect those targeted by the spell. Faeries cannot directly or indirectly break the magic circle, nor can they use ranged attacks or magic to affect those within it.

Seen from certain angles at night, the ring appears as a light blue dome.

(Base spell)

LEVEL 5

Cloak of the Duck's Feathers

R: Touch, **D:** Sun, **T:** Ind

Makes water run off one object or creature, protecting the target and the target's apparel from dampness. The spell is broken if the target is submerged in water.

(Base 1, +1 Touch, +2 Sun, +1 for slightly unnatural control)

LEVEL 10

Break the Oncoming Wave

R: Per, **D:** Conc, **T:** Ind

Breaks all waves and torrents of water (including magical ones) as they come within 10 paces of you. The water either crashes to the ground or flows around you in a truly impressive display.

In Ferramentum of Verditius's version of this spell, the water breaks at precisely 10 paces, leaving a very clean line showing where the waves stopped. All of his spells may be recognized by their orderliness.

(Base 5, +1 Conc, ward, so the target is the warded Individual, not the water)

LEVEL 15

Breath of Winter

R: Touch, **D:** Sun, **T:** Part

Turns a circle of water up to five paces across into snow.

(Base 3, +1 Touch, +2 Sun, +1 Part)

Push of the Gentle Wave

R: Voice, **D:** Conc **T:** Ind

A low wave is formed to propel a small boat slowly through the water. When casting this spell, you commonly make a pushing gesture.

In Silva of Merinita's version of this spell, the wave occasionally drifts or bobs about, as if it is happy and playful.

(Base 4, +2 Voice, +1 Conc)

LEVEL 30

Bridge of Frost

R: Voice, **D:** Sun, **T:** Part

Causes a thick layer of frost (firm enough to walk on) to form on the surface of a body of water. The frost can take any shape up to fifteen paces in any direction.

In Cralian of Tremere's version of this spell, the frost is so crystal clear that it can hardly be seen. All of his spells are very subtle.

(Base 3, +2 Voice, +2 Sun, +1 Part, +1 size, +1 to allow various shapes)

Chaos of the Angry Waves

R: Voice, **D:** Conc, **T:** Part

Causes water to churn wildly, overturning small water craft and forcing Swim rolls at –6, in a circular area 20 paces across.

(Base 5, +2 Voice, +1 Conc, +1 Part, +1 size)

Parting the Waves

R: Touch, **D:** Conc, **T:** Group

Parts a body of water, revealing a dry path 5 paces wide along the bottom. Very large bodies of water are too large for the Group target, and are thus unaffected.

(Base 10, +1 Touch, +1 Conc, +2 Group)

Waves of Drowning and Smashing

R: Sight, **D:** Mom, **T:** Ind

Raises a wave 5 feet high and 30 paces wide, which can submerge swimmers, overturn rowboats, and damage sailing ships. It starts as a small, curved wave and grows for the first 10 paces, at which point it reaches maximum size. If it travels 100 paces without striking an object large enough to break it up, it dissipates.

(Base 10, +3 Sight, +1 size)

LEVEL 35

Ice of Drowning

R: Voice, **D:** Conc, **T:** Part

Fills water in a circle 10 paces across with large, jagged chunks of ice that pound against anything on the water's surface. The ice can punch holes in small boats but does not damage ships. Any swimmers in the area take +15 damage, and suffer –6 and two extra botch checks on Swim rolls.

(Base 5 (for the violent pounding), +2 Voice, +1 Concentration, +1 Part, +1 size, +1 additional effect, changing the water to ice)

Pull of the Watery Grave

R: Sight, **D:** Conc, **T:** Ind

Creates a strong undertow that pulls any object smaller than a rowboat 25 fathoms (150 feet) into the depths. Each of those caught in the undercurrent must make 9+ on a Strength + Swim stress roll to avoid being dragged down. A roll is made each round that the spell is maintained.

(Base 10, +3 Sight, +1 Conc, +1 size)

Tower of Whirling Water

R: Voice, **D:** Conc, **T:** Group

From a large body of water you form a waterspout that moves under your mental direction. It causes a simple die + 15 damage to anyone it hits (no Attack roll necessary). In addition, those struck must make a Quickness stress roll of 6+ to avoid being sucked up by the waterspout. Those who fail are helplessly pulled into the spout and begin to drown immediately. When the waterspout fails, they fall up to 20 feet to the water's surface. If you

direct the waterspout to move across land, you must make an Intelligence + Concentration stress roll of 9+ each round to maintain it.

(Base 10, +2 Voice, +1 Conc, +2 Group)

LEVEL 40

NEPTUNE'S WRATH

R: Sight, **D**: Mom, **T**: Ind, Ritual

A gigantic wave is created in a very large body of water. The wave, which is only 20 feet high but up to a mile wide, is capable of capsizing ships at sea, smashing and drowning people near shore, and seriously damaging coastline communities. The tidal wave needs 5 miles of water surface to build itself up to proper proportions. The magus cannot control the wave without casting another spell.

(Base 10, +3 Sight, +3 size, ritual for large effect)

Auram Spells

Auram spells are powerful because the element of air is ubiquitous. Their weakness is that air is not usually violent, like fire, nor strong, like earth. Auram, however, includes in its scope most weather phenomena such as storms, lightning, rain, mist, and falling snow. Auram spells usually affect air as phenomena (winds, odors) rather than as gases (a modern concept).

Some target categories for Auram require some clarification. If the normal descriptions apply, they can, of course, be used.

Individual: A single phenomenon: one cloud, one wind, one bolt of lightning.

Group: Several related phenomena, such as the clouds, wind, and rain in a storm.

A base Individual for Auram is a weather phenomenon that affects the area within a standard Boundary — an area one hundred paces across.

Creo Auram Spells

LEVEL 5

AIR'S GHOSTLY FORM

R: Touch, **D**: Diam, **T**: Ind

A thick fog forms around the magus, extending outwards for several paces. A breeze can push the fog around. The fog dissipates at its natural rate, and may be too thin to restrict sight within a minute.

(Base 2, +1 Touch, +1 Diam, +1 unnatural (the spell can be cast indoors))



CHAMBER OF SPRING BREEZES

R: Touch, **D**: Sun, **T**: Ind

Creates a breeze of fresh air that continually moves throughout a room, keeping the air continuously breathable even if the room is airtight. Rose of Jerbiton's version of this spell always causes the air to smell of roses. The breeze can be created outdoors, but there it has little effect.

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

LEVEL 10

JUPITER'S RESOUNDING BLOW

R: Voice, **D**: Mom, **T**: Ind

Creates a thunderclap; anyone directly underneath must make a Stamina stress roll of 9+ or be deafened. If deafened, the target gets another Stamina simple roll each minute and recovers with a roll of 9+. If the first roll botches, the victim is rendered deaf for a month.

(Base 3, +2 Voice, +1 unnatural (the spell functions indoors))

STENCH OF THE TWENTY CORPSES

R: Voice, **D**: Diam, **T**: Ind

Makes the surrounding air stink horribly of rotting corpses. All those within fifty paces of the target point must make Stamina stress rolls of 6+ or act with a –3 penalty on all rolls. Anyone who botches the roll vomits and is incapacitated for (10 – Stamina) rounds.

(Base 3, +2 Voice, +1 Diam)

WREATHS OF FOUL SMOKE

R: Voice, **D**: Diam, **T**: Ind

Thick, yellow, sulfurous smoke rises up from the spot you designate, spreading and thinning naturally, but thick enough to block sight in a radius of about five paces around the point of origin. For each round anyone breathes the smoke, a Stamina stress roll of 3+ must be made or a Fatigue level is lost. Once a character is Unconscious, further failed rolls result in the character taking a Light Wound each time. The area where the spell is cast will be damaged: small plants wilt and die, and tree growth is stunted. A faint stench of sulfur clings for days to anything exposed to the smoke.

(Base 3, +2 Voice, +1 Diam)

LEVEL 15

BROOM OF THE WINDS

R: Voice, **D**: Mom, **T**: Ind

Whips up violent, swirling winds around the target. The target must make a Size stress roll of 9+ to remain standing. If the target is braced or holding onto some support, he may also make a Strength stress roll of 9+. If both rolls fail, the target is knocked in a random direction. The target may be damaged, depending on whether he strikes anything.

(Base 3, +2 Voice, +2 unnatural)

CHARGE OF THE ANGRY WINDS

R: Voice, **D**: Conc, **T**: Ind

A wall of wind roars away from you, starting up to 10 paces away and continuing until it dissipates naturally. The wind is confined by any existing barriers, but if unconfined it can be up to a hundred paces wide. All within the area must make a Dexterity + Size stress roll of 9+ or fall down and be blown along by the winds. The rolls must be made at the start of the gale and each subsequent round that the wind is maintained. You must concentrate on the gale. Missile fire into or out of the gale is futile, and marching against the gale requires a Strength + Size stress roll of 15+. Failure in this attempt mandates another Dexterity + Size stress roll of 12+ to keep from falling.

(Base 3, +2 Voice, +1 Conc, +1 unnatural)

LEVEL 20

CIRCLING WINDS OF PROTECTION

R: Touch, **D**: Conc, **T**: Ind

Req: Rego

Surrounds you with winds that circle at great speed. Since the wind picks up dust and other small, loose objects, you may be obscured. Anyone standing near enough to attack you with a hand weapon must make a Size stress roll of 9+ at the beginning of each

Creo Auram Guidelines

Weather phenomena are normally created at Sight range. This is because most weather phenomena (clouds, rain, storms, and so on) naturally begin in the upper air, and so spells to create weather must have enough Range to reach this area. It is possible to create weather phenomena that start at ground level, but they are very unnatural, and the increase in level for that precisely offsets the decrease from reducing Range to Touch. A flying wizard could, of course, use Touch range to create natural weather phenomena, but such spells are not very popular in the Order.

Sigils in Creo Auram spells commonly give the air specific properties, such as special scents or colors.

Creo Auram botches may create the wrong sort of weather, or create it targeted at the caster or some other ally.

Level 1: Create a minor weather phenomenon: a breeze, a mist, a light drizzle.
Level 2: Create a normal weather phenomenon: a cloud, wind, fog, rain from a cloud that already exists.
Level 3: Create a severe weather phenomenon: deafening thunder, monsoon rain, impenetrable fog, gale force wind.
Create a debilitating kind of air: noxious stench, mild poison, etc.
Level 5: Create a very severe weather phenomenon: hurricane force winds, lightning strike, tornado.
Create a phenomenon in a slightly unnatural fashion: +1 magnitude (for example, indoors).
Create a phenomenon in a very unnatural fashion: +2 magnitudes
Create a phenomenon wholly divorced from its normal context (for example, a lightning bolt springing from the caster's hands): +4 magnitudes.

round or be blown back. Melee Attack rolls against you are at –3, and missile or thrown attacks are at –9.

(Base 3, +1 Touch, +1 Conc, +2 unnatural, +1 Rego effect)

LEVEL 25

Clouds of Rain and Thunder

R: Sight, **D:** Conc, **T:** Group

Creates a small but severe rainstorm, including lightning and winds. The storm gathers and breaks in a few seconds as the caster concentrates, and dissipates with similar speed when he stops doing so.

Note that reducing the Range for this spell makes the storm increasingly unnatural, so versions of this spell with lower Range still have the same level.

(Base 3, +3 Sight, +1 Conc, +2 Group)

Clouds of Summer Snow

R: Sight, **D:** Conc, **T:** Group

Creates clouds that drop snow over an area about a mile across. The clouds gather over a few seconds at the beginning of the spell, and dissipate over the same sort of time when the caster stops concentrating. The spell does not affect temperature.

(Base 2, +3 Sight, +1 Conc, +2 Group, +1 Size)

LEVEL 30

Pull of the Skybound Winds

R: Voice, **D:** Conc, **T:** Ind

Makes winds rise upward, pulling one object, creature, or person up to 50 feet into the sky before letting that target drop. Even a small building can be torn from its foundation, though such a building can be no larger than 20 feet to a side, and cannot be built out of a material heavier than stout wood. Uprooted objects fall randomly, unless you make a Finesse stress roll against an Ease Factor of 12 to choose where the objects will fall.

(Base 5, +2 Voice, +1 Conc, +2 unnatural)

Wings of the Soaring Wind

R: Touch, **D:** Conc, **T:** Ind
Req: Rego

Generates a massive gust of air around you that supports and pushes you along through the air at speeds up to 40 miles per hour. Hovering in place is difficult, and requires a Finesse roll against an Ease Factor of 9 per round. It is dangerous for extended travel, because if you lose concentration, you are likely to sustain serious injuries (+15 damage, on average, although it may be more if the magus was very high up).

(Base 5, +1 Touch, +1 Conc, +2 highly unnatural, +1 Rego requisite)

LEVEL 35

The Incantation of Lightning

R: Voice, **D:** Mom, **T:** Ind

A lightning bolt shoots forth from your outstretched hand in the direction you are pointing, doing +30 damage to a single target it hits. There must be nothing between you and the target. Those near the target must make Size stress rolls of 6+ to remain standing.

(Base 5, +2 Voice, +4 unnatural)

LEVEL 40

Breath of the Open Sky

R: Touch, **D:** Conc, **T:** Ind, Ritual

You can call up a wind capable of devastating the countryside. You must stand under the open sky to cast this spell. While you cast the spell, a breeze picks up, blowing from you in the direction you are facing. When the ritual is completed, the wind strengthens to a gale roaring over the visible countryside and beyond, strong enough to topple wooden structures and knock down trees. The wind does not weaken while it is within your sight, but loses its force naturally where you cannot see it. If you turn away from your original facing for more than a few seconds, you have to make a Concentration roll of 12+ to maintain the spell. If you turn away for a minute or more, the spell ends. The air behind you is still.

(Base 5, +1 Touch, +1 Conc, +4 size, +1 unnatural, ritual because of spectacular effect)

LEVEL 65

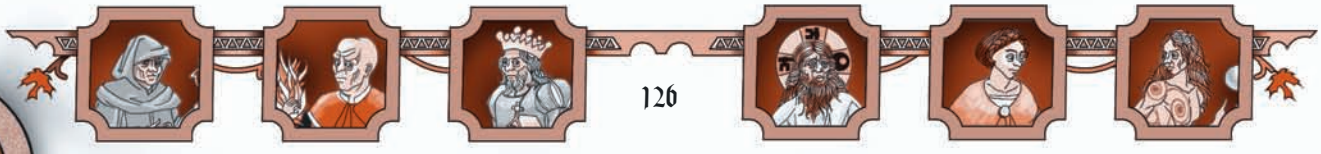
Wrath of Whirling Winds and Water

R: Sight, **D:** Sun, **T:** Group, Ritual

This spell creates an immense storm, 40 or more miles wide, of hurricane intensity. The storm builds up while you cast the ritual, and dissipates in a few seconds when the spell's duration ends. The gale-force winds and lashing waves cause immense damage along shorelines, and the winds, rain, and lightning cause extensive damage inland as well. Visibility is reduced to a few paces, missile fire is futile, and travel is nearly suicidal. Weak structures are blown over, and all but the most seaworthy ships are certain to flounder unless they can be beached before the storm reaches full intensity.

The storm is not under the caster's control, and moves normally.

(Base 5, +3 Sight, +2 Sun, +2 Group, +5 size)



Intellego Auram Spells

LEVEL 15

TRUE SIGHT OF THE AIR
R: Per, D: Sun, T: Vision
Lets you see clearly through all manner of obfuscation in the air nearby, including smoke, fog, and dust, even if the obfuscation is magical.
(Base 1, +2 Sun, +4 Vision)

WHISPERING WINDS
R: Sight, D: Conc, T: Ind
The winds bear their tidings to your ears, allowing you to hear words spoken by any group of people within your line of sight, provided no solid barrier (including glass) intervenes. This spell is an adaptation of an effect known to Bjornaer the Founder, and fits poorly into the normal framework of Hermetic magic.
(Unique spell)

LEVEL 20

SAILOR'S FORETASTE OF THE MORROW
R: Touch, D: Mom, T: Group
You know precisely what tomorrow's weather will be, and you gain a general impression about the weather for the week ahead. This intuition only applies to the place where you cast the spell, and is based on extrapolating current conditions, so it is occasionally wrong (precise, but inaccurate). Still, it would take something like an interfering magical being, or a volcanic eruption, to throw the prediction off.
(Base 4, +1 Touch, +2 Group, +1 size)

LEVEL 25

EYES OF THE BAT
R: Per, D: Sun, T: Hearing
You can move about confidently in complete darkness by sensing air and its boundaries (for example, where solid objects are). You "hear" the boundaries of the air, so it does not permit fine discriminations. On the other hand, you can "hear" boundaries behind you.
(Base 4, +2 Sun, +3 Hearing)

Intellego Auram Guidelines

Intellego Auram botches normally reveal false information.

Level 1: Make your senses unhindered by the air (for example, you can hear over a howling wind).
Level 2: Sense one property of air (for example, determine if it is safe to breathe).
Level 4: Learn all mundane properties of the air. Have an intuition about some fact regarding the air.
Level 15: Speak with air.

Muto Auram Guidelines

Transforming only one property of air generally lowers the level by one magnitude.

Muto Auram botches could change the caster temporarily into air, or change the air in an undesirable way.

General: Transform air into a gas doing +level damage.
Level 3: Transform an amount of air into another form of air.
Level 4: Transform an amount of air into another element (fire, earth, or water).
Level 5: Transform an amount of air into a mixture of elements. Transform an amount of air into something slightly unnatural.
Level 10: Transform an amount of air into something wholly unnatural.

Muto Auram Spells

LEVEL 20

RAIN OF STONES
R: Voice, D: Sun, T: Ind
Req: Terram
Turns rain into stones as it falls, causing +0 damage every two rounds (they're small stones), and maybe less if the rain is very light. People under cover are not affected. The stones revert to water when the spell expires. If it stops raining before the spell ends, no more rain is transformed, even if a different rain storm starts.
(Base 4, +2 Voice, +2 Sun)

TALONS OF THE WINDS
R: Voice, D: Diam, T: Ind
Req: Rego
Transforms a wind into an abrasive medium that tears and claws at everything in its path. Soft materials like leaves and cloth are shredded, and people take +5 damage from innumerable bloody cuts and abrasions. This spell cannot be cast if there is not a breeze of some sort blowing, thus making it difficult to use effectively indoors. The caster is not affected by the spell, even if the wind is blowing directly at him.
In Ossium of Bjornaer's version of this spell a strange keening can be heard in the air as it cuts through targets. Ossium's wizard's sigil manifests by making many of his spells eerie or frightening.
(Base 4, +2 Voice, +1 Diam, +1 Rego requisite (additional effect: protect the caster))

LEVEL 40

INFERNAL SMOKE OF DEATH
R: Voice, D: Conc, T: Ind
Turns normal smoke from a fire into a thick, corrosive cloud. Anyone immersed in the cloud of smoke takes +25 corrosion damage (once only) against which armor provides only half its normal Protection value. Soft materials like cloth, fur, paper, and leather are charred and ruined by exposure to the noxious vapor. While you concentrate, any new smoke becomes corrosive, but even after you stop concentrating, the corrosive smoke remains

Perdo Auram Guidelines

Causing the destruction of air with great precision raises the order of magnitude by at least one level.

Level 3: Make air stuffy and poor for breathing.
Level 4: Destroy still air.
Destroy a minor weather phenomenon: a breeze, a mist, a light drizzle.
Reduce the intensity of a weather phenomenon by one step (for example, from very severe to severe, or from normal to minor.)
Level 5: Destroy a normal weather phenomenon: a cloud, wind, fog, rain from a cloud that already exists.
Level 10: Destroy a severe weather phenomenon: deafening thunder, monsoon rain, impenetrable fog, gale force wind.
Destroy a debilitating kind of air: noxious stench, mild poison, etc.
Level 15: Destroy a very severe weather phenomenon: hurricane force winds, lightning strike, tornado.

deadly. It dissipates after several hours. The smoke is heavier than air, so rolls along the ground, pooling in low spots.

(Base 25, +2 Voice, +1 Conc)

LEVEL 45

FOG OF CONFUSION

R: Touch, **D:** Year, **T:** Bound, Ritual
Req: Imaginem, Rego

Turns a bank of fog up to six miles across into a silvery mist too thick to see through. Random screams, thumps, hisses, and other noises harass and confuse anyone within the fog, perhaps even leading them into danger. People have extreme difficulty navigating through the fog, especially through unknown territory. No more than seven people, who must be present at the ritual, can see normally through the fog. The fog does not dissipate until the spell expires.

(Base 2, +1 Touch, +4 Year, +4 Size, +1 Imaginem requisite, +1 Rego requisite)

LEVEL 50

RAIN OF OIL

R: Sight, **D:** Sun, **T:** Ind, Ritual
Req: Aquam

Turns rain into droplets of oil. The rain of oil continues as long as the storm does, drenching the landscape with flammable liquid. The oil will evaporate at a natural rate after the rain ceases. A Creo Ignem spell can ignite the storm so that the oil burns as it falls, but this requires a Group target large enough to catch all the raindrops. Lighting the oil after it has landed is much easier.

(Base 4, +3 Sight, +2 Sun, +5 size)

Perdo Auram Spells

LEVEL 15

ROOM OF STALE AIR

R: Voice, **D:** Mom, **T:** Room

Makes the air in a room stuffy and uncomfortable. Any creatures that breathe air suffer a –3 penalty on all rolls involving physical exertion. In addition, for each round of exertion a character must make a simple Stamina roll of 6+ or lose a Fatigue level. This may cause panic in some creatures or people. The speed at which the air refreshes itself depends on how well ventilated the room is.

(Base 3, +2 Voice, +2 Room)

LEVEL 20

QUIET THE RAGING WINDS

R: Touch, **D:** Mom, **T:** Group

Stops all wind from blowing, leaving only calm air. This spell is not powerful enough to affect winds caused by Ritual magic, and only affects winds blowing on the caster when it is cast. Under normal circumstances, the winds will not pick up again for at least an hour or so.

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

LEVEL 45

THE CLOUDLESS SKY RETURNED

R: Sight, **D:** Mom, **T:** Group

This spell clears the sky within your vision of any clouds or other meteorological activity short of a hurricane or tornado, either naturally occurring or caused by magic. The clouds take a few seconds to clear, during which time you must concentrate on them. This spell only affects meteorological activity in progress at the moment of casting, and is not powerful enough to dispel a weather condition caused by Ritual magic.

In Ferramentum's version of this spell, the clouds clear from the sky in an orderly manner, as if they were soldiers marching on parade.

(Base 10, +3 Sight, +2 Group, +2 size)

Rego Auram Spells

GENERAL

WARD AGAINST FAERIES OF THE AIR

R: Touch, **D:** Ring, **T:** Circle

As *Ward Against Faeries of the Water* (ReAq Gen), but for faeries of the air. The faerie cannot directly or indirectly break the magic circle, nor can they use ranged attacks or magic to affect those within it. From some angles at night, the ring may be seen as a violet-hued dome.

LEVEL 5

WIND AT THE BACK

R: Touch, **D:** Sun, **T:** Ind

An existing breeze follows you until you stop traveling for more than ten minutes. It causes phenomena you pass through (fog, haze) to follow you.

(Base 2, +1 Touch, +2 Sun (closest duration to special effect))

LEVEL 10

WARD AGAINST RAIN

R: Per, **D:** Sun, **T:** Ind

No rain falls on the caster, no matter how bad the weather.

(Base 4, +2 Sun)

LEVEL 30

CLOUDS OF THUNDEROUS MIGHT

R: Sight, **D:** Conc, **T:** Group

Gathers pre-existing clouds and winds into a small storm. The storm gathers at a normal speed, but is under the caster's control as long as he can see it. The caster may use the control granted by this spell to dissipate small storms as well. If the caster does not dissipate

the storm before stopping concentrating, the storm continues as normal.

(Base 4, +3 Sight, +1 Conc, +2 Group)

LEVEL 40

GATHERING OF THE STORMY MIGHT

R: Sight, D: Conc, T: Group

As for *Clouds of Thunderous Might*, but the storm is larger, possibly covering the entire visible sky. Again, it is under the caster's control.

(Base 4, +3 Sight, +1 Conc, +2 Group, +2 size)

Corpus Spells

Corpus spells deal with human or human-like bodies and anything that involves those bodies. Many faeries have enough in common with humans to be affected by Corpus spells.

A base Individual for Corpus is an adult human being, up to Size +1.



Creo Corpus Spells

LEVEL 10

BIND WOUND

R: Touch, D: Sun, T: Ind

This spell binds the target's wounds, so that he can undertake any activity without the risk of worsening the wounds. He still suffers from the wound penalties, however, and cannot heal naturally while under the influence of this spell.

Typically, you place your hands on the target and pass them over his wounds, which magically seal themselves and stop bleeding.

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

CHARM AGAINST PUTREFACTION

R: Touch, D: Moon, T: Ind

Prevents decay of a human corpse, or of a severed body part. Necromancers use it to preserve their revived corpses.

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

LEVEL 20

THE CHIRURGEON'S HEALING TOUCH

R: Touch, D: Mom, T: Ind, Ritual

This spell heals a single Light Wound suffered by the person touched. This spell does not heal damage from poison or disease.

(Base 15, +1 Touch)

Rego Auram Guidelines

Rego Auram allows the maga to control existing weather phenomena. It is not possible to create a breeze with Rego Auram, but it is possible to direct the course of a storm. This includes starting and stopping the rain at the maga's command.

Controlling an amount of air with great strength or great precision raises the magnitude of the spell by one level.

General: Ward against creatures of the air from one realm (Divine, Faerie, Infernal, or Magic) whose Might is less than or equal to the level of the spell (Range Touch, Duration Ring, Target Circle)

Level 2: Control a minor weather phenomenon.

Level 3: Control a normal weather phenomenon.
Ward someone against a type of minor weather phenomenon.

Level 4: Control a severe weather phenomenon.
Ward someone against a type of normal weather phenomenon.

Level 5: Control a very severe weather phenomenon.
Ward someone against a type of severe weather phenomenon.

Level 10: Ward someone against a type of very severe weather phenomenon.

GENTLE TOUCH OF THE PURIFIED BODY

R: Touch, D: Mom, T: Ind, Ritual

The target is cured of a Light Wound caused by poison or disease. This spell does not heal damage caused by injury.

(Base 15, +1 Touch)

PURIFICATION OF THE FESTERING WOUNDS

R: Touch, D: Moon, T: Ind

The target gains a +9 bonus to Recovery rolls to recover from injuries or diseases, as long as he has been under the influence of this spell for the whole of the recovery interval. The recovery interval is counted from the time that the spell is cast; any previous time is ignored.

(Base 4, +1 Touch, +3 Moon)

LEVEL 25

RESTORATION OF THE DEFILED BODY

R: Touch, D: Mom, T: Ind, Ritual

Removes the crippling or malignant after-effects of any injury, poison, or disease, or of premature aging. The effects of natural aging cannot be undone by this or any spell. This spell does not heal wounds, only extra effects.

(Base 20, +1 Touch)

THE SEVERED LIMB MADE WHOLE

R: Touch, D: Mom, T: Ind, Ritual

A limb that has been detached from the body can be reattached, but any decay that has occurred on the severed limb remains after the limb is reattached. After a day of decomposition, a limb is weak. After seven days, it is nearly useless and infects the character on whom it is replaced (Stamina stress roll of 6+ or take a Medium Wound). If it's been severed for more than two weeks, the limb is completely useless.

(Base 25, +1 Touch, –1 since old limb needed)

LEVEL 30

CHEATING THE REAPER

R: Touch, D: Mom, T: Ind, Ritual

Resolves a major (or less severe) crisis caused by aging (see page 170). The target still requires rest for the remainder of the season to recover fully. Each application of this spell causes Warping.

(Base 25, +1 Touch)

LEVEL 40

INCANTATION OF THE BODY MADE WHOLE

R: Touch, D: Mom, T: Ind, Ritual

Heals all damage to a human body at the conclusion of the ritual. The spell can only heal wounds, not such damage as missing limbs, or diseases and damage from poisons.

(Base 35, +1 Touch)

LEVEL 75

THE SHADOW OF LIFE RENEWED

R: Touch, D: Mom, T: Ind, Ritual

Req: Mentem

Brings a semblance of life to a corpse. During the ritual, healing spells work on the corpse, since the body must be physically whole or it dies again once brought to life. For each day the person has been dead, roll for aging. When the ritual is complete, roll to determine the success of the attempt:

Roll	Result
1	body dissolves
2	body possessed by a demon, faerie, or other supernatural entity
3	mindless, useless living corpse
4–5	automaton with no Abilities over 3
6–7	automaton, Abilities as normal person's
8	person with self-direction but no personality, and dangerously demented
9–10	person with will, but no personality

Creo Corpus Guidelines

Many Creo Corpus spells are most useful as ritual spells. Unless otherwise noted, a healing spell cast other than as a Momentary duration ritual actually suspends the healing process so that upon the spell's expiration, wounds are as fresh as they were when the spell was cast. No Hermetic spell can restore Fatigue levels.

A spell that can heal something can also heal less serious versions of the same thing. Thus, a spell that can heal Medium Wounds can also heal Light Wounds. However, a spell to heal wounds cannot cure diseases, no matter how high its level, and vice versa.

The physical characteristics are Strength, Stamina, Dexterity, and Quickness, and they can be affected and improved by Corpus magic.

Creo Corpus botches often inflict damage instead of healing it.

Creo Animal spells may be used as guidelines and examples for Creo Corpus spells.

Level 1: Give a character a +1 bonus to Recovery rolls.
Level 2: Give a character a +3 bonus to Recovery rolls.
Preserve a corpse from decay.
Level 3: Give a character a +6 bonus to Recovery rolls.
Prevent all of a target's wounds from getting any worse.
Level 4: Give a character a +9 bonus to Recovery rolls.
Level 5: Give a character a +12 bonus to Recovery rolls.
Create an entire human corpse.
Level 10: Give a character a +15 bonus to Recovery rolls.
Level 15: Heal a Light Wound.
Give a character a +18 bonus to Recovery rolls.
Resolve a minor aging crisis.
Level 20: Heal a Medium Wound.
Heal the debilitating after-effects of a disease, poison, or injury.
Resolve a serious aging crisis.
Level 25: Heal a Heavy Wound.
Restore a lost limb.
Resolve a major aging crisis.
Level 30: Heal an Incapacitating Wound.
Increase one of a person's physical Characteristics by one point, to no more than 0.
Cause a person to reach full physical maturity over the course of a single day or night. This accelerated maturation only applies during the spell's Duration, and thus full effect requires a Sun Duration spell cast early in the day or night. People do not learn under the influence of this spell, and for these purposes full maturity is reached around the age of twenty.
Resolve a critical aging crisis.
Level 35: Heal all wounds.
Resolve a terminal aging crisis.
Increase one of a person's physical Characteristics by one point, to no more than +1.
Level 40: Increase one of a person's physical Characteristics by one point, to no more than +2.
Level 45: Increase one of a person's physical Characteristics by one point, to no more than +3.
Level 50: Increase one of a person's physical Characteristics by one point, to no more than +4.
Level 55: Increase one of a person's physical Characteristics by one point, to no more than +5. Further increases are not natural to human beings, and thus cannot be effected by Creo magic.
Level 70: Raise the dead, to a point. (See *The Shadow of Life Renewed*.)

In any case, the revived person is not truly alive and is unable to gain experience points. Also, the person must make an aging roll at the beginning of each year of its existence, regardless of age. This is the closest that the Order has gotten to raising a person from the dead.

(Base 70, +1 Touch, no addition for requisite)



Intellego Corpus Spells

GENERAL

Sight of the True Form

R: Per, **D:** Mom, **T:** Vision

You see the true, original form of any person whose form has been changed or masked. This spell can see through mundane masks and disguises at level 10, and can see through the effects of other spells that are equal to or lower than the level of this spell.

(Variable base)

LEVEL 5

Physician's Eye

R: Touch, **D:** Mom, **T:** Ind

Determines the general health of a single person. Specific afflictions appear to you as areas of yellow coloration on the person's body. A Perception + Medicine stress roll is required to identify unusual diseases. The Ease Factor is determined by the rarity of the disease.

(Base 4, +1 Touch)

LEVEL 10

Revealed Flaws of Mortal Flesh

R: Touch, **D:** Mom, **T:** Ind

You are able to find any medical defects in a person or being that you are touching. This provides more, and more specific, information than *Physician's Eye*.

(Base 5, +1 Touch)

LEVEL 15

Whispers Through the Black Gate

R: Touch, **D:** Conc, **T:** Ind
Req: Mentem

You can speak through the barrier — the figurative "gate" — that stands between the dead and the living, to one corpse that has not yet decayed into a skeleton. The corpse cannot have been buried in Church burial, nor have belonged to a spirit that went straight to Heaven (for example, a saint or a crusader). The spirit that you speak with is not compelled

to tell the truth; you can, of course, find ways to coerce or trick it into doing so. All those around you can hear the voice of the corpse.

(Base 5, +1 Touch, +1 Conc, no cost for requisite)

LEVEL 20

THE INEXORABLE SEARCH

R: Arc, **D**: Conc, **T**: Ind

Determines the location of a specific person. To cast the spell you need a map and an Arcane Connection. After casting the spell, you can move your finger over the map at the rate of one hour per square foot of map. When your finger passes over the person's location as represented on the map, you sense the person's presence. (If the person is not in the area covered by the map, no sensations result.) You can locate the person to within a thumb's width on the map. A similar spell allows you to search for a dead body (*Tracing the Trail of Death's Stench*).

(Base 3, +4 Arc, +1 Conc)

LEVEL 30

THE EYE OF THE SAGE

R: Arc, **D**: Conc, **T**: Ind

Req: Imaginem

Lets you see a specific person and what is within one pace of that person. The image is clear enough to allow reading.

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



Muto Corpus Spells

LEVEL 5

EYES OF THE CAT

R: Touch, **D**: Sun, **T**: Ind

Req: Animal

The target gains the eyes of a cat, which allow him or her to see in near darkness (but not in absolute darkness, such as a lightless subterranean cavern).

(Base 2, +1 Touch, +2 Sun, requisite free)

LEVEL 15

DISGUISE OF THE NEW VISAGE

R: Touch, **D**: Sun, **T**: Part

The target's facial features are transformed to any approximately human configuration you choose.

In Cralian of Tremere's version of this spell, the new visage is always as unassuming as possible.

(Base 3, +1 Touch, +2 Sun, +1 Part)

Intellego Corpus Guidelines

Common sigils seen in Intellego Corpus spells usually report information in some strange or quirky way.

Like most Intellego botches, Intellego Corpus botches normally provide false information.

Level 3: Locate a person to whom you have an Arcane Connection.
Level 4: Sense very general information about a body.
Level 5: Sense a specific piece of information about a body.
Speak with a dead body.
Level 10: Sense all useful information about a body.

PRETERNATURAL GROWTH AND SHRINKING

R: Touch, **D**: Sun, **T**: Ind

Adds +1 to the target's normal Size or decreases it by up to 2 points.

(Base 3, +1 Touch, +2 Sun, +1 because the spell allows growth or two kinds of shrinking)

LEVEL 20

ARM OF THE INFANT

R: Voice, **D**: Sun, **T**: Part

Shrinks a person's arm to half its original length and makes it pudgy, like an infant's.

(Base 3, +2 Voice, +2 Sun, +1 Part)

LEVEL 25

GIFT OF THE BEAR'S FORTITUDE

R: Per, **D**: Sun, **T**: Ind

Your flesh becomes resistant to physical damage. You get +3 to your Soak. Your flesh is tough and insensitive; any rolls that involve a sensitive touch (such as for picking a lock) are at –1.

(Base 15, +2 Sun)

SHAPE OF THE WOODLAND PROWLER

R: Touch, **D**: Sun, **T**: Ind

Req: Animal

You place a wolf skin over yourself or another, and the target changes into a wolf. The target may change back at will, ending the spell. Before casting this spell, you must first, of course, acquire the skin of a wolf.

(Base 10, +1 Touch, +2 Sun)

LEVEL 30

CLOAK OF BLACK FEATHERS

R: Per, **D**: Sun, **T**: Ind

Req: Animal

You hang a small cape of raven feathers on your back and transform into a raven. You can resume human form at will, but doing so ends the spell.

(Base 20, +2 Sun)

CURSE OF CIRCE

R: Voice, **D**: Sun, **T**: Ind

Req: Animal

Turns a person into a pig.

(Base 10, +2 Voice, +2 Sun)

LEVEL 35

STANCE OF THE PATIENT TREE

R: Per, **D**: Sun, **T**: Ind

Req: Herbam

You turn yourself into a tree about 12 feet high, with a trunk about a foot thick. You can sense only the most basic things, such as night and day, strong winds, and things that can affect a tree. You can resume human form at will, but doing so ends the spell. While in tree form, you do not heal any wounds or restore any Fatigue levels. The tree branch you use to let yourself change back determines the kind of tree the target becomes, and you cannot cast the spell without the branch.

(Base 25, +2 Sun)

LEVEL 40

CLOAK OF MIST

R: Per, **D**: Sun, **T**: Ind

Req: Auram

You turn yourself into a thick, cohesive mist of approximately human size. You can float through the air at walking speed and can see and hear what is going on around you. You can also seep through cracks, but cannot move through solid objects. You may return to human form at any time, but doing so ends the spell. As mist, you are subject to the forces of the wind. In order to cast this spell, you must inhale some mist, and you keep the mist in your "mouth" until you want to end the spell.

(Base 30, +2 Sun)

TRANSFORM TO WATER

R: Per, **D**: Sun, **T**: Ind

Req: Aquam

You turn yourself into water, one pint for every pound of the your weight. As water, you can hold yourself together unless someone makes an effort to separate part of you from the

Muto Corpus Guidelines

These spells transform people. There are beneficial spells to cast on yourself and your compatriots, and harmful spells to cast on your foes.

Transformations do not usually completely eradicate the original form; something of the original remains. If you turn a fat, one-armed man into a wolf, the wolf is fat, three-legged, and male.

Transformations can have subtle (or sometimes dramatic) permanent effects. Someone who spends a month or more as an animal begins to act and think like that animal. Eventually, weak-willed individuals might lose their human identity altogether. When transformed back into a human, the target might temporarily or permanently retain some feature of the other shape. Someone turned into a rabbit and back might keep a fondness for carrots or retain unnaturally big ears. Transformations are tricky things.

Muto Corpus spells cannot alter a person's mind, so they leave the transformed person's intelligence and knowledge intact. Magi can cast spells while in animal form, but they suffer the normal –15 penalty for casting without hands or voice. The transformed person gains any abilities the animal form has though it may take a day or so of experience to get used to using them.

To change accouterments along with the body involves requisites. For example, you need a casting requisite of Animal for leather worn, Aquam for any liquids carried, and Terram for metal objects worn (including studs in armor). Accouterments are transformed only if they are actually being worn, not if they are just being carried in the hand. Simply put, equipment will not be transformed for one of two reasons: either because you choose not to use the casting requisites or because the storyguide rules that the equipment is not sufficiently part of the target's worn equipment. This untransformed equipment falls to the ground.

Certain shapechanging spells allow the target to change back by concentrating. While concentrating, you symbolically remove some item to break the spell, such as a wolfskin cloak or some water in your hands. These foci are essential if you are to be able to break the spell in this way. If you cast the spell without them, you must either dispel the magic with Perdo Vim, or wait for the duration to expire.

Muto Corpus botches may lead to a spell lasting indefinitely, and proving hard to dispel.

Level 2: Change someone to give them a minor ability.
Level 3: Utterly change the appearance or size of a person (though they must still remain human in form).
Level 5: Make a body resistant to damage (+1 Soak).
Level 10: Turn a human into a land animal (with an Animal requisite).
Make a body resistant to damage (+2 Soak).
Level 15: Make a body resistant to damage (+3 Soak).
Level 20: Turn a human into a bird or a fish (Animal requisite).
Make a body resistant to damage (+4 Soak).
Level 25: Turn a human into a solid inanimate object (Terram requisite).
Make a body resistant to damage (+5 Soak).
Turn a human into a plant (Herbam requisite).
Level 30: Turn a human into an insubstantial object (Auram requisite).

rest. You can roll slowly across the ground, but cannot move uphill. You can hear sounds, feel things that touch you, and can sense temperature. You can resume human form at will, but doing so ends the spell. You cannot resume human form if a significant part of your body/water is separated from the rest. You pour a small amount of water into your hands when you cast the spell.

(Base 30, +2 Sun)

LEVEL 45

The Silent Vigil
R: Per, D: Moon, T: Ind
Req: Terram

You can move into and become part of a rock formation that's at least twice your size. While in the stone, you can hear what's going on around you, but you can't use other senses. The spell lasts until you come out, and you must come out where you went in. You have no need for food or drink, though you do age. Rolls to recover from Fatigue or wounds take twice as long to make while you are in the stone. Casting requisites are required for items you take with you into the stone.

(Base 25, +3 Moon, +1 for special effect)

LEVEL 60

Mists of Change
R: Voice, D: Sun & Year, T: Bound, Ritual
Req: Animal

As this spell is cast, a whipping wind arises and patches of mist begin to roll across the landscape. Sometimes, a patch of mist suddenly envelops a person for a few seconds, during which time the victim cannot move. When the mist blows away, continuing its course, the person is left transformed into a random creature. Roll a simple die to determine the result:

Roll	Result	Roll	Result
1	Wolf	6	Viper
2	Horse	7	Boar/Sow
3	Brown Bear	8	Dog
4	Large Toad	9	Cat
5	Ferret	10	Other

On a roll of 10, the storyguide picks a creature; be cruel. People transformed retain their human minds, but inherit all the passions and instincts of their new forms.

The mist covers the target area, which must be in sight when you cast the spell. The mists affect the area until sunrise or sunset, and transform anyone who remains in the area during that time. For important characters, roll a simple die when the spell is cast and every half hour afterwards, and on a roll lower than the number of rolls made so far the mists envelope and transform them at some point in the next half hour.. The transformations last a Year.

(Base 10, +2 Voice, +4 Year, +4 Bound, slightly nonstandard effect, mist/wind cosmetic only)

Perdo Corpus Spells

LEVEL 5

Touch of the Goose Feather
R: Voice, D: Mom, T: Ind

The target lets out a loud sneeze. Spellcasters who sneeze must make Intelligence + Concentration stress rolls of 12+ to maintain concentration, and others get –1 on most activities at the moment of the sneeze.

(Base 3, +2 Voice)

LEVEL 15

Dust to Dust
R: Voice, D: Mom, T: Ind

Turns a dead body or mindless undead body to dust in two rounds. The spell doesn't affect those undead possessed by spirits. To do this to an animal corpse requires a Perdo Animal spell.

(Base 5, +2 Voice)

The Wound that Weeps

R: Voice, **D:** Mom, **T:** Ind

When casting this spell, you point at the victim and a large wound opens on his or her body. The wound is not a deep one, but it bleeds profusely. This is only a Light Wound, but it looks bad.

(Base 5, +2 Voice)

LEVEL 20

Invocation of Weariness

R: Voice, **D:** Mom, **T:** Ind

The target loses a Fatigue level. The phrases used with this spell are usually singsong melodies, which lull the victim into drowsiness.

(Base 10, +2 Voice)

LEVEL 25

Bane of the Decrepit Body

R: Voice, **D:** Mom, **T:** Ind

The target ages 5 years. Determine effects normally. This spell does not work on children younger than age 16.

(Base 15, +2 Voice)

Curse of the Leprous Flesh

R: Touch, **D:** Mom, **T:** Ind

This spell inflicts leprosy on the target, which causes a person's flesh to rot off in a matter of weeks — a truly hideous sight. Much of the target's flesh literally hangs from his or her frame, and there is a pungent rotting smell about him at all times. The target takes an Incapacitating Wound from the disease, and must roll as normal to recover. The target also loses a point of Stamina by the time the disease ends. If the victim somehow survives this curse, he is shunned by mundane communities. If the victim succeeds in a Stamina roll against an Ease Factor of 6 when the spell is cast, he shakes off the disease, although he still feels unwell for a few days, and may have problems if an astute doctor realizes he is leprous.

(Base 20, +1 Touch)

Grip of the Choking Hand

R: Voice, **D:** Conc, **T:** Ind

The target feels an invisible, strangling hand on the throat. Each round, the target loses a Fatigue level. Once the target falls unconscious, the spell has no further effect. The spell works by seriously constricting the target's windpipe, hence the feeling. This constriction is not quite enough to kill, however.

(Base 10, +2 Voice, +1 Conc)

Perdo Corpus Guidelines

These spells harm people directly, often permanently, unless outside magics are used to repair the damage.

Diseases caused by magic have a base Ease Factor of 6. For every magnitude by which the spell level increases, the Ease Factor increases by 1. It is not possible to reduce the level by reducing the Ease Factor. (See page 180 for more on diseases.)

Level 3: Do superficial damage to a body (for example, remove its hair).
Level 4: Cause a person pain, but do no real damage.
Level 5: Inflict a Light Wound.
Destroy a corpse.
Hamper a person without actually injuring them. For example, make them lame, blur their eyesight. Heals as a Light Wound.
Level 10: Inflict a Medium Wound.
Cause the loss of a Fatigue level.
Level 15: Age someone five years.
Cripple a limb, making it unusable (but still capable of healing). The damage heals as a Medium Wound.
Destroy one of a person's minor senses.
Inflict a Heavy Wound.
Level 20: Destroy one of a person's major senses. This damage heals as a Heavy Wound.
Inflict a major disease.
Destroy or sever a limb, so that it cannot heal naturally.
Inflict an Incapacitating Wound.
Level 30: Kill a person.
Level 40: Destroy one property of a person, such as their weight or solidity.

LEVEL 30

Incantation of the Milky Eyes

R: Voice, **D:** Mom, **T:** Ind

Blinds a target, leaving the eyes milky with cataracts. This heals as a Heavy Wound.

(Base 20, +2 Voice)

Twist of the Tongue

R: Voice, **D:** Mom, **T:** Part

Twists the target's tongue into a spiral, completely destroying the ability to speak. A grave offense to a magus. The damage heals as a Medium Wound.

(Base 15, +2 Voice, +1 Part)

LEVEL 40

Clenching Grasp of the Crushed Heart

R: Voice, **D:** Mom, **T:** Ind

When casting this spell, you make a clenching motion with your hand. The victim doubles over and dies at once.

(Base 30, +2 Voice)

LEVEL 45

The Kiss of Death

R: Touch, **D:** Mom, **T:** Ind

The person you kiss dies a sudden death. The only mark on the corpse is the black imprint of your lips. You do not need to speak when casting this spell, and thus gain no penalty from silence. (This is why the spell is higher level than the guidelines would indicate.)

(Base 30, +1 Touch, +2 for no words)

LEVEL 55

Curse of the Unportended Plague

R: Sight, **D:** Mom, **T:** Bound, Ritual

Starts a plague in a city or other Boundary. Everyone within the boundary is afflicted with the disease when the ritual is complete, and suffers as described under *Curse of the Leprous Flesh*, above. The conditions causing the disease last but a moment, so people entering the area after the spell is cast are safe. Using, or even transcribing, this spell is rigorously discouraged by most of the Order of Hermes. (Note: the disease caused by this spell is not the later Bubonic Plague, which is unknown in Europe in 1220.)

(Base 20, +3 Sight, +4 Bound)

Rego Corpus Guidelines

Rego Corpus botches often take in ways he would not want. control of the caster's body, and move it

General: Ward against creatures associated with Corpus from one realm (Divine, Faerie, Infernal, or Magic) with a Might less than or equal to the level of the spell. Note that Hermetic magi have no Might, and thus are not affected by such spells. (Range Touch, Duration Ring, Target Circle)

Level 2: Make a target lose control of a body part.

Level 3: Move a target slowly in one direction, as long as the surface can support its weight.

Level 4: Control the large-scale physical movements of a target.
Move a target slowly in any direction you please.
Move a target slowly straight up, or in one direction over surfaces that cannot support it.

Level 5: Hold a target's body motionless.
Move a target slowly in any direction you please, even if the target is unsupported.

Level 10: Control a target's motions.
Eliminate the penalties of Fatigue and wounds.
Animate a corpse.
Transport the target instantly up to 5 paces.

Level 15: Direct the flow of bodily energy.
Move a target quickly in any direction you please.
Transport the target instantly up to 50 paces.
Ward a target against other human beings. Note that, to ward off a Hermetic magus, the ward must penetrate his Magic Resistance.

Level 20: Transport the target instantly up to 500 paces.

Level 25: Transport the target instantly up to one league.

Level 30: Transport the target instantly up to seven leagues.

Level 35: Transport the target instantly to a place to which you have an Arcane Connection.

Rego Corpus Spells

LEVEL 5

Curse of the Unruly Tongue

R: Voice, D: Conc, T: Ind

Causes the target to stutter and slur words. Communication rolls are at –3. Spoken spells are at –6 to the spellcasting roll, and there is an extra botch die.

(Base 2, +2 Voice, +1 Conc)

Spasms of the Uncontrolled Hand

R: Voice, D: Conc, T: Ind

One of the target's hands spasms, causing him to drop anything he is holding in it. It keeps spasming for as long as you concentrate.

(Base 2, +2 Voice, +1 Conc)

LEVEL 10

Rise of the Feathery Body

R: Touch, D: Conc, T: Ind

Allows the target to float vertically to any height, carrying up to 50 pounds, and rising as fast as smoke rises, slower if carrying a heavy load. The target cannot move horizontally through this spell.

(Base 4, +1 Touch, +1 Conc)

LEVEL 15

Despair of the Quivering Manacles

R: Voice, D: Conc, T: Ind

Your target shakes vigorously from side to side without falling. Those affected get –3 on rolls requiring physical movement, and –1 to most other rolls.

(Base 4, +2 Voice, +1 Conc)

Endurance of the Berserkers

R: Per, D: Conc, T: Ind

Your body acts as though it were unwounded and unfatigued for as long as you concentrate. Keep track of the actual Fatigue levels that the body loses while "berserk," because as soon as the spell wears off, you lose those levels. If you run out of Fatigue levels, the spell terminates immediately and you fall unconscious.

A character under the influence of this spell does risk worsening wounds, but he may not notice.

Consecutive castings delay the end of the spell — that is, put off the time when accumulated wounds take effect — but a body can only take a number of consecutive castings equal to its Size + 2. Further castings have no effect.

(Base 10, +1 Conc)

Gift of the Frog's Legs

R: Touch, D: Mom, T: Ind

Allows the target to leap up to 15 feet vertically or 25 feet horizontally (2 feet less for every Encumbrance point). The person must make a Dexterity – Encumbrance stress roll of 0+ to land without injury. A miss indicates that he takes a Light Wound, and a botch indicates a Medium Wound. The target can only leap once for each casting of the spell, and that leap must be made within ten seconds. As with a frog's leap, a running start does not improve the leap.

(Base 10, +1 Touch.)

Lifting the Dangling Puppet

R: Voice, D: Conc, T: Ind

Lifts a person of Size +1 or less vertically into the air. Generally, you can make the target rise or descend as fast as smoke rises, but a heavier person rises more slowly and falls more quickly.

(Base 4, +2 Voice, +1 Conc)

LEVEL 20

The Gift of Vigor

R: Touch, D: Mom, T: Ind

Transfers bodily energy from you to any target who is at a lower Fatigue level than you. You are thus at the target's current Fatigue level, and he or she assumes your previous level. If you lose a Fatigue level from casting this spell, the loss comes after the transfer. Magi have long looked for a way to restore their energy in order to cast more spells. This is the closest they've come.

(Base 15, +1 Touch)

LEVEL 25

Awaken the Slumbering Corpse

R: Voice, D: Conc, T: Ind

Causes a corpse to function at your verbal command. Commands have to be very simple, like "attack anyone who comes through here." The corpse used cannot have been buried by Church ceremony.

(Base 10, +2 Voice, +1 Conc)

Strings of the Unwilling Marionette

R: Voice, D: Conc, T: Ind

You can control the physical movements of a person, such as walking, standing, and turning. If the target resists the control, the movements are jerky. The target can yell, but you can prevent intelligible speech by controlling the target's mouth. The target must be conscious to be moved about.

(Base 10, +2 Voice, +1 Conc)

LEVEL 30

Seven-League Stride

R: Per, D: Mom, T: Ind

Transports you to any place within seven leagues either that you can see or that you have an Arcane Connection with. If you fail an Intelligence + Finesse stress roll of 9+, your arrival goes slightly awry. For instance, you might fall when you appear, or just be facing the wrong way. A botch means you appear in the wrong place, perhaps even in a wall.

Praefactus of Bonisagus's version of this spell always allows him to appear in a safe, unembarrassing place (assuming he doesn't fail his Finesse roll). All Praefactus's spells make him seem as dignified as possible — manifesting his wizard's sigil.

(Base 30)

LEVEL 35

The Leap of Homecoming

R: Per, D: Mom, T: Ind

Transports you to any place to which you have an Arcane Connection. Most magi use this to return to their laboratories.

(Base 35)

The Walking Corpse

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

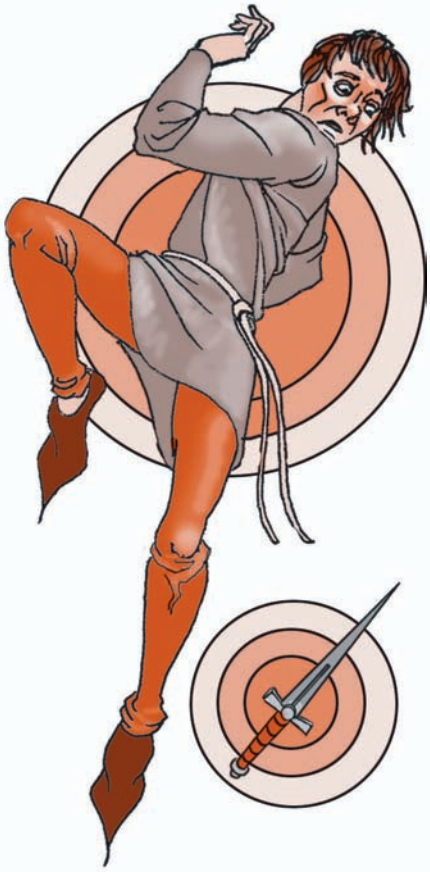
Req: Mentem

Turns a corpse into a nearly mindless servant that can follow your simple verbal commands faithfully but unimaginatively. Unless the corpse is preserved with Charm Against Putrefaction or the equivalent, the body decays normally, but even a skeleton can be animated.

(Base 10, +1 Touch, +4 Year)

Herbam Spells

Herbam spells work on plants and plant matter, both living and dead. Since wood is a common material in weapons, vehicles, and buildings, Herbam spells can be useful in improving or destroying physical things. They can also be used to bring the plant world to your aid.



A base Individual for Herbam is a plant roughly one pace in each direction.

Creo Herbam Spells

LEVEL 5

Conjure the Sturdy Vine

R: Voice, D: Sun, T: Ind

Grows 10 paces of vine from a moderate quantity of wood, or from fertile soil. The vine is extremely strong and pliable, suitable for use as rope.

(Base 1, +2 Voice, +2 Sun)

LEVEL 15

Trap of the Entwining Vines

R: Voice, D: Sun, T: Group

Causes strong, woody vines to grow rapidly from fertile earth. The vines cover a circle 2 paces across and reach 6 feet high. Anything caught within them is immobilized. To avoid the vines, the target must make a Quickness – Encumbrance stress roll of 9+. To break out requires a Strength stress roll of 12+ (allowed once a round). Someone not trapped can cut a trapped person free in two rounds, assuming proper tools. The vines weaken and wither to dust at sunrise or sunset.

(Base 1, +2 Voice, +2 Sun, +2 Group)

LEVEL 20

Bridge of Wood

R: Touch, D: Sun, T: Ind

Creates an ornate and exquisitely carved bridge made from living leaves, vines, and wood. The bridge can reach up to 20 paces, and is five paces wide. It is sturdy enough to support creatures of up to Size +4.

(Base 3, +1 Touch, +2 Sun, +2 size)

Wall of Thorns

R: Voice, D: Sun, T: Group

Within seconds, this spell creates a straight wall of woody, thorny bushes up to 20 paces long, 1 pace thick, and 4 paces high. The thorns, which are unnaturally resilient, have a +15 Soak, are cut by edged weapons only, and cutting through requires inflicting a Heavy Wound. Bodily forcing one's way through the wall requires a Strength stress roll of 9+ and does +15 damage whether the attempt succeeds or fails. If the roll botches, an additional 5 points of damage are suffered. The wall grows out of existing bushes or fertile soil. An Athletics stress roll against an Ease Factor of 9 allows a character to scale the wall, but the character takes +10 damage in the process.

(Base 1, +2 Voice, +2 Sun, +2 Group, +1 size)

LEVEL 25

Wall of Living Wood

R: Voice, D: Sun, T: Ind

A straight wall of living oak is created, growing quickly from nearby trees, other plant growth, or fertile earth. The wall is 20 paces long, 1 pace thick, and 5 paces high. It can be scaled with an Athletics stress roll against an Ease Factor of 9.

(Base 3, +2 Voice, +2 Sun, +2 size)

LEVEL 35

The Bountiful Feast

R: Touch, D: Year, T: Bound, Ritual

This ritual, which must be cast at noon on the day after the winter solstice, attempts to ensure that all crops that grow within its target will be healthy and fruitful. The spell protects against non-magical blight and other diseases. It can't control the weather or prevent others from harming crops, but it does cause crops to be healthier, larger, and tastier than they otherwise would be. The Boundary of this spell is the

Creo Herbam Guidelines

These spells create and heal plants. Any food created is nutritious only if the creation is a ritual. The guideline levels given below are generally for conjuring the leafy parts of plants.

Plants may be created living or dead with equal ease. To create treated Herbam products (for example, cut timber, a vegetarian meal, or linen or cotton cloth) add one magnitude to the level necessary to create the equivalent amount of unworked living or dead plants. To create treated and processed Herbam products (for example, clothes or furniture), add two magnitudes.

A single spell generally only creates a single type of plant product.

Creo Herbam botches may create plants in the wrong place, or create the wrong kind of plant.

Level 1: Ensure that a plant grows well for the duration of the spell. This guideline can affect a plant up to ten paces in each direction; a large tree. (That is, this guideline includes a +3 Size enhancement.)
Create a plant product (like a fruit or leaf).
Create a plant.
Prevent a plant from becoming sick.
Level 2: Create a processed plant product, like a finished plank of wood.
Level 3: Create wood in an unnatural shape, such as a living wall or bridge.
Level 15: Bring a plant to maturity in a single day or night. The accelerated growth only happens during the duration of the spell, so full maturity requires a Sun duration spell cast soon after sunrise or sunset.
Level 20: Bring a plant to maturity in about two hours.
Level 25: Bring a plant to maturity in about ten Diameters (twenty minutes).
Level 30: Bring a plant to maturity in a single Diameter.
Level 40: Bring a plant to maturity in a moment.

Intellego Herbam Guidelines

As with most Intellego magic, Intellego Herbam botches generally give false information.

Level 1: Gain an intuitive knowledge of a plant (for example, know whether a given action would harm a plant).
Level 2: Locate a plant.
Level 3: Learn general information, or a single specific fact about a plant or an item made from plant products.
Level 4: Learn all mundane properties of a plant or an item made from plant products.
Level 15: Speak with a plant.

fields owned by those present at the ritual. The spell must be cast within the region affected by the spell, although that region need not be contiguous. Although food plants are affected most by this ritual, all plants are made healthier to some degree.

(Base 1, +1 Touch, +4 Year, +4 Bound, +1 Size (for a total of +4 Size, including the +3 from the guideline, so that the area affected is up to about 6 miles across))



Intellego Herbam Spells

LEVEL 4

Probe Nature's Hidden Lore
R: Touch, D: Mom, T: Ind

Tells you what kind of plant you are touching. You also get an image of it in its natural habitat. Works with plant products as well as with plants themselves.

(Base 3, +1 Touch)

LEVEL 5

Hunt for the Wild Herb
R: Per, D: Conc, T: Smell

When you cast this spell, you can smell one sort of plant, and follow the scent, as long as you continue to concentrate. You must have a sample of the type of plant you are looking for. A Perception stress roll of 6+ is needed to follow the scent. If there is no plant of the relevant type fairly close by (close enough to smell), you smell nothing, although the spell still works.

(Base 2, +1 Conc, +2 Smell)

LEVEL 10

Intuition of the Forest
R: Touch, D: Sun, T: Group

You engage in a type of communion with the woods that you are in, giving you an intuitive sense of how to get along in the forest, and how to get the most out of the forest without causing it harm. You get a +3 to all nature-oriented rolls (not including spells) when in a forest or similar area. Causing significant harm to the forest cancels this spell.

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

LEVEL 15

Shriek of the Impending Shafts
R: Per, D: Sun, T: Hearing

Lets you know where anything wooden will be in the immediate future by a shriek that sounds in the air in advance of the wood's coming. A piece of wood that is controlled may change course, so the spell is sometimes wrong. You get a +9 bonus on Defense scores against wooden weapons (provided that you have the freedom to dodge), and you can automatically dodge wooden missiles fired from more than ten paces away.

The shriek is only audible to you, and it cannot be simulated by people making noises.

(Base 2, +2 Sun, +3 Hearing)

LEVEL 25

Converse with Plant and Tree
R: Touch, D: Conc, T: Ind

You can speak with a plant for one conversation. The level of conversation depends on the type of plants; longer-lived and more noble plants have more to say. A single question and response takes ten to thirty minutes, with slower-growing plants speaking more slowly. Typically, plants can talk about the soil and about other plants around them, but have limited awareness of more momentary events, such as the passing of animals or people, unless that passing has a direct bearing on the plant



(for example, a person cut its trunk). News can spread quickly through a forest when it has to, called from tree to tree on the wind. Bystanders cannot understand your conversation.

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

Muto Herbam Guidelines

These guidelines assume that when you change a plant, it's still a plant in some way. Changing a plant into something else usually involves a spell one level of magnitude higher than the guideline most appropriate to the action. To change plants into treated or finished material (for example, wooden furniture, a vegetarian meal, linen or cotton cloth) add one magnitude to the level necessary to change plants into natural, unworked plants.

Muto Herbam botches may turn the caster into a plant, or turn the target into an animated plant hostile to the caster.

Level 3: Change a plant or item made from plant products.
Level 4: Change a plant or item made from plant products into metal or stone (Terram requisite).
Awaken the consciousness of a plant (Mentem requisite).
Level 5: Cause a plant to bend or twist rapidly in place.

Muto Herbam Spells

LEVEL 5

Pass the Unyielding Portal
R: Touch, D: Diam, T: Ind
Makes the wood of a door pliable, allowing the magus to bend it open regardless of most locks or bars.
(Base 3, +1 Touch, +1 Diameter)

LEVEL 10

Transformation of the Thorny Staff
R: Touch, D: Sun, T: Ind
Causes a length of wood (up to 6 feet in length) to grow thick, sharp thorns at whatever spots you touch. If the spell is cast on a staff, the thorns add +4 to the damage done by the staff.
(Base 3, +1 Touch, +2 Sun)

Piercing Shaft of Wood
R: Voice, D: Mom, T: Ind
Req: Rego
Turns a piece of wood into a sleek, barbed, strong shaft that flies through the air at a target. Damage depends on the size of the item from which the shaft is formed: staff (upper size limit) +10, 2-foot branch +8, wand +5. This spell cannot miss, but it is resisted.
(Base 3, +2 Voice, +1 Rego effect)

LEVEL 15

Rope of Bronze
R: Touch, D: Sun, T: Ind
Req: Terram
Turns a piece of rope (made from plant material) into refined, superior bronze, which does not break under normal circumstances.
(Base 4, +1 Touch, +2 Sun, no cost for requisite)

LEVEL 20

Thaumaturgical Transformation of Plants to Iron
R: Touch, D: Sun, T: Ind
Req: Terram
Makes any plant, dead or alive, as hard as iron. Affects any amount of continuous plant material up to the size of a small tree. Sharp-edged plants can become deadly when they are made this hard.
(Base 4, +1 Touch, +2 Sun, +1 size, no cost for requisite)

LEVEL 25

Stir the Slumbering Tree
R: Touch, D: Sun, T: Ind
Req: Mentem
Raises any tree into a state of consciousness resembling that of a human. Such a tree can see and hear what is going on around it, and at a normal human level of perception. Such a tree may share some mental attributes or personality traits with the caster. The tree can rearrange its branches over the course of several hours, though too slowly for people to observe the movement from second to second. Most trees in magical areas are already awake.
(Base 4, +1 Touch, +2 Sun, +2 size)

LEVEL 60

Curse of the Haunted Forest
R: Touch, D: Year, T: Group, Ritual
Req: Perdo
Turns a previously normal forest into a haunted and dangerous place. The trees become gnarled and hideous, and the imaginative can see menacing faces in them. The trees also become conscious and cruel; capable of sight, hearing, and limited movement. While they cannot uproot themselves, they can move their branches about, and can reach the ground in an hour or two. Only ill-tempered animals, such as boars and crows, live in these woods, and nothing in them is edible. The only knowledge of what might happen should this ritual be attempted in a faerie forest comes from ancient and disputed legends of the Order of Hermes.
(Base 4, +1 Touch, +4 Year, +2 Group, +5 size)

Perdo Herbam Spells

LEVEL 5

Curse of the Rotted Wood
R: Touch, D: Mom, T: Ind
Causes a non-living wooden object to rot and fall apart. Objects up to the size of a single door can be affected, but things that size take up to two rounds to decay. Usually, large chunks of wood start falling off the target, and slowly crumble to smaller and smaller pieces, until only dust is left.
Ferramentum of Verditius's version of this spell is very orderly as per his wizard's sigil. The decay of the object starts from the top and continues to the bottom, leaving only dust as it goes.
(Base 4, +1 Touch)

LEVEL 15

Wizard's Autumn
R: Touch, D: Mom, T: Group
All the deciduous leaves (that is, those that normally fall in autumn) on the target plants turn brown and then fall to the ground. The full process takes a minute. This spell can affect a small grove of trees. The trees do not bud again until the next spring.
(Base 2, +1 Touch, +2 Group, +2 size)

LEVEL 20

Plant's Withering Bane
R: Voice, D: Mom, T: Ind
Withers and destroys one living plant, up to and including a plant the size of a small tree.
(Base 5, +2 Voice, +1 size)

Perdo Herbam Guidelines

These spells destroy plants and plant material. Since many items are made of wood, these spells can be quite destructive. The guidelines given are for destroying dead wood. Destroying live wood is usually a bit harder — add one level of magnitude.

Perdo Herbam botches normally destroy the wrong thing, possibly including some of the caster's clothing.

Level 2: Cause the leaves to fall off a plant.
Level 3: Spoil an amount of food.
Level 4: Destroy an amount of dead wood.
Level 5: Destroy a plant.

Rego Herbam Guidelines

It is equally easy to control living and dead wood.

Rego Herbam botches normally result in the wood doing something contrary to what the caster wants.

General: Ward against creatures associated with wood from one realm (Divine, Faerie, Infernal, or Magic) with a Might less than or equal to the level of the spell. (Range Touch, Duration Ring, Target Circle)
Level 3: Control an amount of wood.
Level 4: Deflect a single attack by a wooden weapon.
Control an entire plant, moving it around as you direct, although it remains rooted if it is a rooted plant.
Level 5: Control an entire plant, moving it around as you direct, and it need not remain rooted.
Summon a mobile plant.
Level 10: Make a plant or thing made of plant products move with purpose and intelligence, without requiring your constant control.
Level 15: Ward someone against mundane plant products.
Make a tree blossom out of season, in a moment.
Weave thread into a tunic.

LEVEL 25

THE GREAT ROT
R: Voice, D: Mom, T: Group
Rots and destroys a large amount of dead wood, up to the amount found in a wooden house or small inn. Wooden structures creak and groan mightily for about a minute before collapsing.
(Base 4, +2 Voice, +2 Group, +1 size)

LEVEL 30

TREADING THE ASHEN PATH
R: Touch, D: Mom, T: Group
As you walk through a forest after casting this spell, all the plant material 10 paces in front of you and 5 paces to either side withers and dies. Trees are reduced to bare trunks, while their leaves and all smaller plants turn to ash. You can walk for 7 miles with each casting of this spell. Use of this spell in faerie woods is not recommended. This spell was originally invented by a magus of House Flambeau, and he was awarded a prize for it by his primus.
(Base 3, +1 Touch, +2 Group, +3 size, +1 fancy effect (the spell effectively keeps being cast while the caster walks seven miles))



Rego Herbam Spells

GENERAL

WARD AGAINST FAERIES OF THE WOOD
R: Touch, D: Ring, T: Circle
Like *Ward Against Faeries of the Waters* (ReAq Gen), but for faeries of the wood. At some angles, at night, the ring appears to be a green-hued dome.
(Base effect)

LEVEL 5

DANCE OF THE STAVES
R: Voice, D: Mom, T: Ind
Causes a pole, staff, haft, or any other long, thin, non-living wooden object to bend and lash about wildly for a few seconds and then stop suddenly. A whirling staff strikes its holder and does +4 Damage, with a possible bonus if the weapon at the head of the pole hits the person.
(Base 3, +2 Voice)

LEVEL 10

REPEL THE WOODEN SHAFTS
R: Voice, D: Mom, T: Ind
Deflects a single blow of any weapon made of wood, up to the size of a two-handed club. The attack automatically misses, but the attacker still rolls to see if he or she botches (with two extra botch rolls for melee weapons). If you ordinarily carry a staff, it must be tossed aside for the casting.
(Base 4, +2 Voice)

LEVEL 15

STRIKE OF THE ANGERED BRANCH
R: Voice, D: Conc, T: Part
Causes a large tree branch to swing at a target. The branch's Attack score is equal to your Perception + Finesse. Damage is +10. You may strike repeatedly with the branch, striking once per round for as long as the spell lasts.
(Base 3, +2 Voice, +1 Conc, +1 Part)

TANGLE OF WOOD AND THORNS
R: Voice, D: Conc, T: Ind
Takes a length of wood that you designate and hurls it at a target (a Targeting roll is required). The wood wraps around and immobilizes the target (assuming that there is enough wood), who must make a Strength stress roll of 9+ to break free (one attempt per round). If the victim ever botches, he cannot escape without outside help. If the length of wood has thorns, it does +6 damage when it hits, and again each time the target tries to break free, whether successful or not. When the caster stops concentrating, the target can escape on a Strength roll of 6+.
(Base 3, +2 Voice, +1 Conc, +1 Muto requisite)

LEVEL 20

COILS OF THE ENTANGLING PLANTS
R: Voice, D: Conc, T: Group
Animates all the grass and small plants within a field delineated from side to side by your outstretched arms and in front by no more than 15 paces of distance. The plants grab and wrap themselves around the people nearest to



them (Strength stress roll of 9+ to break free, rolled once per minute). If a roll to break free ever botches, the victim cannot escape on his or her own. With a Concentration roll of 6+, you can release one individual a round.

(Base 3, +2 Voice, +1 Conc, +2 Group)

LEVEL 25

LORD OF THE TREES

R: Voice, **D**: Conc, **T**: Ind

Causes a tree to move its branches and bend its trunk in any way you mentally direct. A large tree striking with branches has Initiative +5, Attack +7, and Damage +10. Normal weapons are practically useless against large trees.

(Base 4, +2 Voice, +1 Conc, +2 size)

THE TREACHEROUS SPEAR

R: Voice, **D**: Diam, **T**: Ind

This spell animates a wooden or wooden-hafted melee weapon in someone else's hand, and makes that weapon attack its holder until the wielder is dead or the weapon is destroyed. When the spell is cast, the weapon tries to break its wielder's hold (Quickness – Encumbrance stress roll of 9+ to hang on). On subsequent rounds, the wielder hangs on by making Strength stress rolls of 6+, allowed once per round. If a roll to hold on ever botches, the wielder loses control of the weapon and is hit by it automatically (see below). While still in its wielder's grip, the weapon does not strike him or her, but does not strike on the wielder's behalf either. Once the weapon breaks free or is released, it attacks its wielder, using his Attack and Damage scores.

The former wielder may fight the rebellious weapon. The weapon uses its defense rating as its Defense total. It has no Soak, and is "killed" after it takes a wound depending on its size. One-handed weapons must take a Medium Wound, while two-handed weapons must take a Heavy Wound. The damage of thrusting and missile weapons is halved when attacking the renegade weapon.

(Base 10, +2 Voice, +1 Diam)

TWIST THE LIVING TREE

R: Touch, **D**: Sun, **T**: Ind

You make a living tree bend into unusual positions. Depending on your needs, you can make a cage, a shelter, or a wall. Even the leaves can be commanded, maybe to form a solid roof that sheds rain. Takes one to ten minutes to complete (depending on the complexity of the new shape), during which time you must maintain concentration.

(Base 4, +1 Touch, +2 Sun, +2 size)



WARD AGAINST WOOD

R: Per, **D**: Sun, **T**: Ind

The caster is protected from non-enchanted wood, so that none of it can actually contact his body. If he is walking on a wooden surface, he is actually suspended very slightly above it.

(Base 15, +2 Sun)

LEVEL 30

FREEING THE STRIDING TREE

R: Voice, **D**: Conc, **T**: Ind

Like Lord of the Trees, above, but the tree can walk half as fast as a human can. If you botch a Concentration roll to maintain control, the tree attacks you, having been awakened and disturbed by this spell.

(Base 5, +2 Voice, +1 Conc, +2 size)

LEVEL 45

CALLING THE COUNCIL OF THE TREES

R: Touch, **D**: Moon, **T**: Bound, Ritual

Req: Intellego

You call all magical and potentially mobile trees within the forest where you cast the ritual to the site of the ritual. The trees are compelled to come, and will likely be interested in whoever has called them. The attitude of the trees depends on the forest and the nature of the one who called. Once gathered, the trees hold meetings, summon ancient powers, and discuss the problems facing their kind. You may speak, and understand what the trees are discussing. The results of the conference may not be entirely in your favor. The trees remain animated for a month and may seek to return home before the end of that period.

(Base 5, +1 Touch, +3 Moon, +4 Bound, no cost for Intellego effect)

Ignem Spells

As fire is volatile and dangerous, so are these spells. Magi who pursue the Art of fire do so with fine regard for the dangers and powers involved, for fire is both dangerous and mighty, to friend and foe alike. Storyguides should make Ignem botches particularly deadly.

Light and heat also fall within the domain of this Form. It's important to remember that heat also includes relative absence of heat, so spells that result in cold temperatures are possible through Ignem.

The base Individual for Ignem is a large campfire or the fire in the hearth of a great hall. Fire damage is explained on page 181.

Creo Ignem Spells

LEVEL 3

MOONBEAM

R: Touch, **D**: Conc, **T**: Ind

Causes a gentle light, bright enough to read by, to shine down from above and illuminate the area described by your encircled arms. Lasts as long as you hold your arms in a circle.

(Base 1, +1 Touch, +1 Conc)

LEVEL 5

PALM OF FLAME

R: Touch, **D**: Conc, **T**: Ind

A flame leaps up in your palm, which must be upturned for the spell's duration. The flame casts light like a torch, and can ignite very flammable items. It does no damage, and does not burn the caster.

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

Creo Ignem Guidelines

Spells that create fires are versatile weapons — destructive to living things, undead, buildings, and morale. Those who depend on fire spells, however, risk botching. Fire is an unforgiving element for those who lose control of it, and self incineration is always a possibility.

Typical sigils seen in Creo Ignem spells involve the flame being a specific color or shape, or giving off an unusual smell.

Level 1: Create light equivalent to moonlight.
Level 2: Create light equivalent to candlelight.
Heat an object to be warm to the touch.
Ignite something extremely flammable (like oil or a wick).
Level 3: Create light equivalent to torchlight.
Heat an object to be hot to the touch.
Ignite something very flammable (like parchment).
Level 4: Create a fire doing +5 damage.
Create light as bright as a cloudy day.
Ignite something flammable (like dry wood or charcoal)
Heat an object enough to boil water.
Level 5: Create a fire doing +10 damage.
Create a fire doing +5 damage in an unnatural shape, such as in a ring or sheet, or covering an item. (Purely cosmetic shapes are free.)
Create light as bright as direct sunlight on a clear day.
Ignite something slightly flammable (like leather or damp wood).
Heat an object enough to make it glow red-hot.
Level 10: Create a fire doing +15 damage.
Create a fire doing +10 damage in an unnatural shape.
Ignite something barely flammable (like a human body).
Heat an object enough to melt lead.
Level 15: Create a fire doing +20 damage.
Level 20: Create a fire doing +25 damage.
Create a fire doing +20 damage in an unnatural shape.
Level 25: Create a fire doing +30 damage.

LEVEL 10

Heat of the Searing Forge
R: Voice, **D**: Mom, **T**: Ind

Heats a piece of metal so that it is too hot to touch. Something the size of a breastplate or helmet does +5 damage if in direct contact with the skin for one round. For each additional round, more damage is done, the amount dropping by two points each round (+3 damage on round two, then +1). Smaller objects do less damage. Most metal armor has leather or cloth underneath that gives the victim a +3 Soak bonus against the heat.

(Base 4, +2 Voice)

Lamp Without Flame
R: Touch, **D**: Conc, **T**: Ind

This spell creates a steady light as bright as daylight on a cloudy day. The light has no apparent source, but illuminates an area about ten paces across, centered on a point indicated by the caster. This point may be a mobile item.

(Base 4, +1 Touch, +1 Conc)

LEVEL 15

Blade of the Virulent Flame
R: Touch, **D**: Diameter, **T**: Ind

Forms a fire along the length of a metal blade. This flame doubles the weapon damage score for the blade (or adds +5, whichever is greater), and can start fires as well. If the spell is cast repeatedly on the same blade, the blade gets hot enough to melt after half an hour, which ends the spell. Letting the blade cool for half an hour between castings avoids this.

(Base 5, +1 Touch, +1 Diameter)

Flash of the Scarlet Flames
R: Voice, **D**: Mom, **T**: Ind

A brilliant red flash explodes in the air where you designate. If you target a person's face the target needs a Stamina stress roll of 9+ to avoid temporary blindness. If the target botches the roll, he is permanently blinded. If temporarily blinded, he can try to make a simple Stamina roll of 9+ each minute to recover. The flash is equivalent to looking straight at the sun.

In Rose of Jerbiton's version of this spell, there is a faint odor of roses in the area where the flash explodes.

(Base 5, +2 Voice)

LEVEL 20

Pilum of Fire
R: Voice, **D**: Mom, **T**: Ind

A 2-foot, thick, spear-shaped jet of fire flies from your palms, doing +15 damage to the individual it hits.

(Base 10, +2 Voice)

LEVEL 25

Arc of Fiery Ribbons
R: Voice, **D**: Mom, **T**: Group

A dozen multi-hued ribbons of flame leap from your hands and fly out as far as your voice carries, covering a 60-degree arc. All those in the arc take +10 damage.

(Base 5, +2 Voice, +2 Group)

Coat of Flame
R: Voice, **D**: Diam, **T**: Ind
Req: Rego

The target is swathed in fire, and takes +5 damage every round while the spell is in effect. That is, the damage must be rolled against Soak twenty times during the spell. The Rego requisite ensures that the fire does not spread.

(Base 5, +2 Voice, +1 Diam, +1 Rego requisite)

LEVEL 35

Ball of Abysmal Flame
R: Voice, **D**: Mom, **T**: Ind

A ball of flame shoots from your hand to strike a single target, doing +30 damage.

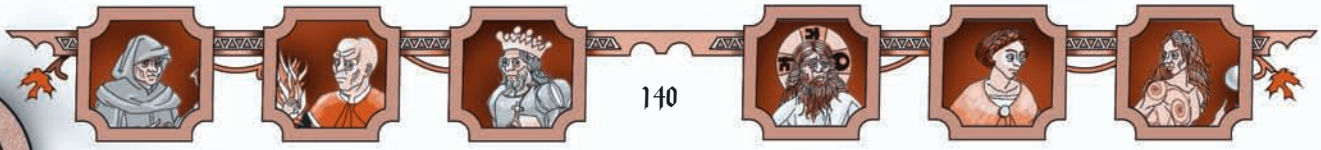
Marius of Tremere's version of the spell causes the ball to make a loud bang when it hits the target. His sigil is a gaudiness in his spells.

(Base 25, +2 Voice; the ball appearing to shoot from your hand is a cosmetic effect)

Circle of Encompassing Flames
R: Voice, **D**: Conc, **T**: Ind

Creates a circle of flames 6 feet high. The circle begins at a 1-pace radius, but you can make it shrink to a pillar or grow to a 3-pace radius as you concentrate if you cast with a Rego requisite. Anyone moving through the flames takes +20 damage. You cannot move the center of the circle.

(Base 20, +2 Voice, +1 Conc)





Intellego Ignem Spells

LEVEL 5

TALES OF THE ASHES
R: Touch, D: Conc T: Ind
Lets you see what the ashes you touch originally were, and how and when the object was burned. The latter two are divined from markings and signs in the ashes.
(Base 3, +1 Touch, +1 Conc)

LEVEL 15

SHADOWS OF THE FIRES PAST
R: Per, D: Mom, T: Vision
Allows you to see where fires have been in the past lunar month. A light red flickering haze appears where the fire was, and you gain an intuitive sense of when the fire was there. This spell does not look into the past, but detects the traces of fire.
(Base 3, +4 Vision)

LEVEL 20

VISION OF HEAT'S LIGHT
R: Per, D: Sun, T: Vision
Allows you to see the heat of objects that are of human body temperature or hotter. Excellent for use in the dark, but it doesn't give true vision. You can see well enough to use a weapon, even a missile weapon, without penalty, but recognizing people is very difficult.
(Base 2, +2 Sun, +4 Vision)

LEVEL 35

EYES OF THE FLAME
R: Arc, D: Conc, T: Ind
Lets you see a fire up to the size of a large campfire to which you have an Arcane Connection. You can also see all those things which the fire illuminates.
(Base 10, +4 Arc, +1 Conc)

WORDS OF THE FLICKERING FLAME
R: Voice, D: Conc, T: Ind
Allows you to converse with a fire, commonly very chaotic and distractible. Promising a fire more fuel might keep its interest. Fires are mostly aware of what they've burned, but they have a limited awareness of what goes on around them as well.
(Base 20, +2 Voice, +1 Conc)

Intellego Ignem Guidelines

Intellego Ignem botches typically provide false information, although they may also render the caster incapable of detecting heat or flames for a time.

Level 1: Sense one property of a fire.
Locate a fire.
Level 2: Sense all mundane properties of a fire.
Become aware of all fires within the target area.
See a fire with which you have an Arcane Connection.
Sense levels of heat.
Level 3: Sense all mundane properties of ash.
Detect the traces of fires which burned within the last lunar month.
Level 4: See clearly through raging fire (an Auram requisite may be necessary if smoke is present as well).
Learn the magical properties of a fire.
Level 10: See a fire you have an Arcane Connection to and all things it illuminates (for example, see a campfire and everything within its circle of light).
Level 20: Speak with a fire.

Muto Ignem Guidelines

The intensity of a fire also affects the difficulty of changing it. For every five points by which the fire's damage exceeds +5, add one magnitude to the spell's level.

Level 1: Change one characteristic of a fire within the target area (for example, make a fire burn more brightly, or produce more smoke).
Level 2: Totally change a fire into another natural fire (changing any or all of its characteristics).
Level 3: Change a fire so that it is slightly unnatural (for example, make the flames colored, or make the smoke smell of roses). May require requisites.
Level 4: Change a fire so that it is completely unnatural (for example, multicolored flames that form images while the popping of the fire plays music). Often requires requisites.
Level 5: Change a fire into a natural example of another element, with an appropriate requisite.
Level 10: Change a fire into an unnatural example of another element, with an appropriate requisite.



Muto Ignem Spells

LEVEL 5

THE MANY-HUED CONFLAGRATION
R: Voice, D: Mom, T: Ind
Makes a fire burn brightly in shifting colors for an instant. Each being looking at the fire must make a Stamina stress roll of 6+ or be blinded for one round by the multicolored lights.
(Base 3, +2 Voice)

LEVEL 10

SHOW OF THE FLAMES AND SMOKE
R: Voice, D: Conc, T: Ind
Causes smoke of different colors, streams of flame, and strange popping and sizzling noises to come from a fire. The effect is so spectacular that onlookers are either entranced or horrified, depending on the circumstances. The pyrotechnics might ignite nearby flammable objects and cause minor burns to those within 2 paces of the fire.
(Base 3, +2 Voice, +1 Conc)

HORNET FIRE
R: Voice, D: Conc, T: Ind
Req: Rego
Turns a fire into a swarm of fireballs, each the size of a large insect, that fly and harass at



Perdo Ignem Guidelines

The intensity of a fire also affects the difficulty of destroying it. For every five points by which the fire's damage exceeds +5, add one magnitude to the spell's level.

Perdo Ignem botches might create fire instead of destroying it, or freeze the caster.

Level 2: Greatly reduce the amount of light in an area.
Level 3: Completely extinguish all light in an area.
Reduce the size of a fire without destroying it completely.
Level 4: Extinguish a fire, cooling the ashes to merely warm.
Chill an object.
Chill a person so that they lose a Fatigue level.
Level 5: Strongly chill an object. (For example, freeze water.)
Chill a person so that they take +5 damage.
Level 10: Destroy one aspect of a fire (for example, heat or light).
Chill a person so strongly that they take +10 damage.

your command. Their burning touch gives all those you indicate within 7 paces of the fire both a –3 penalty on all rolls and two extra botch dice, but they do not cause actual damage.

(Base 2, +2 Voice, +1 Conc, +1 Rego requisite)

LEVEL 20

PRISON OF FLAMES
R: Voice, **D:** Sun, **T:** Ind

Turns a bonfire into a prison shaped like a miniature castle. A person thrown into the middle is not burned, but takes +15 damage if he or she tries to escape.

(Base 3, +2 Voice, +2 Sun, +1 Size)

LEVEL 25

TRAPPING THE FIRE
R: Voice, **D:** Sun, **T:** Ind
Req: Terram

This spell turns the heat and flames of a large campfire into a small, very hard object, such as a gem or a piece of metal. If the object is broken, the flame returns, but dies if there is nothing to burn.

(Base 5, +2 Voice, +2 Sun, requisite is free)

LEVEL 35

FLAMES OF SCULPTED ICE
R: Voice, **D:** Sun, **T:** Ind
Req: Aquam

Turns a fire up to the size of a small house into ice. The ice forms beautiful sculptures of leaping flame, until it begins to melt. When the ice has melted halfway, the flames start again, but probably won't spread, because of wet surroundings.

(Base 5, +2 Voice, +2 Sun, +2 size)

Perdo Ignem Spells

LEVEL 10

GLOOM OF EVENING
R: Touch, **D:** Diam, **T:** Room

The level of light in the target room drops substantially, making the room gloomy, with deep shadows everywhere.

(Base 2, +1 Touch, +1 Diam, +2 Room)

WINTER'S ICY TOUCH
R: Voice, **D:** Mom, **T:** Ind

Causes the target to feel a chill and lose body heat. The target loses a Fatigue level.

(Base 4, +2 Voice)

LEVEL 20

SOOTHE THE RAGING FLAMES
R: Voice, **D:** Mom, **T:** Ind

Eradicates the heat of a bonfire, which, however, continues to burn until the fuel already covered in flame is consumed. The flames do not spread, or harm anything beyond what they were already burning. If the fire is extinguished and relit, it will burn hot again, as it is now a different fire.

(Base 10, +2 Voice)

LEVEL 25

WELL WITHOUT LIGHT
R: Touch, **D:** Sun, **T:** Str

Removes light from the target structure. Only spells greater than level 25 can create light within this area. When casting this spell, magi typically clench a hand into a fist, and the light flows into the fist like a living entity, until the entire area is dark.

(Base 3, +1 Touch, +2 Sun, +3 Str)

CONJURATION OF THE INDUBITABLE COLD
R: Voice, **D:** Mom, **T:** Part

Cools the air within ten paces of the target, leaving it slightly below freezing. All nonliving things are chilled thoroughly, not just on the surface. All living things (except you, if you cast with a Rego requisite) lose one Fatigue level. House fires become as small as campfires, bonfires become as small as torch fires, and campfires and smaller fires go out.

(Base 4, +2 Voice, +1 Part, +2 size)

LEVEL 30

WIZARD'S ICY GRIP
R: Voice, **D:** Mom, **T:** Ind

Chills a single target so that it takes +20 damage. If this is enough to kill, the target is frozen solid. Armor does not add to Soak against this spell.

(Base 20, +2 Voice)

LEVEL 35

WIZARD'S ECLIPSE
R: Touch, **D:** Diam, **T:** Bound, Ritual

The sun is eclipsed within the target area, making it as dark as night. The darkness begins very suddenly — the superstitious are likely to panic, especially if they see that there is normal daylight just beyond the boundary of the spell.

(Base 2, +1 Touch, +1 Diam, +4 Bound, +3 size)

Rego Ignem Spells

LEVEL 5

TREMULOUS VAULT OF THE TORCH'S FLAME
R: Voice, **D:** Mom **T:** Ind

Causes a fire to quiver a few seconds and then make a leap of up to 10 feet in any direction. A Targeting roll is required to hit a specific target. The flame stays at the spot it hits if it can burn there (see rules for fire damage on page 181). Otherwise, it simply scorches the spot and goes out (doing +5 damage).

(Base 3, +2 Voice)

LEVEL 10

Leap of the Fire

R: Voice, D: Mom, T: Ind

Causes a bonfire to leap of up to 10 paces in any direction, where it catches if there is fuel, or burns out if there is none. Make a Targeting roll to hit a target; the flames do +10 damage.

(Base 3, +2 Voice, +1 size)

LEVEL 20

Light Shaft of the Night

R: Voice, D: Conc, T: Group

Collects moonbeams and starlight into a single vertical shaft of soft, silvery light that moves under your control. It illuminates an area 15 paces across with light nearly equal to sunlight (if the moon is out) or moonlight (if the moon is not out). If the sky is overcast, the spell does not work. Can only be cast under the night sky.

(Base 3, +2 Voice, +1 Conc, +2 Group)

LEVEL 25

Burst of the Sweeping Flames

R: Sight, D: Mom, T: Ind

This spell causes a fire to explode outwards from its source along the ground, as if a giant wind were blowing on it from above. The fire travels for no more than 10 paces, but it ferociously ignites anything in its path. The original fire is left dead, but in all probability a number of new fires will be started. The flames cause +5 to +15 damage, depending on the intensity of the original fire.

(Base 10 (4 + 2 magnitudes for the intensity of the fire), +3 Sight)

Ward Against Heat and Flames

R: Touch, D: Sun, T: Ind

Keeps heat and fire at bay, unable to approach within 1 pace of the target. This renders the target immune to damage from flames or heat of intensity less than that of molten iron. The target gets a +15 Soak against all fire-related damage. Any fire doing less than +15 damage per round doesn't penetrate the ward. Such fires simply dim at the protected person's passing and flare back up after he or she is gone.

(Base 4, +2 for up to +15 damage, +1 Touch, +2 Sun)

Rego Ignem Guidelines

The intensity of a fire also affects the difficulty of controlling it. For every five points by which the fire's damage exceeds +5, add one magnitude to the level of the spell.

Rego Ignem spells can control heat or light as well as fire.

Rego Ignem botches normally result in the fire doing exactly what the caster does not want.

General:	Ward against creatures of fire belonging to one realm (Divine, Faerie, Infernal, Magic) whose might is less than or equal to the level of the spell (Range Touch, Duration Ring, Target Circle).
Level 3:	Control a fire in a natural fashion (for example, control its direction of spread). Move a fire quickly through space while leaving it burning naturally.
Level 4:	Control a fire in a slightly unnatural fashion (for example, stop it from burning a person).
Level 10:	Control a fire in a very unnatural fashion (for example, fashion into a dancing humanoid shape).

Imaginem Spells

Imaginem is the Form of sensations and illusion. By using Imaginem, you can alter what others perceive. Imaginem, however, means "image," not "illusion." Thus, one creates, transforms, perceives, destroys, and controls images, not necessarily illusions. A clairvoyance spell, therefore, is Intellego Imaginem because it detects real images. By manipulating sensations, however, you can create effective illusions. The Art of Imaginem rewards the creative magus by fooling people into actions they would otherwise shun: for instance, they might walk off a cliff, while their eyes tell them there is a bridge over the chasm. Imaginem cannot affect light, as that is part of Ignem, but it can affect the things that light allows you to see.



Stenches and perfumes, tints and stains, color and shadow, melody and cacophony, sweet and sour; all these are perceptions, and so can be manipulated by the Art of Imaginem. An image works on the senses, not on the mind, so an unthinking beast is as likely to believe an image as an imaginative human. Similarly, everyone can sense an illusion created by Imaginem magic. Nevertheless, Imaginem spells are still most effective at fouling the communication on which human society depends. Beasts are likely to be fooled by illusions, as are the simpler undead. Demons are very hard to deceive, while faeries often see through illusions and manipulate them to fool you in turn. Certain members of the Church have proven remarkably adept at discerning truth from illusion, though the talent is not dependable.

It is more difficult to mimic a specific object or person using an Imaginem spell than it is to mimic a general image, and requires a Perception + Finesse stress roll. For example, it is easier to imitate a generic gold ring than it is to reproduce the gold ring with inscriptions that the baron presented to his wife on the occasion of their tenth wedding anniversary. The higher the roll, the better you can fool people. You get a bonus to your roll for familiarity with what you are mimicking (–3 for an unfamiliar object, +3 for highly familiar objects or for having the subject available for modeling). For mimicking people, a roll of 6+ lets you fool acquaintances of the person, 9+ lets you fool friends, and 12+ lets you fool close friends and relatives. Use a similar scale for mimicking objects. If you botch the Finesse roll, you may think the image is satisfactory, but it's immediately seen through once in use.

A base Individual for Imaginem is the equivalent of an adult human being; whether a visual image of about that size, an auditory illusion making that much noise, or whatever.

Creo Imaginem Guidelines

These spells create and restore images. It is important to note that Creo Imaginem spells only create the images of things, not the things themselves. An image of a bucket will not hold water poured into it, nor will the image of a horse be able to carry a rider. This is often the first (and most important) clue that the image is just an illusion. On the other hand, the illusion of a wall may feel solid, but will present no resistance if someone pushes a hand through it.

Increasing the complexity of a sensory perception, such as making a moving visual image or making clear words instead of noise, adds an additional level of magnitude. Making an image move or make noise at your direction as you concentrate adds two levels of magnitude. In addition, very intricate images (for example, an intricately ornamented bridge) are generally one level of magnitude higher as well.

Wizard's sigils can be very obvious in Creo Imaginem spells. The illusions commonly have some small quirk that marks them as belonging to a certain magus. For example, illusions cast by Fortunatus of Jerbiton often have some small religious icon worked into their structure, due to the manner in which he invents his spells.

Creo Imaginem botches might create obvious illusions which are clearly linked to the caster, thus marking him as a wizard.

Level 1: Create an image that affects a single sense.
Level 2: Create an image that affects two senses.
Level 3: Create an image that affects three senses.
Level 4: Create an image that affects four senses.
Level 5: Create an image that affects five senses.



Creo Imaginem Spells

LEVEL 10

Phantasm of the Talking Head
R: Voice, **D:** Diam, **T:** Ind

Creates an illusory face on a wall or other flat object. The visage can speak during the spell's duration. Individual wizards' sigils can produce very interesting differences in how the voice sounds, how the face looks, and so on.

(Base 2, +2 Voice, +1 Diam, +1 intelligible speech)

LEVEL 20

Phantasmal Animal
R: Voice, **D:** Diam, **T:** Ind

Creates an image of any animal or beast up to the size of a pony (Size +1). Under your direct mental command, it moves about (within range) and makes appropriate noises. You need to be able to concentrate, and be within range, whenever you wish to direct the illusion to move in some manner. If you move out of range or stop concentrating, the illusion just freezes in place. The image does smell like an animal, but it has absolutely no effect on the sense of touch. Of course, a magus may not use this spell to create the image of an animal he or she does not know exists.

(Base 3, +2 Voice, +1 Diam, +2 move under your command)

Phantasmal Fire
R: Voice, **D:** Sun, **T:** Ind
Req: Ignem

Makes an image of a fire (up to the size of a large campfire) that dances, illuminates, crackles, and (apparently) warms. It does not spread, burn, or protect against cold. Makes a great joke at gatherings of House Flambeau, although creating a real fire is even more popular.

(Base 3, +2 Voice, +2 Sun, +1 for light from Ignem requisite)

LEVEL 25

Phantasm of the Human Form
R: Voice, **D:** Sun, **T:** Ind

Makes an image of a clothed and equipped person that can make noise. Under your direct, unspoken command, the person can move about, speak, and behave as a human does.

(Base 2, +2 Voice, +2 Sun, +2 move at your command, +1 intricacy)

LEVEL 35

Haunt of the Living Ghost
R: Arc, **D:** Conc, **T:** Ind
Req: Intellego

With this spell, you can instantly project your own image and voice to any designated spot that you have an Arcane Connection to (though storyguides may wish to limit this range to some absolute distance like 300 miles). You can see and hear through the image. The image must appear in some medium, such as a fire, mirror, or pool.

Some magi use this spell to attend intercovenant councils without traveling the intervening distance. Because other magi can see you, this spell is not held to constitute scrying by magic. Using it through another covenant's *Aegis* counts as showing off, however.

(Base 2, +4 Arc, +1 Conc, +2 move at your command, +1 intricacy, +1 Intellego requisite)

LEVEL 40

The Shadow of Human Life
R: Touch, **D:** Sun, **T:** Ind
Req: Mentem

The human image created (as in *Phantasm of the Human Form*) has limited freedom and simulated intellect. It functions as an independent human, albeit a stupid one, capable of interpreting general orders in new situations.

(Base 2, +1 Touch, +2 Sun, +1 intricacy, +6 Mentem requisite, for a very elaborate effect)



Intellego Imaginem Spells

GENERAL

Discern the Images of Truth and Falsehood
R: Per, **D:** Conc, **T:** Vision

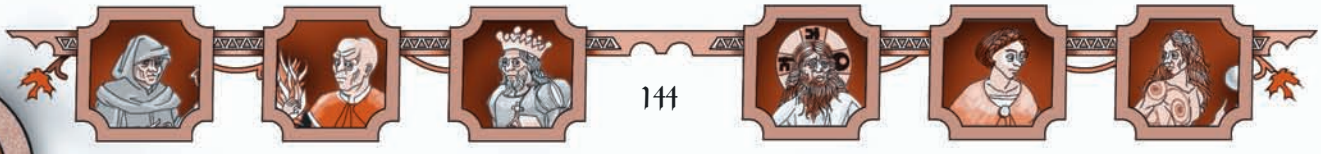
You can tell whether an image has been created or altered through a spell, seeing both the original and false images in the case of alterations. Illusions caused by a spell with a level higher than five lower than the level of this spell are not discerned. If you botch the roll, you mistake illusions for the real thing and reality for illusion. Your discernment is not limited to visual illusions, although you can only tell that a sound is illusory if you are looking at the apparent source.

(Base effect, +1 Conc)

LEVEL 5

Prying Eyes
R: Touch, **D:** Conc, **T:** Room

You can see inside a room, as long as you can touch one of its walls. If the room is unlit or poorly lit, you can only see as much as you



could if you were inside, but magical enhancements of your senses do apply. You may change your viewpoint within the room throughout the duration of the spell.

(Base 1, +1 Touch, +1 Conc, +2 Room)

LEVEL 15

Discern Own Illusions

R: Per, D: Sun, T: Vision

This spell makes your own illusions largely transparent, but still discernible.

(Base 1, +2 Sun, +4 Vision)

LEVEL 20

The Ear for Distant Voices

R: Arc, D: Conc, T: Room

You can hear what is happening in the place you designate. You must have an Arcane Connection with the place or with a person there.

(Base 1, +4 Arc, +1 Conc, +2 Room)

LEVEL 25

Eyes of the Eagle

R: Per, D: Sun, T: Vision

You see distant things clearly. No matter how far away something is, you can make out details as if it were only a foot or so from you. Things do *not* all appear to be a foot away; you can simply make out details as well as if they were. You can still judge distance accurately; in fact, more accurately than normal, to within an inch or so at a distance of several miles, since you can see as clearly as if you were judging distance a foot away.

(Base 3, +2 Sun, +4 Vision)

Summoning the Distant Image

R: Arc, D: Conc, T: Room

You can see and hear what is happening in a distant place if you have some sort of Arcane Connection to either the location or a person there.

(Base 2, +4 Arc, +1 Conc, +2 Room)

Intellego Imaginem Guidelines

Generally, these spells have the least to do with illusions of all the Imaginem spells, because one detects an image without altering or controlling it. These spells improve upon your senses by bringing in images (usually sounds and sights) not normally available.

Note that seeing or hearing into another room or a hundred miles away does you no good if there is no light or sound there. As in CrIm spells, each additional sense you wish to perceive increases the level of the spell by one magnitude.

As with most Intellego magic, Intellego Imaginem botches normally give false information.

General: Discern illusions caused by spells of equal or lower level than the level of this spell (Vision target).

Level 1: Use one sense at a distance.
Memorize or perfect your memory about an image you have encountered.
Be able to discern your own false images.

Level 2: Use two senses at a distance.

Level 3: Use three senses at a distance.
Enhance one of your senses in one way (to see clearly at a distance, to see small things, or to see in the dark, for example).

Level 4: Use four senses at a distance.

Level 5: Use all senses at a distance.

Muto Imaginem Guidelines

These are useful and powerful illusion spells, altering the visual image, noises, smell, or taste of some object or being. The image remains altered without your concentration and adapts itself appropriately to the medium. The accuracy of duplication depends on your knowledge of the subject. For instance, if you want to make a voice like that of a specific person, you must be familiar with the voice that you want to mimic. Those more familiar with the face, voice, body, or other aspect being mimicked might see through an illusion by mundane means ("Duke Tybol, isn't your scar on your left cheek?").

Muto Imaginem, or indeed other Imaginem magic, cannot overcome the effects of The Gift, although it might offset them a little.

Muto Imaginem botches often change the caster's appearance in dangerous or embarrassing ways.

Level 1: Change one sensation of an object (for example, make a leaf look like a coin), but not its type (i.e. not from sight to sound).

Level 2: Change two sensations of an object.

Level 3: Change three sensations of an object.

Level 4: Change four sensations of an object.

Level 5: Change an object completely, in all things except touch.

Muto Imaginem Spells

LEVEL 5

Taste of the Spices and Herbs

R: Touch, D: Sun, T: Ind

A setting's worth of food or drink tastes and smells exactly as you designate.

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

LEVEL 10

Aura of Ennobled Presence

R: Touch, D: Sun, T: Ind

The target appears more forceful, authoritative, and believable. Numerous subtle changes in appearance bring about this change, including a slight supernatural illumination of the face, a more erect posture, and a louder and smoother voice. The character gets a +3 on rolls to influence, lead, or convince others.

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

Notes of a Delightful Sound

R: Touch, D: Sun, T: Room

Causes all sounds in a room, particularly music, to be especially clear and sonorous. The notes are clearer, sharper, and more distinct.

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

Perdo Imaginem Guidelines

In addition to destroying created images, these spells dull the sensual properties of things — making wine tasteless, sneaks silent, and magi invisible. Destroying changing images is more difficult — add one level of magnitude to spells that do so.

Note that images are naturally generated constantly, so that a Perdo Imaginem spell with Momentary duration merely makes an object seem to flicker for a moment. Longer durations are required if the image is to stay gone.

Note also that shadows are due to the physical body blocking the light. Destroying something's shadow is thus Creo Ignem, or possibly Rego Ignem, not Perdo Imaginem. Mirror images, however, are caused by the species bouncing off the mirror, so a spell destroying (or changing) the species also changes mirror images.

Perdo Imaginem botches might make the image more intense, or destroy the wrong image.

Level 2: Destroy an object's ability to affect taste or touch.
Level 3: Destroy an object's ability to affect smell or hearing.
Destroy an object's ability to affect taste and touch.
Level 4: Destroy an object's ability to affect sight.
Destroy an object's ability to affect any three of taste, touch, smell, or hearing.
Level 5: Destroy an object's ability to affect any four senses.
Level 10: Destroy an object's ability to affect all five senses.

LEVEL 15

Disguise of the Transformed Image
R: Touch, D: Sun, T: Ind
Makes someone look, sound, feel, and smell different, though at least passably human.
(Base 4, +1 Touch, +2 Sun)

LEVEL 20

Image Phantom
R: Touch, D: Sun, T: Ind
Any one thing, including a living thing, can be made to appear as if it were something else of approximately the same shape and size. The illusion cannot be cast on things that have a shape or size improper to the final appearance. If the target moves or is moved in such a way that the illusion is inappropriate, it looks very strange indeed.
(Base 5, +1 Touch, +2 Sun)

Perdo Imaginem Spells

GENERAL

Dispel the Phantom Image
R: Voice, D: Mom, T: Ind
Destroys the image from any one CrIm spell whose level you match or exceed on a stress die + the level of your spell.
(Base effect)

LEVEL 5

Taste of the Dulled Tongue
R: Touch, D: Sun, T: Ind
Hides the taste of any substance, liquid or solid.
(Base 2, +1 Touch, +2 Sun)

LEVEL 10

Illusion of Cool Flames
R: Voice, D: Sun, T: Ind
A source of heat, such as a fire, seems to lose its heat and drop to the surrounding temperature. It still, however, has its normal beneficial and harmful effects (that is, glowing coals still cook meat or burn a person's hand, though they do not feel hot).
(Base 2, +2 Voice, +2 Sun)

LEVEL 15

Invisibility of the Standing Wizard
R: Touch, D: Sun, T: Ind
The target becomes invisible, but the spell is broken if he moves (aside from breathing and shifting slightly in place). He still casts a shadow.
(Base 4, +1 Touch, +2 Sun)

LEVEL 20

Veil of Invisibility
R: Touch, D: Sun, T: Ind
The target becomes completely undetectable to normal sight, regardless of what he does, but still casts a shadow.
(Base 4, +1 Touch, +2 Sun, +1 changing image)

Removal of the Conspicuous Sigil
R: Touch, D: Sun, T: Part
Grooves, runes, writings, and similar markings are obscured so that they are not visible, but the overall shape of the medium remains constant. For example, runes carved into a sword blade can be made invisible, making the sword appear normal.
(Base 4, +1 Touch, +2 Sun, +1 Part)

Silence of the Smothered Sound
R: Voice, D: Sun, T: Ind
Makes one being or object incapable of producing sound. Magi who cannot utter their magic words suffer the normal penalties to their spellcasting rolls.
(Base 3, +2 Voice, +2 Sun, +1 changing image)

LEVEL 25

Chamber of Invisibility
R: Touch, D: Sun, T: Group
Causes a Group of creatures to become invisible. Any affected character who moves or is touched makes everyone visible. All members of the Group still cast shadows.
(Base 4, +1 Touch, +2 Sun, +2 Group)

Rego Imaginem Spells

GENERAL

Restore the Moved Image
R: Voice, D: Mom, T: Ind
Cancels a ReIm spell that moves an image, putting the image back where it belongs, as long as you can match the spell's level on a stress die + the level of your spell. This spell targets the image.
(Base effect)

LEVEL 10

Illusion of the Shifted Image
R: Voice, D: Sun, T: Ind
Makes any person or object appear to be a pace away from its actual position. The image cannot be placed in a solid object. As soon as the original or image moves, the spell ends.
(Base 2, +2 Voice, +2 Sun)



Rego Imaginem Guidelines

These spells make things appear to be somewhere other than where they actually are. As with CrIm and PeIm, it is slightly harder to affect changing images. Add one level of magnitude to spells that do so. Add a further level of magnitude if the image is to change along with the object. Add one level of magnitude to the guidelines for each additional sense to be affected.

Rego Imaginem botches might control the wrong image, or do something completely inappropriate to the targeted image.

Level 2: Make an object appear (to one sense) to be up to one pace away from its actual position.

Level 3: Make an object appear (to one sense) to be up to five paces away from its actual position.
Make objects appear to move rapidly in a disorientating way.

Level 4: Make an object appear (to one sense) to be up to fifteen paces from its actual position.
Make an object appear (to one sense) to be contained in or attached to another object defined at the time of casting (for example, make someone's voice appear to come from within a bag).

Level 5: Make an object appear (to one sense) to be up to one hundred paces from its actual position.

Level 10: Make an object appear (to one sense) to be in Sight of its actual position.

Level 15: Make an object appear (to one sense) to be in a location to which the caster has an Arcane Connection.

Wizard's Sidestep

R: Per, **D**: Sun, **T**: Ind

Your image appears up to 1 pace from where you actually are, so attacks aimed there are likely to miss you. Whenever the image is successfully struck, it disappears and reappears in another spot.

In combat, early attacks are aimed at the image, and so automatically miss you. Once the image has been hit once, you have a +9 bonus to Defense, as attackers must try to find you in a fairly large area.

(Base 2, +2 Sun, +1 changing image, +1 moved image matches changes)

LEVEL 25

The Captive Voice

R: Voice, **D**: Sun, **T**: Part

Captures a person's voice and places it in a bag. The person may not speak unless the bag is open, in which case the voice comes from the bag, not the victim's mouth. If the victim screams while the bag is shut, the bag vibrates visibly.

(Base 4, +2 Voice, +2 Sun, +1 Part)

LEVEL 30

Confusion of the Insane Vibrations

R: Touch, **D**: Conc, **T**: Vision

The target of the spell sees everything vibrate back and forth at varying high speeds. In addition, sounds and scents are displaced and seem to come from the wrong areas. Anyone trying to fight in these circumstances suffers –3 on Attack and Defense scores, and must roll two extra botch dice. The target is likely to become desperate and terribly confused. Navigation is exceedingly difficult. The visual effects of this spell are negated if the target is in complete darkness or if they close their eyes.

(Base 3, +1 Touch, +1 Conc, +4 Vision, +1 additional senses)

Image from the Wizard Torn

R: Per, **D**: Conc, **T**: Ind

Req: Intellego

Your image separates from your body and moves as you do. It can speak whatever you say and do so in your voice, and you can see through its eyes. You must make an Int + Concentration stress roll for each solid object the image passes through and for each mile it travels. If you wish the image to be able to leave your sight, you must use an Arcane Connection to yourself (for example, a fingernail or a lock of hair) when you cast the spell. That connection becomes an integral part of the image, and when the spell ends, it falls to the ground wherever the image was located.

As your image is away from your body, you are invisible and silent at your actual location. The image is your image, so while you may move it in space you may not have it sit down if you are standing. Further, it appears as if illuminated by whatever light is falling on you, no matter what the level of illumination is at the image.

(Base 15, +1 Conc, +1 additional sense, +1 Intellego requisite)

LEVEL 50

Illusion of the Misplaced Castle

R: Voice, **D**: Sun, **T**: Bound, Ritual

Moves the image of any bounded structure or set of structures the size of a castle or less up to one mile from its actual position.

(Base 10, +2 Voice, +2 Sun, +4 Bound)

Creo Mentem Guidelines

In addition to healing minds, these spells can also create thoughts, emotions, and memories in another person's mind. These creations interact normally with the target's other thoughts, and may be changed in the process.

Typical sigils for Creo Mentem spells involve some small quirk in what is created. A specific idea may lie in the background of all memories created, for example.

Creo Mentem botches might create inappropriate emotions in the caster's mind.

Level 3: Form words in another's mind.
Level 4: Put a thought or emotion into another's mind.
Level 5: Create a memory in another's mind.
Level 30: Increase one of a person's mental Characteristics by one point, to no more than 0.
Level 35: Increase one of a person's mental Characteristics by one point, to no more than +1.
Level 40: Increase one of a person's mental Characteristics by one point, to no more than +2.
Level 45: Increase one of a person's mental Characteristics by one point, to no more than +3.
Level 50: Increase one of a person's mental Characteristics by one point, to no more than +4.
Level 55: Increase one of a person's mental Characteristics by one point, to no more than +5.

Mentem Spells

Mentem spells govern thoughts, emotions, and memories. Intelligent minds are affected by Mentem spells, while the minds of beasts are affected only by Animal spells. The mental Characteristics are Intelligence, Perception, Presence, and Communication, and they can be affected by Mentem spells.

Since the effects of Mentem spells are not usually visible, they give you a great deal of power when dealing with the common folk. Even spells requiring eye contact are relatively inconspicuous when cast without voice or gestures, but only powerful magi can cast spells this way in the Dominion.

Minds do not have a size, so size modifiers do not apply to Mentem effects with Individual targets. However, minds can be counted, so for Groups you still need to boost the size to affect more people. Similarly, Mentem spells affecting everyone in a Room, Structure, or Boundary have size modifiers in the normal way.

Creo Mentem Spells

LEVEL 10

Words of the Unbroken Silence
R: Sight, **D:** Mom, **T:** Ind
Lets you say two words directly to the mind of a target. The target can recognize your voice and knows that the message is of supernatural origin.
(Base 3, +3 Sight)

LEVEL 15

Panic of the Trembling Heart
R: Eye, **D:** Sun, **T:** Ind
Creates an overpowering fear in one person of a specific object, person, or place.
(Base 4, +1 Eye, +2 Sun)

Rising Ire
R: Eye; **D:** Sun, **T:** Ind
Makes the target furious at someone or something of your choice. A stress roll of 9+ using an appropriate Personality Trait (like Calm) can hold the anger in check, but it is felt strongly regardless of the roll.
(Base 4, +1 Eye, +2 Sun)

LEVEL 20

Memory of the Distant Dream
R: Eye; **D:** Sun, **T:** Ind
Inserts a full and complete memory into a person's mind. If the target gives the memory some thought and concentration, and makes an Intelligence roll of 9+, the memory is revealed as false. When the duration expires, the memory vanishes, although the subject may remember remembering it.
(Base 5, +1 Eye, +2 Sun)

Pains of the Perpetual Worry
R: Eye; **D:** Moon, **T:** Ind
Gives someone a nagging, taunting, painful emotion — a recurrent sense of anxiety, a fear of something he or she does not know, a fear of everything, and a fear of nothing. To have this spell cast on you is truly a curse.
(Base 4, +1 Eye, +3 Moon)

LEVEL 25

Weight of a Thousand Hells
R: Eye; **D:** Moon, **T:** Ind
Causes the victim to feel the despair, anguish, pain, and sorrow of a thousand sinners in Hell. This is a horrible spell, for the victim loses almost all motivation and earthly cares. All he can feel is his own pain — endless, inexorable, and searing. Appropriate Personality Trait rolls suffer a harmful adjustment of –5, and the target suffers –2 on any rolls that require thought or concentration. The target has a strong tendency to do nothing but brood.
(Base 4, +1 Eye, +3 Moon, +1 complex effect)

LEVEL 35

Gift of Reason
R: Touch, **D:** Mom, **T:** Ind, Ritual
Permanently increases the target's Intelligence by 1 point, to no higher than 0.
(Base 30, +1 Touch)

Intellego Mentem Spells

LEVEL 10

Sight of the Transparent Motive
R: Eye; **D:** Mom, **T:** Ind
Detects the general motive most powerfully influencing the target at the moment. General motives are such things as fear, anger,

and greed, not specific things like the desire to look good before one's superiors.

(Base 5, +1 Eye)

LEVEL 15

PERCEPTION OF THE CONFLICTING MOTIVES

R: Eye, D: Mom, T: Ind

You can detect the conflicting motives behind one target's actions. Thus you might learn that a guard feels conflict between fear and duty. This spell is often used before application of a Muto or Rego spell, since it is usually easier to change a target's emotions after you've sensed them than it is to create emotions.

(Base 10, +1 Eye)

LEVEL 20

FROSTY BREATH OF THE SPOKEN LIE

R: Eye, D: Conc, T: Ind

For as long as you maintain this spell, the target exhales a misty breath with each spoken lie. Small bits of ice form on the person's lips if the lie is particularly severe. In winter, when breath is visible anyway, lies produce a greater than normal amount of mist (the mist actually billows out). A target who makes a Communication + Guile stress roll of 15+ can determine whether any given statement will be taken by the spell as a lie. The spell can be defeated through extensive and judicious application of Creo Auram and Perdo Auram spells, and a demon is able to manipulate it in any way it wishes, as demons are the embodiment of deception and are never caught in a lie if they do not wish to be.

House Guernicus brought the Order this spell, and it is a very poor Quaesitor who is without it.

(Base 10, +1 Eye, +1 Conc, mist is a purely cosmetic effect and thus is free)

POSING THE SILENT QUESTION

R: Eye, D: Mom, T: Ind

You can ask one silent mental question of the target, then detect the answer. The truth of the answer is limited by the knowledge of the target. Questions to the effect of "What would you do if . . . ?" often receive inaccurate replies. You are likely to get what the target thinks he would do, not necessarily what he would really do. The target of this spell does not notice the questioning unless he or she makes a Magic Resistance roll.

(Base 15, +1 Eye)

LEVEL 25

THOUGHTS WITHIN BABBLE

R: Per, D: Conc, T: Hearing

You can understand the speech of those within the target area. Perception or Communication stress rolls are needed for difficult exchanges. You also understand people who misuse a language that you do speak; you know what they meant to say, as well as hearing what they actually said.

(Base 5, +1 Conc, +3 Hearing)

LEVEL 30

PEERING INTO THE MORTAL MIND

R: Eye, D: Mom, T: Ind

You can thoroughly probe and understand the contents of the mind of the target, including his or her immediate and long-term motives, personal strengths and weaknesses, and other pertinent information.

(Base 25, +1 Eye)

Intellego Mentem Guidelines

These spells are superb for cutting through the confusion of social interaction and the endless banter of the rabble. InAn spells that deal with the mind may also be used for ideas and guidelines for this section.

Note that writing does not contain any information of itself, and is generally Animal and Herbam or Terram, for the materials, not Mentem. To translate writing, you need someone who can read it, although you could read the translation from their mind.

A momentary Mentem spell can answer a single question, although it's not necessary that the answer be expressible in a brief form. A Momentary spell could, for example, tell you exactly how the target felt about his father, no matter how complex the feeling, but it wouldn't tell you why he felt that way. Finding out a lot of information takes time.

Sigils for InMe spells usually involve information transmitted in unique ways.

Intellego Mentem botches normally supply false information.

Level 4:	Sense the state of consciousness of one intelligent being (for example, asleep, awake, meditating, dead, drugged, insane, or comatose).
Level 5:	Sense a single emotion in a being. Understand the meaning behind spoken sounds.
Level 10:	Sense all of the emotions in a being. Discover the truth of a statement.
Level 15:	Speak with any one human. Read a person's surface thoughts. Pick a single answer from the mind of a target.
Level 20:	Read the last day's memories from one person.
Level 25:	Learn all the information you wish from a person's mind.

Muto Mentem Spells

LEVEL 4

RECOLLECTION OF MEMORIES
NEVER QUITE LIVED

R: Eye, D: Sun, T: Ind

Changes the target's memory of a detail into a similar, though different, memory. The target is no more sure of this manufactured memory than of the authentic one, so he may discover strange fabrications to be false.

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

LEVEL 30

MIND OF THE BEAST

R: Eye, D: Sun, T: Ind

Req: Animal

You turn the mind of the target into that of an animal of your choice. The victim acts and thinks like that animal as much as possible; a person who thinks he is a bird will try to fly, but will not be able to. This can be dangerous for the target.

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

LEVEL 35

PAST OF ANOTHER

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

The target's memories are completely rewritten, and he is unable to remember his actual life until the effect is dispelled or expires.

(Base 10, +1 Eye, +4 Year)

LEVEL 40

INMOST COMPANION

R: Eye, D: Sun, T: Ind

Req: Animal

The target's mind is made physical as a bird. This bird normally stays close to the target's body, but need not. If the target has Magic Resistance, it protects both his body and mind, as normal. No matter how far it travels, the target's mind controls his body, as well as the bird's, as normal. In particular, it can see through both

Muto Mentem Guidelines

Muto Mentem spells give a mind properties it could not naturally acquire. These fall into three main categories.

First, changing memories. While memories may decay over time, they do not naturally change radically, so making them do so is Muto.

Second, emotions and thoughts that people cannot normally feel. This includes the thoughts of animals and similar.

Third, non-mental properties. This covers making a mind physical, and is very difficult.

Muto Mentem botches might change the mind of the caster, thus making this magic potentially very risky.

Granting a magical sense to multiple people has a base level one magnitude higher than granting it to one person using Intellego, and has requisites of Intellego and the appropriate Form. The necessary increases to Range and Target increase the level further.

Level 1: Make a minor change in a person's memory of an event.
Level 2: Make a major change to a person's memory of an event.
Level 3: Make a major change to a person's memory of a series of events. Make a major change to a person's emotion.
Level 4: Make major changes to a person's memory of a period of their life. Completely change a person's emotions.
Level 10: Completely rewrite a person's memories.
Level 15: Make a mind or spirit visible. (Imaginem requisite)
Utterly change a person's mind.
Level 25: Make a mind or spirit solid. (Requisite of the Form of the shape.)

Perdo Mentem Guidelines

Emotions naturally reappear in a person, so spells that destroy them must have a continuing duration to ensure that they do not come back. Memories do not naturally return, so Momentary duration spells remove them for ever, although a person could be told what he had forgotten, or reconstruct the memory from things he does remember. A continuing spell would prevent a person from relearning that information, however.

Perdo Mentem botches can destroy more than intended, or destroy elements of the caster's mind.

Level 3: Remove a minor detail from a person's memory.
Level 4: Remove an important detail from a person's memory.
Diminish a single mental capability in a person.
Reduce the intensity of all of a person's emotions.
Level 5: Quell an emotion in a person.
Level 10: Remove a minor or short memory from a person's mind.
Reduce all of a person's mental capabilities.
Level 15: Remove a major or long memory from a person's mind.
Remove all emotions from a person.
Drive a person insane.
Level 25: Leave a person a mindless husk.

sets of sense organs. If the bird is killed, the target also dies, as his mind has been killed.

(Base 25, +1 Eye, +2 Sun)

Vision of the Haunting Spirits

R: Touch, **D:** Sun, **T:** Room
Req: Imaginem

All spirits within the target area become visible, although they might remain unseen if hiding behind something. This includes the spirits of living people, which appear as the person normally does. If the person is invisible or otherwise changed from his normal shape, his normal appearance is superimposed on his current appearance.

(Base 15, +1 Touch, +2 Sun, +2 Room)

Perdo Mentem Spells

General

Lay to Rest the Haunting Spirit

R: Voice, **D:** Mom, **T:** Ind

If your spell penetrates the resistance of a ghost or similar spirit, it loses a number of points from its Might equal to the level of this spell. If this reduces the spirit's Might to zero, it vanishes, apparently destroyed. 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.

(Base effect)

Level 5

Tip of the Tongue

R: Eye, **D:** Diam, **T:** Ind

Causes the target to forget one word of your choosing. The target cannot remember that word for the spell's duration, but afterwards he can come up with the word without assistance by making an Intelligence + Concentration stress roll of 9+. If the target fails he may try again, but each additional roll adds +1 to the difficulty.

(Base 3, +1 Eye, +1 Diam)

Level 10

Trust of Childlike Faith

R: Eye, **D:** Diam, **T:** Ind

The target loses judgment and believes almost any passable lie for the duration of the spell. An Intelligence stress roll of 6+ is allowed to resist. Truly incredible lies allow easier resistance rolls.

(Base 4, +1 Eye, +1 Diam)

Level 15

Calm the Motion of the Heart

R: Voice, **D:** Mom, **T:** Ind

Removes one emotion from the target until it appears again naturally. An angry person stops being angry, and a curious one stops being inquisitive. Many a magus finds this spell useful for keeping his apprentice's nose out of his immediate business.

(Base 5, +2 Voice)

Enchantment of Detachment

R: Eye, **D:** Sun, **T:** Ind

Calms and greatly lowers the intensity of the target's current emotions.

(Base 4, +1 Eye, +2 Sun)

Loss of But a Moment's Memory

R: Eye, D: Mom, T: Ind

Removes up to five continuous minutes from a target's memory, leaving a blank. You target the loss of memory to a specific event or time. With an Intelligence stress roll of 9+, the target realizes that memories of a certain period are missing. This Ease Factor can change, depending on how important the missing memory is and what sort of circumstances surrounded the event. Careful introspection over a period of time can allow reconstruction of much of memory, but some details are lost forever.

(Base 10, +1 Eye)

LEVEL 25

Blessing of Childlike Bliss

R: Eye, D: Sun, T: Ind

Reduces an adult mind to a child's level. The target solves problems, reasons, and expresses emotions as would a three-year-old. Magi affected cannot cast spells. At first, anyway, the target is likely to be happy at having lost a world of cares and troubles that are no longer imaginable.

(Base 10, +1 Eye, +2 Sun)

Passion's Lost Feeling

R: Eye, D: Conc, T: Ind

The target is unable to feel any sort of emotion and acts listlessly, without motivation or cares.

(Base 15, +1 Eye, +1 Conc)

LEVEL 40

Black Whisper

R: Touch, D: Moon, T: Ind

You whisper a magic sentence in the target's ear. It takes several seconds to speak the sentence, so an unwilling, able-bodied target can stop you. If you speak the whole sentence, the target must make a Stamina stress roll of 15+ or go completely insane. You need not use your hands for this spell, but you must be able to speak.

(Base 15, +1 Touch, +3 Moon, +1 for not needing to gesture)

LEVEL 65

Poisoning the Will

R: Touch, D: Moon, T: Bound, Ritual

You curse a place, be it a valley, town, city, or covenant. The curse gradually saps the will and vitality from the people there. They become less energetic, and slowly stop caring about the place, what happens there, other people, and finally themselves. Colors seem more drab and the days longer, and there is an all-pervading sense of boredom and lassitude. Strong-willed individuals and those with strong Personality Traits are less affected, but still suffer to an extent. All Personality Trait rolls while in the area suffer a –3 modifier. This spell affects only those who are within the cursed area, including visitors to it. Those who leave the area are overwhelmed by the return of their vigor and sense of purpose.

(Base 4, +1 Touch, +3 Moon, +4 Bound, +5 size)

Rego Mentem Guidelines

The Rego Animal spells that deal with the mind may also be used as good guidelines for levels of Rego Mentem spells. Many changes to the mind are Rego effects, because the mind could naturally assume that state.

Rego Mentem botches can change the target's mental state in the wrong way, or change the state of mind of the caster.

General:	Ward against spirits belonging to one realm (Divine, Faerie, Infernal, or Magic) with a Might less than or equal to the spell level. (Touch, Ring, Circle)
Level 3:	Make a subtle difference to the target's mental state.
Level 4:	Control a target's mental state (for example, awake, asleep, or confused)
Level 5:	Control a natural emotion (for example, calm, fear). The target must feel the emotion before you can control it.
	Control a disembodied spirit.
	Incline a person to a particular sort of response.
Level 10:	Control an unnatural emotion (for example, cultivate a person's feelings of bravery where he is usually cowardly).
	Imbue all of a person's responses with a particular emotion.
Level 15:	Control a human being as long as you can see him.
	Summon a ghost. (Ritual)
Level 20:	Give a person one complex command, which he tries to carry out to the best of his ability.
Level 25:	Completely control a person's mind and emotions.

Rego Mentem Spells

GENERAL

Ring of Warding Against Spirits

R: Touch, D: Ring, T: Circle

Only ghosts with current Magic Might higher than the spell's level can enter the ring you create. At certain angles, the ring may be seen as an orange-hued dome. This spell does not affect ghosts or spirits associated with the other realms.

(Base effect)

LEVEL 10

The Call to Slumber

R: Voice D: Mom, T: Ind

The target becomes sleepy and falls asleep within a few seconds.

(Base 4, +2 Voice)

Snap of Awakening

R: Voice, D: Mom, T: Ind

When you snap your fingers you instantly awaken the target from sleep to alert consciousness. Does not work on someone unconscious from Fatigue-level loss, wounds, or magic.

(Base 4, +2 Voice)

LEVEL 15

Confusion of the Numbed Will

R: Eye, D: Sun, T: Ind

Confuses a person, who must make an Intelligence stress roll to take any direct action. A roll of 12+ ends the spell, while a roll of 9+ lets the character take the intended action, but the spell remains in effect. Any lower roll means the character is confused and takes some other type of action. When it is imperative for the victim to take an action, the storyguide should allow an appropriate modifier to the roll. While under this spell, a character always strikes last in combat and gets at least a –1 on all attacking and defending rolls.

(Base 4, +1 Eye, +2 Sun)

LEVEL 20

Aura of Rightful Authority

R: Eye, D: Sun, T: Ind

The target of the spell is strongly inclined to obey you, as if you were his natural superior.

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

Coerce the Spirits of the Night

R: Voice, D: Conc, T: Ind

Makes a ghost obey you as long as you can coerce it with threats, such as a threat to defile its grave or to banish it to Hell. The more lurid and dramatic the threat, the more cooperative the ghost is. If the spell penetrates the ghost's Magic Resistance, roll Communication + Leadership to see how effective your threats are. The storyguide should always give a bonus or penalty that depends on the potency of the threat, and any roll other than a botch will compel at least minimal obedience.

(Base 5, +2 Voice, +1 Conc)

Scent of Peaceful Slumber

R: Voice, D: Mom, T: Room

Everyone in the room falls asleep over a few seconds, with the smell of lilacs in their nostrils.

(Base 4, +2 Voice, +2 Room)

LEVEL 30

Visions of the Infernal Terrors

R: Voice, D: Sun, T: Ind

Causes everything the target sees to look and sound terrifying. The world looks basically the same, save that everything is hideously transformed somehow. The target must roll a stress die, adding his Stamina and adding or subtracting an appropriate Personality Trait to see what the effects are. The nature of the Personality Trait used determines how it affects the Stamina roll. A Trait like Brave makes you resistant to fear, while one like Cowardly reduces the result of your roll.

Roll	Result
0 or less	Scared to death (literally)
1–5	Incapacitated with fear, permanent –1 to Stamina
6–9	Incapacitated with fear
10–15	Flee, fight at –6 if cornered or obstructed
16+	Carry on, –3 on all rolls

(Base 10, +2 Voice, +2 Sun)

LEVEL 40

Enslave the Mortal Mind

R: Eye; D: Sun, T: Ind

Enables you to completely control the loyalty, emotions, desires, interests, and activities of any person. People revert to normal when the spell ends, and may be extremely angry with the magus.

(Base 25, +1 Eye, +2 Sun)



Incantation of Summoning the Dead

R: Arc, D: Conc, T: Ind, Ritual

Calls up a person's ghost. You must be on the spot where the person died, or must have the corpse (either of these constitutes an Arcane Connection). Alternatively, you can summon any ghost that haunts the area you are in, if you know the ghost's full name, according to the Law of Names. Those buried by Church ceremony and those have who gone straight to heaven (that is, saints and crusaders, as opposed to the normal folk who must wait for a time before going on) are not available for summoning.

If the ghost has Magic Resistance, you must penetrate that resistance in order to summon it.

(Base 15, +4 Arc, +1 Conc)

The Shrouded Glen

R: Touch, D: Year, T: Bound, Ritual

Enchants the Boundary in which the ritual is cast so that anyone moving through it is subtly diverted, effectively keeping some place within it from being discovered accidentally. Anyone not actively searching for the hidden place never finds it. Those actively searching can find the place by making a Perception stress roll of 12+ (allowed once per day). If the surrounding terrain is more difficult to search than the average forest, the Ease Factor increases. Likewise, the Ease Factor drops if the terrain is more open than a forest, and completely open terrain is unsuitable for this spell. Once a searcher spots the hidden place, the spell does not prevent approach. Those who are present for the ritual are unaffected by the spell. This spell mimics the properties of many faerie forests.

(Base 3, +1 Touch, +4 Year, +4 Bound)

LEVEL 55

Exchange of the Two Minds

R: Touch, D: Year, T: Group, Ritual

This spell switches the minds (but not the souls) of two creatures. A new body greatly confuses those who are unprepared for the shock, and even those who are ready take a day to adjust completely. Magi who transport their own minds into younger, healthier bodies usually find that having a strong body entails having powerful passions that interfere with the clear thinking needed to pursue the magical Arts. Both people involved must make a Stamina stress roll of 3+, rolled before the switch is made, to survive the transfer. If only one person fails the roll, that person dies and the spell fails. The other target is unaffected.

(Base 20, +1 Touch, +4 Year, +2 Group)

Terram Spells

Terram spells, in addition to covering earth, stone, clay, metal, and glass, can sometimes affect inanimate objects in general. For instance, *Wielding the Invisible Sling* (ReTe 10) throws all manner of nonliving things.

Though Terram spells affect all manner of solid objects, it is harder to affect certain materials: Here, in increasing order of difficulty, are the materials Terram spells affect: earth (sand, dirt, mud), clay, stone, glass, metal, gemstones. Each level of difficulty does not necessarily represent an increase in one level of magnitude.

The base Individual for Terram depends on the material involved. For sand, dirt, mud, clay, or similar substances, it is about ten cubic paces of stuff. For stone, it is a single cubic pace. For base metals, it is a cubic foot, while for precious metals it is a tenth of that. For gem stones, the base individual is one cubic inch in size.

Creo Terram Spells

LEVEL 15

Seal the Earth

R: Voice, D: Sun, T: Group

Creates enough dirt to fill in a pit of up to 6 paces across and 3 paces deep.

(Base 1, +2 Voice, +2 Sun, +2 Group)

LEVEL 20

TOUCH OF MIDAS
R: Touch, D: Mom, T: Ind, Ritual
This spell creates a roughly spherical lump of gold about six inches across. This weighs about 80 pounds, and is enough money to keep a peasant family in comfort for about 300 years.
(Base 15, +1 Touch)

LEVEL 25

WALL OF PROTECTING STONE
R: Voice, D: Sun, T: Ind
Makes a wall of granite up to 25 paces wide, 4 paces high, and 1 pace thick. One needs miner's tools to break through it, though it can be toppled if it is not connected to a support on its side or top.
(Base 3, +2 Voice, +2 Sun, +2 size)

LEVEL 35

CONJURING THE MYSTIC TOWER
R: Touch, D: Mom, T: Ind, Ritual
An elaborately carved tower, formed from a single block of stone, rises out of the ground. The tower stands 80 feet high and is 30 feet wide, with a foundation set 20 feet into the ground. You determine the design of the chambers within.
(Base 3, +1 Touch, +4 size, +3 elaborate design)



Intellego Terram Spells

LEVEL 4

PROBE FOR PURE SILVER
R: Per, D: Mom, T: Smell
You can smell silver, and follow the scent.
(Base 2, +2 Smell)

LEVEL 10

EYES OF THE EONS
R: Voice, D: Mom, T: Ind
Determines the age of any nonliving target to within 10% of its actual age.
(Base 4, +2 Voice)

LEVEL 15

EYES OF THE TREACHEROUS TERRAIN
R: Per, D: Conc, T: Vision
You can tell intuitively if any natural terrain you see is treacherous, such as if a rock field is prone to sliding.
(Base 2, +1 Conc, +4 Vision)

LEVEL 20

THE MINER'S KEEN EYE
R: Per, D: Conc, T: Vision
You can see any one type of mineral (gold, diamond, sand), specified at the time of casting, through up to 3 paces of intervening material. You have a good idea of how much is there and how pure it is, if appropriate.
(Base 2, +1 Conc, +4 Vision, +1 see through intervening material)

LEVEL 25

TRACKS OF THE FAERIE GLOW
R: Per, D: Conc, T: Vision
Causes even faintly perceptible tracks of a specific being to glow with a faint magic light, making them stand out when you are within 30 paces of them. The glow provides a bonus to Tracking rolls, which depends on the relationship between the target being tracked and the terrain. If the target is magically related to the terrain, +2; native to the terrain, +4; neutral to the terrain, +6; inimical to the terrain, +8. Tracking at night without a light source doubles the bonus. The more faint the tracks are, the more dimly they glow, so the storyguide may also modify the bonus based on the length of time since the target passed.
(Base 4, +1 Conc, +4 Vision)

LEVEL 30

STONE TELL OF THE MIND THAT SITS
R: Touch, D: Conc, T: Ind
Allows you to talk with natural stone. A stone's answers feel slow and ponderous, but do not actually take any longer than a normal conversation. Though a stone is usually willing to talk, its direction sense and awareness of quickly moving things (such as people) are limited.
(Base 20, +1 Touch, +1 Conc)

Creo Terram Guidelines

Creating earth in an elaborate shape or with some unnatural property is one level of magnitude higher than the listed guidelines.

Wizard's sigils commonly visible in Creo Terram spells involve the object created being bizarre in some way, such as dirt being a specific color or texture.

Creo Terram botches can entomb the caster in earth or stone, as well as creating the wrong sort of material, or creating it in the wrong place.

Level 1: Create sand, dirt, mud, or clay.
Level 3: Create stone or glass.
Level 5: Create base metal.
Level 15: Create precious metal.
Level 25: Create gemstone.

Intellego Terram Guidelines

Intellego Terram spell levels are not affected by the material of the thing affected.

Intellego Terram botches normally provide false information.

Level 2: Learn one visible property of an object (a property that someone with appropriate skills could determine just by looking).
Level 4: Learn one mundane property of an object.
See an object and its surroundings.
Level 5: Learn all components of a mixture or alloy.
Level 10: Learn all the natural properties of an object.
Level 15: Sense all the mundane properties of a composite object.
Level 20: Learn the magical properties of an object. Make your senses unhindered by earth (for example, see right through a rock).
Speak with a natural rock (for example, a boulder).
Level 25: Speak with an artificial rock (for example, a statue).



Muto Terram Guidelines

The targets below are for changing dirt. To change to or from sand, mud, or clay, use the same level of magnitude as for dirt. To change to or from stone or glass, add one level of magnitude. To change to or from metal or gemstone, add two levels of magnitude. These adjustments only apply once, so that changing metal to metal is only two magnitudes higher.

The amount of material you can change is limited by the guidelines for each end. Thus, you can turn a cubic pace of stone into a cubic inch of gemstone with a base Individual.

Serious Muto Terram botches have a tendency to turn the caster to stone or metal, but lesser botches transform the wrong thing, or transform things in the wrong way.

Level 1: Change one property of dirt.
Level 2: Change dirt to another type of natural earth (for example, sand to loam).
Level 3: Change dirt so that it is slightly unnatural (requisites may be required).
Change dirt into a liquid or gas (with requisites).
Change dirt to stone, or vice versa.
Level 4: Change dirt so that it is highly unnatural (requisites will often be required). Change dirt into a mixture of liquids, solids, and gases (with requisites).
Change dirt into a plant (with requisites).
Make something grow to eight times its previous volume.
Level 5: Change dirt into a slightly unnatural liquid or gas (with requisites).
Change dirt into an animal (with requisites).
Level 10: Change dirt into a highly unnatural liquid or gas (with requisites).

Sense the Feet that Tread the Earth

R: Touch, **D:** Conc, **T:** Part

You touch the earth and feel what is moving along the ground within a mile of where you stand. You can tell the direction, distance, weight, number, and manner of movement of moving things. For instance, you might sense "a single 50-stone creature slithering toward us, a hundred rods in that direction."

(Base 4, +1 Touch, +1 Conc, +1 Part, +3 size)

Muto Terram Spells

LEVEL 10

The Crystal Dart

R: Voice, **D:** Mom, **T:** Ind
Req: Rego

A 10-inch crystal dart rises from the ground at your feet, floats into the air, and speeds off like an arrow at a target that is within Voice range. It does +10 damage, and always hits its target, although it must penetrate Magic Resistance to have any real effect.

(Base 3, +2 Voice, +1 Rego requisite)

Supple Iron and Rigid Rope

R: Touch, **D:** Sun, **T:** Ind

Makes a flexible object stiff or a stiff object flexible. Casting requisites of Forms appropriate to the materials affected are required.

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

LEVEL 15

Object of Increased Size

R: Touch, **D:** Sun, **T:** Ind

This spell enlarges an inanimate object originally no bigger than a large chest. The object doubles in each dimension and increases its weight eight times. The size increase is based on the object's original, natural size, so casting the spell more than once on an object has no effect. Noble elements like gold, silver, and gems, are not affected by this spell. If any part of the item resists growth, the item as a whole does not grow. Casting requisites are required for the appropriate Form for the target.

(Base 4, +1 Touch, +2 Sun)

Rock of Viscid Clay

R: Touch, **D:** Sun, **T:** Part

Softens rock enough that it may be dug out, molded, and otherwise manipulated in the same way that hard river clay can be. The rock is slightly sticky. The spell affects rock in a roughly spherical shape with a three-foot diameter.

(Base 3, +1 Touch, +2 Sun, +1 Part)

LEVEL 20

Edge of the Razor

R: Touch, **D:** Sun, **T:** Ind

Sharpens any metal edge to a degree unequaled by manual methods. An edged or pointed weapon gains a +2 bonus to Damage. Good-natured magi reward grogs by enchanting their weapons in this way, although since the resulting sword is resisted by Magic Resistance they rarely do this for all their grogs.

(Base 3, +1 Touch, +2 Sun, +2 metal)

Earth that Breaks No More

R: Touch, **D:** Sun, **T:** Part

Turns a volume of packed dirt up to one hundred cubic paces into stone.

(Base 3, +1 Touch, +2 Sun, +1 Part, +1 size)

LEVEL 35

Teeth of the Earth Mother

R: Voice, **D:** Sun, **T:** Group

You cause twenty pointed pillars of white marble to spring up from the ground to a height of 12 feet, forming a circle 3 paces in diameter. At their tops, the pillars are thin and as sharp as spears. At the base, where they touch, they are 18 inches thick. When the pillars spring up, they can be used to cage people, to form a wall, or simply to skewer enemies. Climbing to the top of the pillars requires three Athletics stress rolls against an Ease Factor of 12, and the tops break away when the target reaches them, causing the victim to fall. Skewering a target does +25 damage, possibly more on following rounds if the victim struggles or is exceptionally heavy. When the spell ends, the pillars crumble to dust.

(Base 3, +2 Voice, +2 Sun, +2 Group, +2 fancy effect)

Perdo Terram Guidelines

To destroy sand, mud, or clay, use the same level of magnitude as for earth. To destroy stone or glass, add one level of magnitude. To destroy metal or gemstone, add two levels of magnitude.

Perdo Terram botches, as well as destroying the wrong thing, can destroy the ground that the caster is standing on, or metal objects that he is holding.

Level 2: Weaken dirt.
Level 3: Destroy dirt.

Rego Terram Guidelines

The guidelines for controlling dirt, sand, mud, or clay are listed below. Add one magnitude to control stone or glass, and two for metal or gemstones. Manipulating objects with great precision may also be higher, depending on the level of precision.

Rego Terram botches often result in the caster being struck by large amounts of flying stone.

General: Ward against stone creatures from one realm (Divine, Faerie, Infernal, or Magic) with Might less than or equal to the spell level. (Touch, Ring, Circle)
Level 1: Control or move dirt in a natural fashion
Level 2: Control or move dirt in a slightly unnatural fashion.
Keep dirt away from you, under your conscious control (that is, you must be aware of its presence).
Level 3: Control or move dirt in a very unnatural fashion.
Level 5: Keep all dirt away from your body, or ward a target against dirt.

Perdo Terram Spells

LEVEL 10

Fist of Shattering
R: Voice, **D:** Mom, **T:** Ind
An object of stone or weaker material up to a pace across breaks apart. The appropriate Form for the target is a casting requisite.
(Base 4, +2 Voice)

Rusted Decay of Ten-Score Years
R: Voice, **D:** Mom, **T:** Ind
After the spell is cast, the metal of the target becomes so thoroughly rusted that it breaks if used in any demanding way (for example, used to strike a blow with in combat or to pry open a door). It also loses any sharpness it might once have had.
(Base 4, +2 Voice)

LEVEL 15

Pit of the Gaping Earth
R: Voice, **D:** Mom, **T:** Part
The dirt in a circle 6 paces across recedes into the ground, leaving a pit 9 feet deep. If the target area contains material other than dirt, that material is not affected.
(Base 3, +2 Voice, +1 Part, +1 size)

LEVEL 20

Obliteration of the Metallic Barrier
R: Touch, **D:** Mom, **T:** Ind
Req: Rego
Shatters a barrier of metal or stone up to one foot thick. Those within one pace of the barrier, on the opposite side from you, take +10 Damage. Alchemically refined and magical metals may be able to withstand this spell.
(Base 5, +1 Touch, +1 size, +1 Rego to fling the fragments away)

Stone to Falling Dust
R: Sight, **D:** Mom, **T:** Ind
One solid non-living object turns to a pile of dust. The object must be a base Individual or smaller, so a stone item can be a pace across while a metal item can only be one tenth that size in total. A casting requisite may be required, of the Form appropriate to the target.
(Base 5, +3 Sight)

LEVEL 25

End of the Mighty Castle
R: Voice, **D:** Mom, **T:** Str
A single stone structure, such as a castle keep or manor house, crumbles to dust and small pebbles. Anyone inside at the time takes +10 damage from falling and having stones land on them, possibly more if the structure is particularly large.
(Base 4, +2 Voice, +3 Str)

LEVEL 40

Cascade of Rocks
R: Sight, **D:** Mom, **T:** Part
Makes a cliff collapse, causing an avalanche. The effects depend on the size of the cliff and what lies below it.
(Base 4, +3 Sight, +1 Part, +4 size)

Rego Terram Spells

GENERAL

Ward Against Faeries of the Mountain
R: Touch, **D:** Ring, **T:** Circle
As *Ward Against Faeries of the Waters* (ReAq Gen), but for faeries of earth and stone. At some angles at night, the ring may be seen as a dark brown dome.

LEVEL 5

Unseen Arm
R: Voice, **D:** Conc, **T:** Ind
Slowly moves a nonliving thing, like a mug, instrument, or small pouch of coins; it cannot oppose intentional resistance. Magi use this spell to manipulate things at a distance, but the spell cannot be used to pull something from a person's hand or to move something that is held. Casting requisites of an appropriate Form for the target are required.
(Base 2, +2 Voice, +1 Conc)

LEVEL 10

Trackless Step
R: Touch, **D:** Conc, **T:** Ind
You leave no tracks in the earth until you come to a stop, such as to rest or fight.
(Base 4, +1 Touch, +1 Conc)

Wielding the Invisible Sling
R: Voice, **D:** Mom, **T:** Ind
Hurls any nearby object that could normally be thrown by a person at any target with-

in range. The object must not be held down or otherwise restrained. Damage depends on the object thrown, up to +5 for a fist-sized stone. Casting requisites of an appropriate Form for the target are required.

(Base 4, +2 Voice)

The Unseen Porter

R: Voice, **D:** Conc, **T:** Ind

Like *Unseen Arm* (ReTe 5), but it can carry large objects such as crates. Roughly speaking, it has the capabilities of a very strong person (Str +5). The heavier the object is, the slower the unseen porter moves. If delicacy is required, high Finesse stress rolls (12+ or so) are needed. The spell can only carry inanimate objects, and cannot carry you. It also cannot lift things more than 6 feet above the ground. Casting requisites of an appropriate Form for the target are required.

(Base 3, +2 Voice, +1 Conc)

LEVEL 15

The Earth's Carbuncle

R: Voice, **D:** Mom, **T:** Part

Req: Muto

Causes a 1-pace circle of ground to become jagged stone, just under the surface, and those fragments burst into the air. Anyone standing on the circle is thrown into the air and hit with flying debris. Damage is +10.

(Base 3, +2 Voice, +1 Part, +1 Muto requisite)

Hands of the Grasping Earth

R: Voice, **D:** Diam, **T:** Part

Req: Muto

Earthen hands from beneath the target rise out of the ground, and grasp the target's ankles. To break free requires a Strength stress roll of 15+. (One attempt is allowed per round, and each requires a Fatigue roll.) Each hand can be destroyed by beating its +25 Soak roll (hacking weapons do double normal damage) and inflicting a Light Wound.

(Base 3, +2 Voice, +1 Diam, +1 Part, requisite free)

LEVEL 20

Crest of the Earth Wave

R: Voice, **D:** Mom, **T:** Part

Creates a wave in the earth that starts at your feet and travels out to the range of your Voice in a designated direction. It starts as a narrow ripple and within 5 paces reaches its full size of 5 feet high and 30 paces wide. It moves about 50 paces per round. Those caught in its path must make Dexterity stress rolls of 12+ to leap over the wave, or they are tossed aside and take +10 Damage. The wave overturns trees and damages buildings in its path.

(Base 3, +2 Voice, +1 Part, +2 size)

The Forgiving Earth

R: Voice, **D:** Sun, **T:** Part

Weakens earth in a 15-pace-by-15-pace area, making packed dirt as loose as plowed ground.

(Base 2, +2 Voice, +2 Sun, +1 Part, +1 size)

Unyielding Earth

R: Voice, **D:** Sun, **T:** Part

Makes the surface of the ground in a 15-pace-by-15-pace area become more solid. Mud becomes as soft earth, and soft earth becomes as packed dirt.

(Base 2, +2 Voice, +2 Sun, +1 Part, +1 size)

LEVEL 30

Earth Shock

R: Voice, **D:** Mom, **T:** Part

Shakes the ground in a 100 pace radius. All affected by this spell must make a Quickness – Encumbrance stress roll of 10+ or fall. Apply these modifiers: standing still, +2; on solid stone, +2; moving slowly, +0; on earth, +0; running, –2; standing on a narrow bridge, –6.

(Base 3, +2 Voice, +1 Part, +4 size)

The Earth Split Asunder

R: Voice, **D:** Spec, **T:** Part

Creates a 5-foot-wide, 60-foot-long, 10-foot-deep crack in the ground. It opens on one round, stays open for another round, and closes at the start of a third round, crushing all within it for +25 damage. You must maintain concentration for all three rounds, or the pit slowly closes, over an hour's time, rather than shutting quickly and violently. To avoid the pit, those in its vicinity other than the caster must make a Quickness stress roll of 9+. Falling in incurs +10 damage. To escape, another such roll is made. Unless outside help is provided, people in the pit only get one chance to escape.

(Base 3, +2 Voice, +1 Mom, +1 Part, +2 size, +1 fancy effect)

LEVEL 35

Creeping Chasm

R: Voice, **D:** Mom, **T:** Part

Creates a chasm that runs from the ground in front of your feet towards some target within range that you designate. The chasm travels about 4 paces per round, growing slowly wider as it travels, reaching a maximum width of 20 feet at a distance of 30 paces. The chasm is 20 to 30 feet deep, and the sides are likely to collapse, so any caught in it are in a bit of a bind. To avoid the growing chasm, a target must make a Quickness stress roll of 9+. The chasm closes naturally in a week.

(Base 3, +2 Voice, +1 Part, +4 size, +1 fancy effect)

LEVEL 75

Hermes' Portal

R: Arc, **D:** Year, **T:** Ind, Ritual

Creates a magical portal through which people, animals, and objects can travel almost instantaneously. The ritual must be cast twice, simultaneously at two different locations, and after the rituals are performed, there is a magical connection between them. The magi conducting each ritual must have an Arcane Connection (such as a clod of dirt) to the other location when they are conducting the ritual. The portal is activated by some command word or ritual determined when the portal is enchanted. Inanimate things and unwilling creatures may be transmitted if someone else says the command word, and pushes the subject through.

(Mercurian Ritual)

Vim Spells

Vim spells are very useful. They help you use your spells to better effect, and since using spells efficiently is what being a master magus is all about, these spells are very important. With imagination, you can use these spells to make wards, alarms, one-use magic items, and other interesting things. Many Vim spells are meant to be cast along with other spells, and modify or change their effects.

Vim magic also encompasses dealing with demons. Summoning and dealing with demons is prohibited within the Order, but fighting them is allowed.

Magi often use Vim to counteract magical phenomena. Storyguides should assign spell levels for all magical phenomena that those using Vim counterspells will have to match.

Most Vim spells are of General level, because the magic that Vim spells affect varies widely in power. A spell to dispel a first magnitude spell needs to be much less powerful than a similar spell to dispel a fifth magnitude effect. The guidelines provided for Vim spells take account of this, and rather than giving an absolute level for a corresponding effect, they give the relationship that the level of the Vim spell must bear to the level of the target.

As usual, these guidelines refer to a spell with the basic range, duration and target. When changing these parameters the change in level should be taken account of before multiplying or dividing the spell level to get the effect. Thus, a version of *Wind of Mundane Silence* (PeVi) with Sight range would dispel a spell with a level of up to half (spell level – 5 + stress die). Ten levels of the spell's power are devoted to increasing the Target and 15 to increasing the Range, so only the remaining power is available for the spell.

The Individual target for a Vim spell can refer to either an individual spell, or an individual object or person, and similarly for Group. If the target is an object or person, the Vim spell will affect any suitable magic affecting that person, not just one spell. Most such spells can only be cast on either other spells or individuals, but, if the description suggests that they could be cast on either, then they can. For example, *Mirror of Opposition* can only be cast on other spells, while *The Invisible Eye Revealed* can only be cast on people or objects.

Spells and magical effects do not have sizes, so size modifications do not apply to the levels of Individual Target Vim spells. However, Vim spells affecting areas, or number of spells, must be increased in level for large areas or large numbers, as normal.

The guidelines below refer mainly to spells. This is for the sake of brevity, as Vim spells can affect magical effects proceeding from magical items, magical creatures, or demons. However, unless specifically stated otherwise, the spells do not affect magical items, only the effects that they produce. Thus, *Wind of Mundane Silence* could dispel a stone wall produced by a magical item, but *Disenchant* is needed to dispel the magic of the item itself.

It should be noted that Hermetic magi, and some non-Hermetic wizards, do not have Might scores, and thus are not affected by wardings or other spells that act against Might scores.

Creo Vim Guidelines

There are few Creo Vim spells known throughout the Order.

Creo Vim botches often give the caster additional Warping Points, as the raw magic runs out of control.

General: Create a magical shell which looks real to Intellego spells with a level less than twice its level plus one magnitude (this aura is generic "magic" only — no misleading information can be supplied).
Create a magical shell which prevents Intellego spells with a level less than its level plus one magnitude from learning any details about the magic on the target.
Create a magical shell which gives false information about the target to Intellego spells with level less than half its (level plus one magnitude).

Level 3: Taint something with magic.

Level 5: Create a burst of magic that gives the target one Warping Point. Spells that grant Warping cannot have a duration of greater than Momentary. Note that doing this to a magus is an attack, and clearly against the Code.

Level 10: Give the target two Warping Points.

Level 15: Give the target three Warping Points.

Creo Vim Spells

GENERAL

Shell of False Determinations

R: Touch, **D:** Mom, **T:** Ind, Ritual

Creates a "shell" of magic on an item, helping to shield it from investigation by other magi. All attempts to investigate the magic item give false information about its powers unless half of the level of the shell is exceeded by the magus's Investigation roll.

(Base effect, +1 Touch)

Shell of Opaque Mysteries

R: Touch, **D:** Mom, **T:** Ind, Ritual

This spell is similar to *Shell of False Determinations* (above), but it causes all attempts to investigate the magic item to utterly fail, unless the level of the ritual is exceeded by the magus's Investigation roll. Once a magus determines the presence of a particular shell (that is, by overcoming it), it has no more power against him or her.

(Base effect, +1 Touch)

LEVEL 15

The Phantom Gift

R: Voice, **D:** Sun, **T:** Ind

The target of the spell becomes tainted with magic as most magi are. Beasts and people react to the target as though he were a magus. Those who normally associate with the victim do not become hostile, but do give him or her a wider berth. The spell has no effect on those who already have The Gift, including those blessed with the Gentle Gift.

(Base 3, +2 Voice, +2 Sun)

LEVEL 30

The Enigma's Gift

R: Voice, **D:** Mom, **T:** Ind

The target of the spell gains four Warping Points and, if a Hermetic magus, must check to see whether he enters Twilight in the normal way. Although the burst of magic that causes the Warping lasts but a moment, the resulting Warping is permanent.

(Base 20, +2 Voice)

Intellego Vim Spells

GENERAL

The Invisible Eye Revealed

R: Per, **D:** Conc, **T:** Touch

The caster can feel any magical means currently being used to spy on him. The representation varies in a way that depends on the spell, but it often feels like something touching the magus's back. For example, a magus being spied upon with *Enchantment of the Scrying Pool* might feel wet fingers, while a magus who is being tracked by *The Inexorable Search* might feel a finger running over his skin. This spell detects the use of Intellego spells of up to double the level of this spell. A special spell is required because most Intellego spells are designed to be subtle, and they are more subtle at higher levels.

(Base effect)

LEVEL 2

Sense of Magical Power

R: Touch, **D:** Mom, **T:** Ind

This spell tells the caster whether he is currently in a magic aura. It does not give any further information. Other spells do the same for other kinds of aura.

(Base 1, +1 Touch)

Intellego Vim Guidelines

Since magic is a tricky thing to understand, spells that detect magic are at once difficult and important. Although demons deal in Vim, they are made of the essence of deception itself. If a demon does not wish to be detected, it cannot be (at least to the common knowledge of the Order), and for this reason there are no demon-locating magics. Magic items cannot be investigated with simple magic spells. Investigation requires that you spend at least one season in the laboratory to discover what magic an enchanted item contains (see the Laboratory chapter). A spell will suffice to tell you that an item is magical, however, and may give you some idea of its powers. Spells will never tell you how to use an item.

Level 1: Detect magic of tenth magnitude or higher.
Detect the presence of a mystical aura.
Detect the presence of vis. As concentrated magic, vis is not hard to spot.
Level 2: Detect magic of eighth magnitude or higher.
Determine the power of a mystical aura.
Level 3: Detect magic of sixth magnitude or higher.
Detect regio boundaries. If cast with a Vision target, this provides enough information to find a way between levels, for regiones that allow that sort of entrance. Otherwise, it reveals the presence of a regio, and possibly its rough shape.
Level 4: Detect magic of third magnitude or higher.
Judge the amount of vis present.
Discern the Art of vis.
Level 5: Detect any active magic
Level 10: Detect the traces of powerful magic.
Detect the recent presence of weak magic.

Further increases in level will give increased sensitivity to residues. The base level of a spell also gives a fairly good idea of the strength of the magic (within a magnitude). The addition of one magnitude will say whether the effect is Hermetic, and a magus familiar with other types of magic will be able to identify them as well. The addition of two magnitudes will give information about Technique and Form, or nearest equivalent for other types of magic. Further increases in level will yield further information, depending on the design of the specific spell.

Different spells may be invented to detect Faerie, Divine, or Infernal effects. Each spell only affects one realm, and storyguides may wish to disallow spells to detect the Divine or Infernal.

As a general rule, residues of magic decline as follows. As soon as the magic finishes, the magnitude halves. It then drops by one for every duration of the spell that passes. Storyguides should employ this as a guideline, not a rigid formula, and may, if they wish, allow high level detection spells to pick up residues with "negative magnitude."

Magical items have an effective residue magnitude equal to the number of pawns of vis used to open the enchantment (or the total pawns used for lesser enchanted devices). Magnitudes of non-Hermetic items must be set by the storyguide. A spell to detect items will not also detect effects or creatures, and vice versa. Variants will detect items enchanted by different Realms, as above.

Magical creatures can also be detected. Treat their Might as the level of the effect; for Hermetic magi, use their highest Art. Divide Might or highest Art by five (rounding up) to get the effective residue magnitude. Again, this requires a different spell, and variants may detect Faerie and possibly Divine creatures. Demons may not be detected. Storyguides may, at their option, allow spells that detect other Infernal creatures, such as diabolists and undead.

Raw vis will show up as magical, simply as raw vis, under any magical detection. The level of the detecting spell is irrelevant, as is the realm of power that it was designed to detect. However, only specially designed spells will yield any information other than that it is raw vis.

Intellego Vim botches generally give false information.

LEVEL 5

Scales of the Magical Weight
R: Touch, **D**: Mom, **T**: Ind

When casting this spell, you typically hold your hands straight out from your body, place a known amount of Vim vis in your left hand (usually one pawn), and then place an unknown amount of vis in your right hand. After casting the spell, you may sense how heavy the unknown vis is in relation to the known, determining the number of pawns present. If you cast the spell without anything to measure the unknown vis against, you only have a very general idea of how valuable it is. The spell cannot be used to determine the amount of raw vis invested in an enchanted item.

(Base 4, +1 Touch)

Sense the Nature of Vis
R: Touch, **D**: Mom, **T**: Ind

You can tell what Art a supply of raw vis is connected to. To you, the vis appears to glow with an aura that is appropriate to the Technique or Form that the vis is associated with. Creo is white, Intellego gold, Muto constantly fluctuating, Perdo black, Rego purple, Animal brown, Aquam blue, Auram violet, Corpus dark red, Herbam green, Imaginem pearly blue, Ignem bright red, Mentem orange, Terram dark brown, and Vim silver. Some of the colors are very similar, but are easy to distinguish if the item is held steadily and studied for a few seconds.

(Base 4, +1 Touch)

LEVEL 20

Piercing the Faerie Veil
R: Per, **D**: Conc, **T**: Vision.

This spell allows the caster to see through the boundaries of regiones, and therefore divine the path to the next level (more details about regiones are given on page 189). There are separate but related spells for Divine, Magical and Infernal regiones.

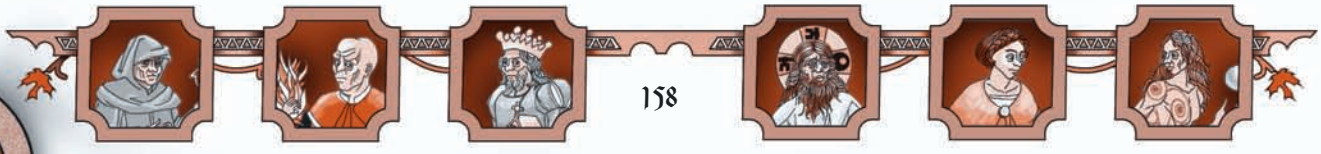
(Base 3, +1 Conc, +4 Vision)

LEVEL 30

Sense of the Lingering Magic
R: Per, **D**: Conc, **T**: Hearing

This spell can detect the presence of many magical residues, even from weak spells, as well as giving the presence and power of active spells. It does not grant any information apart from the power, however.

(Base 10, +1 Conc, +3 Hearing)



LEVEL 40

SIGHT OF THE ACTIVE MAGICS
R: Per, D: Conc, T: Vision

You can see spells as "auras" around things and people. The color of the aura indicates the Form of the spell working on a subject, the color matching the appropriate one described in *Sense the Nature of Vis*. The Technique of a spell working on the subject is recognized by the aura's shape, not color. Creo and Rego are both very orderly auras. Muto is constantly shifting, and Intellego usually is as well, but more slowly. A Perdo aura is usually in fragments. Thus, a magus with both *Endurance of the Berserkers* and *The Invisible Eye Revealed* upon him has a very controlled, orderly aura of deep red around his or her entire body, and the magus's eyes are surrounded with slowly shifting auras of a silvery hue. You should be warned: Imaginem or Vim spells may be used to disguise auras. Also note that this spell will detect the residues of some spells.

(Base 5, +1 Conc, +4 Vision, +2 Techniques and Forms)



Muto Vim Spells

GENERAL

MIRROR OF OPPOSITION (FORM)
R: Voice, D: Mom, T: Ind

Cast on another spell while the other spell is being cast, this causes the targeted spell to have the exact opposite of its normal effects. This effect works on spells up to half the (level–5) of the *Mirror of Opposition* spell. The effects of the inversion are up to the storyguide to determine, but the target of the inverted spell usually remains the same as that of the original spell. The inverted spell cannot overcome any limitations of Hermetic magic. For example, if a Momentary Perdo Corpus spell is cast, the inversion is probably a Creo Corpus spell of Sun duration. There are ten versions of this spell, each affecting spells of one of the Hermetic forms.

(Base effect, +2 Voice)

SHROUD MAGIC
R: Touch, D: Mom, T: Ind

This spell allows a magus to suppress or alter the sigil in a spell that is currently being cast. The spell to be shrouded can be up to double the Shroud's level.

(Base effect, +1 Touch)

THE SORCERER'S FORK
R: Touch, D: Mom, T: Ind

This spell splits another spell (whose level must not exceed the level of this spell) into two or more identical spells of reduced power, which may be cast against two or more separate targets. Each resulting spell has the same Range and Target (target category, that is, the actual target may be different) as the original spell, but the power of the effect is divided by the number of resulting split spells. If Sorcerer's Fork expires before the main spell does, the full effect of the spell moves to one of the targets, chosen at random. The precise effect is at storyguide discretion. One casting die is rolled, and the Penetration total is split between the spells. *The Sorcerer's Fork* must be equal to or greater than the level of the spell that is to be split. The split spell has a targeting penalty as for multiple casting (see page 87). If the casting

Muto Vim Guidelines

These spells let you change other spells. Most Muto Vim spells last as long as the spell that they have altered, with a nominal duration of Momentary. It is not normally possible to have a Muto Vim spell that lasts longer than the target spell.

These meta-magical spells have certain special restrictions, which apply to all Muto Vim spells invented according to Hermetic theory. First of all, they cannot be cast on spontaneous spells. Such magic is being manipulated at whim — any attempt to alter it further would make the caster lose control. (This is necessary for game balance.)

Second, you must make an Intelligence + Concentration roll of 9+ if you are casting both spells (that is, the MuVi spell and the spell it is affecting). If this fails, the spells do not go off. If it botches, they botch. (This is slightly easier than normal.)

If you wish to cast one of these spells on a spell being cast by another magus, you must either be cooperating, or you must fast cast the MuVi spell. There is no other way to get the timing right. In addition, your Penetration total for the Muto Vim spell must beat the other magus's Penetration total for the spell to be changed, unless you are cooperating.

Touch range is sufficient to affect your own spells, but Voice range, at least, is needed to affect another magus's casting. You cannot touch the spell itself.

These spells can only be used on Hermetic magic, as they depend on a good understanding of the processes involved.

You may only put a Muto Vim effect into a magical item if it is to work with another effect in that item. All Muto Vim spells require some tailoring to the specific use, and a magical item effect cannot be so tailored.

Note that a spell invented according to one of the guidelines below will change another spell in a specific way: it is not possible to invent a single spell which changes another spell however the caster wants. See the example spells for ideas on how specific this should be.

It is not possible, for reasons that Hermetic theorists do not well understand, to use Muto Vim to affect another spell after it has been cast.

Muto Vim botches can have any conceivable effect, as they alter the other spell in unpredictable ways.

A Muto Vim spell, like any other Muto spell, can only change its target for as long as the Muto Vim spell is in effect. Thus, its duration should normally be at least as long as the spell that is its target. The spells below have a duration of Momentary, but versions with longer Durations can be invented as normal.

General:

Superficially change a spell of less than or equal to twice the (level + 1 magnitude) of the Vim spell. This may not change the primary effect of the spell, or its power.

Significantly change a spell of less than or equal to the level + 1 magnitude of the Vim spell. This may not change either the Technique or Form of the target spell. A change in power of plus or minus one magnitude is a significant change, as is a change of target, if the target was possible for the original spell.

Totally change a spell of less than or equal to half the (level + 1 magnitude) of the Vim spell. This may change the Technique, Form, or both of the target spell, and needs no requisites for those Arts. The Vim spell affects the structure of the spell, not the things that the spell targets. A change in power of up to two magnitudes is a total change. Any greater change requires either Creo or Perdo to create more magical energy or destroy some.



Perdo Vim Guidelines

If you want to cast a Perdo Vim spell you must overcome the Magic Resistance. on a character who has Magic Resistance,

General: Make something (including a magical item) seem non-magical to any Intellego spell of less than or equal to twice the (level + 2 magnitudes) of this spell.
Dispel effects of a specific type with a level less than or equal to the level + 4 magnitudes of the Vim spell + a stress die (no botch). A specific type could be Hermetic Terram magic, or Shamanic spirit control magic. A magus must have some knowledge of a type of magic (although not necessarily ability to use it) to invent a spell to affect it. All Hermetic magi have some knowledge of all Hermetic magic.
Reduce a target's Might Score by the level of the spell + 10, as long as the spell penetrates the creature's resistance.
Dispel any magical effect with a level less than or equal to half the (level + 4 magnitudes) of the Vim spell + a stress die (no botch).
Reduce the casting total for all magic cast by the target by half the (level + 2 magnitudes) of the spell. If two or more such spells affect one target, only the highest has any effect: the penalties do not add. The spell must penetrate the target's Magic Resistance in order to have any effect.

Level 5: Reduce the duration of an Arcane Connection by one step on the table on page 84. If this reduces the duration below Hours, the connection expires immediately. Does not work on connections that naturally have Indefinite duration, but can make an Arcane Connection that was fixed in the laboratory expire. Note that the Range is the range to the Arcane Connection, and you must know what you are targeting, just as for any other spell.

Level 10: Reduce the duration of an Arcane Connection by two steps on the table on page 84, subject to the same limits as above.

Level 15: Reduce the duration of an Arcane Connection by three steps on the table on page 84, subject to the same limits as above.

Level 20: Reduce the duration of an Arcane Connection by four steps on the table on page 84, subject to the same limits as above.

Level 25: Reduce the duration of an Arcane Connection by five steps on the table on page 84, subject to the same limits as above.

Level 30: Reduce the duration of an Arcane Connection by six steps on the table on page 84, subject to the same limits as above. This level of effect is sufficient to make almost any Arcane Connection expire instantly.

magus is not cooperating, all the split spells will strike the original target.

(Base effect, +1 Touch)

Wizard's Boost (Form)

R: Touch, **D:** Mom, **T:** Ind

You cast this spell as another spell of a level less than this one is cast. The effect of the other spell increases 5 levels in power, but not past the level of the *Wizard's Boost*. The effects of the extra 5 levels of power are for the storyguide to determine. A *Wizard's Boost* may never affect a single spell more than once. There are ten versions of this spell, one for each Hermetic Form. There are other versions of this spell, each of which affects one of range, duration, and target, for any Form. This does not allow spontaneous or formulaic spells to reach Year duration or Boundary Target, unless the *Wizard's Boost* is a ritual.

(Base effect, +1 Touch)

Wizard's Communion

R: Voice, **D:** Mom, **T:** Group

This spell lets magi combine their power to cast spells. The group of magi work together to cast a specified spell through the unified power of the *Communion*. Only one extra magus may join the *Communion* for each 5 levels of the specified spell being cast. One of the magi in the group must also know the specified spell.

All the magi in the gathering who know *Wizard's Communion* add the level at which they know it to get the effective level of the *Wizard's Communion*. This combined total must be at least twice the level of the specified spell being cast.

One magus must roll for success as if casting the specified spell himself. However, the target number for the spellcasting roll is the spell's level divided by the number of magi participating in the *Communion*. So if five magi participate to cast a 50th level spell, the caster would have to successfully cast a 10th level spell — with all the relevant requisites, of course. This method of casting adds one botch die per magus participating. If the spell botches, all participants gain Warping Points and thus must check for Twilight.

Communion is a remnant of Mercurian rituals, so spontaneous spells may not be cast by this means, and it does not perfectly fit into the guidelines of Hermetic theory.

(Base effect)

Wizard's Reach (Form)

R: Voice, **D:** Mom, **T:** Ind

The range of the targeted spell increases by one category. You may not affect a single spell more than once with this spell, and the targeted spell must be at least one magnitude lower in level than this spell. There are ten versions of *Wizard's Reach*, one for each Form.

(Base effect, +2 Voice)

Perdo Vim Spells

General

Demon's Eternal Oblivion

R: Voice, **D:** Mom, **T:** Ind

Weakens and possibly destroys a demon. If the spell penetrates the demon's Magic Resistance, the demon loses Might Score equal to the spell's level.

(Base effect, +2 Voice)

Disenchant

R: Touch, **D:** Mom, **T:** Ind, Ritual

You make a Hermetic magic item lose all its powers permanently if the level of this spell + a stress die (no botch) equals or exceeds the highest level of the enchantments in the item. The enchantment is utterly destroyed, as is all of the vis that was used in the magic item. The object left is in all ways a mundane item, but could be invested with enchantments again at a later time.

(Base effect, +1 Touch)

Masking the Odor of Magic

R: Touch, **D:** Sun, **T:** Ind

Prevents the detection of a magic spell, or of a magic power in an item or being, by InVi magic, unless the level of the InVi spell exceeds twice the level of this spell – 5 (for example, exceeds 20 for a level 15 version).

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

Unravelling the Fabric of (Form)

R: Voice, **D:** Mom, **T:** Ind

This spell will cancel the effects of any one spell of a specified Form whose level is less than or equal to (spell level + 10 + stress die (no botch)). There are 10 variants that cover each Hermetic Form, and a number of much rarer variants for different kinds of non-Hermetic magic.

(Base effect, +2 Voice)

Wind of Mundane Silence

R: Voice, **D:** Mom, **T:** Room

You raise a metaphorical "breeze" that blows the magic away from an area, canceling the effects of any spell there. You can cancel the effects of any spell if, with this spell, you can double the level of the spell on a stress die + the level of your spell. The spell must penetrate to affect effects on a creature with Magic Resistance, including Parma Magica. If the spell penetrates, and its level + the stress die is double Parma Magica x 5, then this spell dispels the Parma Magica. *Wind of Mundane Silence* does not affect spells of Momentary duration. Magical things near the area of the Wind wave slightly from the "breeze."

(Base effect, +2 Voice, +2 Room)

Rego Vim Guidelines

Rego Vim spells repel demons and other mystical creatures. Theoretically, it is possible to conjure and control demons through Rego Vim spells, but this knowledge and its use are forbidden by the Hermetic Code. Any who find and dare to use this knowledge face dangers from both the beings they deal with and those in the Order of Hermes who strongly object to such practices.

Rego Vim would also be the combination of Arts that granted Magic Resistance, but not even Bonisagus was able to turn Parma Magica into a spell. *Aegis of the Hearth* is the best that has been managed, and that spell is not fully integrated into Hermetic theory.

General: Ward the target against creatures with Might less than or equal to the level of the spell. A creature warded against cannot directly affect the target physically or by magical means. A spell of this nature will only ward against creatures from one Realm (Divine, Faerie, Infernal, or Magical). Note that wards against magical and faerie creatures can also be constructed using other Forms, but that those wards are more limited in effect. (Touch, Ring, Circle)

Sustain or suppress a spell you have cast whose level is less than or equal to the level + 2 magnitudes of the Vim spell.

Create a conduit or container for spells with level less than or equal to the level + 5 magnitudes of the Vim spell. A conduit puts you in mystical contact with the target (effective Touch range), while a container will hold a spell for a specific length of time before releasing it.

Sustain or suppress a spell cast by another with level less than or equal to half the (level + 5 magnitudes) of the Vim spell.

Level 10: Move raw vis from one physical object to another, without needing a laboratory.

Rego Vim Spells

GENERAL

Aegis of the Hearth

R: Touch, **D:** Year, **T:** Bound, Ritual

This ritual protects a covenant in the way a Parma Magica protects a magus.

If any spell is cast toward the *Aegis* (originating from outside it) by any magus who was not involved in the *Aegis* ritual, the *Aegis* resists the spell. Furthermore, spells that bring objects into the *Aegis*, including teleportation spells such as *The Seven-League Stride*, are also resisted unless the caster was involved in the ritual. If the foreign spell cannot penetrate a resistance equal to the level of the *Aegis*, it fizzles out. The *Aegis* is also able to block foreign Intellego spells, even if they cannot normally be blocked by a Parma Magica, and spells that were cast before they entered the *Aegis*, such as an invisibility spell cast on a magus outside the *Aegis*.

Magi who were not involved in the ritual and who cast spells within the *Aegis* must subtract half the level of the *Aegis* from all their Casting Totals. Spells successfully cast have otherwise normal effects (e.g. Ignem spells still do full damage). Penetration totals for magical creatures are reduced by the same amount.

Effects from enchanted devices are resisted by the *Aegis* unless the item was within the *Aegis* at the time of casting, or was created within the *Aegis* by someone who was part of the ritual or in possession of a token.

Creatures with a Might score cannot enter the area protected by the *Aegis* unless they have a higher Might than the *Aegis*'s level. When approaching the border of an *Aegis*, a magical person (including a Hermetic magus) feels a slight tingle in the extremities. Magical, Infernal, Faerie, and Divine creatures and persons may be brought within the *Aegis*, if they are formally invited by one who participated in its casting and given a token to represent the invitation. (The tokens are used during the casting of the ritual, and thus conform to the Law of Sympathy.) Such a person is also not affected by the penalty to casting within the *Aegis*. The invitation may be withdrawn at any time. This does not require retrieving the token or even notifying the individual who is no longer welcome. Withdrawing an invitation will not expel the person beyond the *Aegis*, but will prevent them from re-entering after they leave (unless their Might is high enough), and subject them to the Casting Total penalty while they are within the *Aegis*. The invitation and expulsion must both be issued by magi who participated in the ritual, but not necessarily by the same magus. A magus may only invite or expel specific, known, individuals. He may not expel someone he does not know has been invited in.

The *Aegis* is typically cast on the winter solstice, since magical auras can be slightly higher at that time, and the *Aegis* then lasts for the entire next year. The entire covenant usually participates in the *Aegis* ritual, which often ends with the participants walking around the perimeter of the protected area in order to define it. Quite often, the covenant holds a major council meeting, or perhaps a large feast, after the ritual of the *Aegis*. Magi do not need to be able to cast the spell to participate in the ritual, and, indeed, non-Hermetic wizards can participate as well. Only one magus needs to actually cast the spell.

Aegis of the Hearth was invented by Notatus, the first Primus of House Bonisagus. It was a major breakthrough, incorporating Mercurian rituals as well as Hermetic theory, and was the reason Notatus was chosen to succeed Bonisagus. As a result, the spell is more powerful than it ought to be, and has no Perdo requisite. By 1220 Notatus's discoveries have spread, and any magus trained in the Order is capable of inventing versions of the *Aegis* with the above parameters, but at different levels. Inventing a version with different parameters, however, would require a similar breakthrough, and years of research.

Circular Ward Against Demons

R: Touch, **D**: Ring, **T**: Circle

All creatures with Infernal Might equal to or less than the level of the spell are unable to enter the circle or harm those within it. If you cast the spell again, the stronger ring dispels the weaker, regardless of the order of casting. Some magi cast this spell before going to sleep at night. At night, from certain angles, the ring may be seen as a silver-hued dome.

(Base spell)

Maintaining the Demanding Spell

R: Touch, **D**: Diam, **T**: Ind

You cast this spell on a spell that you have already cast and are maintaining through concentration. The spell that requires concentration is then automatically maintained for the duration of this spell, whether you concentrate or not. You cannot change the effects of the first spell without concentrating on it again. For instance, you can use *The Unseen Arm* (ReTe 5) to hold an object in the air without concentrating, but to move the object still requires concentration. A Stamina + Concentration stress roll of 6+ must be made in order to cast this spell while keeping the first one going (a lower roll than normal because this is what the spell is designed for). This spell only works on spells of equal or lower level.

(Base effect, +1 Touch, +1 Diam)

Opening the Intangible Tunnel

R: Arc, **D**: Conc, **T**: Ind

You can open a magical channel from yourself to some target, allowing you to cast any spell with a range greater than Personal on that target. The tunnel does not, of itself, grant any sense impressions of the target — you must cast appropriate spells through it if you wish to see. Spells cast through the tunnel cannot be of higher level than that of this spell. You must make standard Concentration rolls to maintain concentration on the Opening spell as you cast other spells.

A magus who magically recognizes the tunnel (through *The Invisible Eye Revealed* or a similar spell) may cast spells through the tunnel back at you, and he need not concentrate on keeping the tunnel open. If this magus is the target of the spell, he is considered to be touching you. Otherwise, his effective range to you is his range to the target of the tunneling spell.

If the target of the spell has Magic Resistance, you must penetrate that resistance to open the tunnel. Spells cast through the tunnel must also penetrate Magic Resistance normally.

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



Suppressing the Wizard's Handiwork

R: Touch, **D**: Conc, **T**: Ind

Cancels one spell that you have cast, but only as long as you concentrate. When concentration is broken the effects of the spell return. The level of the spell to be suppressed must not exceed the level of this spell. The effects of the spell being suppressed take about one round to fade out, and then another round to return after concentration is broken. The spell to be affected must be active to be suppressed — in particular, it may not be of Momentary duration.

Common uses of this spell include providing access to some place normally blocked by magic (for example, having a MuTe blocking the door to your lab, and then suppressing it to enter), and avoiding traps (such as suppressing a *Watching Ward* [ReVi Gen] on your rear door). This spell is designed to be held while you do something else, so the magus gets a +3 bonus to all Concentration rolls.

(Base, +1 Touch, +1 Conc)

Watching Ward

R: Touch, **D**: Spec, **T**: Ind, Ritual

Watching Ward puts another spell on a given target on hold until that spell is triggered by a simple condition, which is determined when this ritual is cast. The target of the *Watching Ward* must be present for the entire casting ritual. When the conditions you specify come to pass, the suspended spell takes effect.

Only one *Watching Ward* can be placed on any one person or object. The level of the *Watching Ward* must at least equal the level of the spell held in suspension. You can put multiple spells in the Ward, provided that its level at least equals the sum of the levels of the contained spells. If Intellego spells are included in a *Watching Ward*, they may be used to trigger the other spells. Thus, if you put *Frosty Breath of the Spoken Lie* (InMe 20) into the *Watching Ward*, you can also put in a spell that is cast when someone lies. An Intellego spell in the *Watching Ward* has no effect other than to cast other spells when the proper condition is detected. Thus, in the example, one's breath is not frosty when he or she is caught in a lie.

If someone tries to dispel the *Watching Ward* and fails, the suspended spell is cast. Flambeau and Tytalus magi commonly put highly destructive spells upon their persons, to be cast if they die so they may have vengeance upon their killers. The Ritual nature of this spell supports the potentially indefinite duration.

The *Watching Ward* is dispelled when it releases its spell.

A version of this spell with target Room, known as *Waiting Spell*, is also well known in the Order. It can contain spells up to the level of the *Waiting Spell* – 10, and is also a Ritual.

(Base effect, +1 Touch, Duration is non-standard)

LEVEL 15

Gather the Essence of the Beast

R: Touch, **D**: Mom, **T**: Ind

Concentrates the raw vis in a corpse into one part of that corpse, which can then be removed. This spell lets you gather all the raw vis you find without lugging around entire corpses of beasts. Note that the vis in many magical creatures is already concentrated in this manner in some specific organ, though this spell will allow you to relocate that vis if you wish.

(Base 10, +1 Touch)

Chapter Ten

Long-Term Events

Experience and Advancement

As time progresses, characters get better. In **Ars Magica**, experience points are awarded every season (three months), based on the character's activities during that season.

Using Experience Points

Experience points are used to increase Arts and Abilities. A character gains experience points in an Art or Ability when she spends seasons studying it. Once she has spent enough experience points, the Art or Ability increases by one. A character may, in general, raise an Art or Ability by more than one level per season.

Increase an Ability by One:
(Ability + 1) x 5 experience points

Increase an Art by One:
Art + 1 experience points

Advancement

Whenever a character spends a season in study, she gains a number of experience points equal to her Advancement Total in the subject studied.

Advancement Total:
Source Quality + Bonus from Virtues – Penalty from Flaws

A character may only gain experience from one type of advancement in one season. In particular, a character may gain experience from exposure in all and only those seasons in which she does not gain experience points from any other form of advancement. The character may undertake other activities which do not result in experience point gain and still gain Exposure experience; this includes inventing spells in a Hermetic laboratory, or making tables for sale.

Assigning Seasons

The assignment of seasons to activities is, in some cases, an abstraction. A normal character must work for two seasons, and gets two seasons "free." However, he cannot leave his job for two seasons, as the free time is spread over the year. Thus, he can only undertake study that he could do in and between his job. The two seasons spent working generate Exposure experience, as described below. Characters may have genuinely free seasons, but this is a matter of character background.

Hermetic lab work always takes an entire, actual season, and Hermetic magi have four genuinely free seasons per year, which they may apply to study or other activities as they wish. If a magus does something other than study, he is entitled to Exposure experience, just like anyone else.

Limits

Some study sources, notably teachers and summae, have a level themselves. The student may not gain a score in the Ability or Art higher than the level of the source, and may not gain any experience points towards the next level from that source. This limit is called the Gain Limit.

Exposure

A character can learn simply by being exposed to the thing to be studied. This is by far the least effective way to learn.

Exposure Source Quality: Two

These experience points may be split between any two Abilities or Arts which were being used consistently during the season. Exposure includes both doing something yourself (the normal way), or helping someone else to do it, without any feedback. In particular, Hermetic laboratory activities grant Exposure experience both to the lead magus and to any assistants.

Activity	Possible exposure
Laboratory Work	Magic Theory, Exceptional Abilities used, Arts used.
Craft Work	Craft Ability, Area Lore for the area where you live.

Adventure

A character may gain experience by going on adventures. This takes a whole season, even if the adventure itself does not; the character spends the rest of the season consolidating what she learned under pressure. A character may choose not to take experience from an adventure if the adventure was short enough to allow other study.

Adventure Source Quality: 5–10

The Source Quality of an adventure is set by the storyguide, depending on how important the adventure was and how many opportunities for learning there were. Adventure experience may be added to any Abilities or Arts involved in the adventure, and may be split between any number of Abilities. Any Ability actually used as part of the adventure qualifies, as do Abilities used "off stage," for example during travel. Experience points can only be applied to Arts which were used "on stage," however.

You may apply a maximum of five Adventure experience points to a single Ability or Art.



Advancement Table

	ART		ABILITY	
Score	To buy	To raise	To buy	To raise
1	1	1	5	5
2	3	2	15	10
3	6	3	30	15
4	10	4	50	20
5	15	5	75	25
6	21	6	105	30
7	28	7	140	35
8	36	8	180	40
9	45	9	225	45
10	55	10	275	50
11	66	11	330	55
12	78	12	390	60
13	91	13	455	65
14	105	14	525	70
15	120	15	600	75
16	136	16	680	80
17	153	17	765	85
18	171	18	855	90
19	190	19	950	95
20	210	20	1050	100

To Buy: The number of experience points required to raise a score from zero to that number.
To Raise: The number of experience points required to raise a score by one point to that number.

Practice

A character can try to deliberately find out.more about a subject, by her own efforts. This is more effective than exposure, but it is a full-time activity.

Practice Source Quality:
3–8, usually 4

In almost all cases, the Source Quality for practice is four, depending on how useful you think the environment is.

There are four cases which merit higher qualities.

- First, practicing a language in a community where it is the native tongue merits a Source Quality of eight, until your score in the language reaches 5. At this point, the Source Quality drops to four.
- Second, practicing Area Lore by traveling around or living in the area merits a Source Quality of five to seven, depending on how thoroughly the character can explore the area. A character living in a city while working in a trade could claim one of his nominal free seasons as a Source Quality five practice in Area Lore for the city, while a character with a genuinely free season in the city, or working as a messenger, could claim a Source Quality of seven.
- Third, being forced to practice a trade or craft in an environment with immediate feedback as to how well you are doing has a Source Quality of five. An example would be someone forced to help on a ship.
- Finally, practicing a spell for mastery by casting it repeatedly is worth a Source Quality of five.

Otherwise the Source Quality is always four.

Experience points from practice may be split between several Abilities. If the Source Quality would be different for the different Abilities, the total number of experience points gained is based on the lowest of the Source Qualities.

Hermetic Arts cannot be increased by simple practice; see "Vis" on page 165 for the equivalent.

Training

Training is one-on-one training where the master shows the trainee what to do. A character must have a minimum score of two in an Ability before she can serve as a master, and at that level simply yelling at the apprentice when he does something wrong is equally helpful.

Training Source Quality:
Master's score in Ability being taught + 3

Training Gain Limit:
Master's score in Ability being taught

The master must have a higher score than the apprentice. However, the master may work at earning a living while training an apprentice. The apprentice may only be taught an Ability which the master is using to earn a living over the whole season. The apprentice may not earn a living or produce anything useful. Master and apprentice do not need a common language in most cases.

The master gains Exposure experience in the Ability being trained, just as for the normal use of an Ability to earn a living. However, the master only gains Exposure experience in the seasons spent training the apprentice.

Hermetic Arts cannot be increased by training.

Teaching

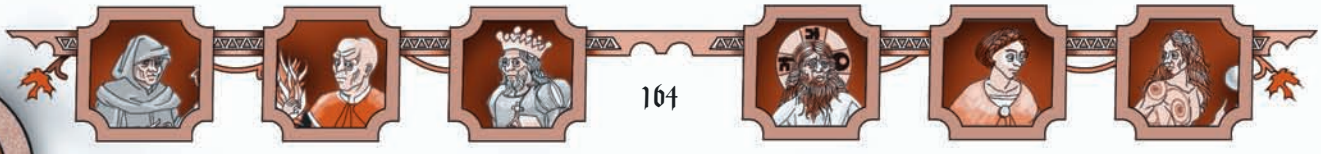
Characters can be taught by other characters.

A character must have a score of at least two in an Ability, or at least five in an Art, before she can teach anyone. The teacher and the students must share a common language. The teacher must have a higher score in the Ability or Art than the student.

Teaching Source Quality:
Teacher's Communication + Teaching + 3 + bonus

Teaching Gain Limit:
The teacher's score in the Art or Ability

A character may teach several students. The maximum number of students is equal to the teacher's Teaching Ability times five, or one student if the teacher has a score of zero in Teaching. If a teacher has a single student, whether for an Art or an Ability, the Source Quality gets a +6 bonus. If she has two students, the bonus is +3. If there are more students, there is no bonus.



A teacher may gain exposure to Teaching or the language of instruction, but cannot do anything else in a season when she is teaching.

Hermetic Arts can be taught, but only one-on-one. The normal +6 bonus for having only a single student applies.

Books

Characters can learn by studying from books, and practicing if the subject of study requires it. It is not possible to study from a book unless you are fluent (have a score of four or higher) in the language in which it is written, and can read and write the writing system used (which requires a score in Artes Liberales).

There are two types of books, summae (singular summa) and tractatus (singular also tractatus). A summa contains an organized account of a topic, taking it from the basics up to a certain level. It can be studied as long as the student's level in the subject of the book is less than the level of the book. A tractatus contains an in-depth treatment of one aspect of the subject. A tractatus is useful to students at any level of ability, because you can never know everything about your subject.

Summa Statistics
Source Quality and Level

Summa Gain Limit
Summa Level

Tractatus Statistics
Source Quality

See "Writing Books," below, for the rules for calculating the Source Quality for a book. However, in most cases the quality, and level for a summa, will simply be noted as features of the book.

Books can be written about any Hermetic Art or any Ability, including Supernatural Abilities and Spell Mastery Abilities. A character can only study a Supernatural Ability from a book if he already has a score of at least one in that Ability.

Reading Summae: A student may continue to study a summa as long as his score in the Art or Ability that it concerns is lower than the level of the text. Thus, a summa may be studied for several seasons with profit.

Studying Tractatus: It takes one season to study a tractatus, and a given student may only study a given tractatus once, with benefit. A person gains nothing from studying a tractatus they wrote themselves.

Vis

Magi can study the Hermetic Arts from raw vis. This requires one pawn of vis of the appropriate Art for every five levels or part thereof that the magus has in that Art, and a minimum of one pawn, all of which are consumed during the season's study.

Vis Source Quality:
Stress Die + Aura Bonus

If the stress die double botches, the maga may enter Wizard's Twilight (see page 88). The number of botch dice equals the number of pawns of vis used in study.

Studying from raw vis does not require a Hermetic laboratory; it can, in principle, be done anywhere. Most magi do study raw vis in their laboratory, though.

Distractions

Sometimes characters are distracted from study by outside events, like a dragon attacking the covenant. In most cases, a distraction has no game impact, unless the distraction is an adventure and the character chooses to take Adventure experience.

Long distractions, of more than a month, reduce Advancement or writing totals. For every full month lost, reduce the total by one third of its original amount. Round any fractions up.

Months Lost	Total	Example
None	Full	15
One	2/3	10
Two	1/3	5
Three	None	0

Writing Books

A character must have a score of at least five in an Art, or at least two in an Ability, before she can write a useful book. She must also have a score of at least five in the language she wants to write the book in.

Books may be written about any Ability, including the Mastery Ability of an individual spell. Learning from books about practical Abilities requires the reader to practice as well as read.

Summa Source Quality:
Author's Communication + 6 + bonus

Summa Gain Limit: **Level of summa**

Tractatus Source Quality:
Author's Communication + 6

Summae

Each summa is described by two factors: its level, which represents how much knowledge is contained in it, and its quality, representing how well it is written.

When a summa is started, the level of the finished book is determined. The level may be chosen freely by the author, up to half of her score in the appropriate Art or Ability. The quality of the summa is equal to the author's Communication + 6.

If the author chooses to set the level of the summa below half her score, there is a bonus to the quality. For an Art, the bonus is one point for every level by which the summa is dropped. For an Ability, the bonus is three points for every level. This bonus cannot exceed the base quality of the summa, so the final quality cannot be more than twice the author's Communication + bonuses from Virtues + 6.

Once the level is determined, writing commences. For every season spent writing, the character accumulates a number of points equal to his Communication + Language. When the total of points equals or exceeds the level of the summa, for Arts, or five times the level of the summa, for Abilities, the summa is complete. The level of the book may not be changed midway through the writing (if the character improves the Art or Ability, for example). Once begun, the book must be finished at the initial level or not finished at all.

For example, Quintus, who has a score of 24 in Ignem, a Communication of –1 and a Language of 5, wants to write an Ignem summa. He decides that the level of the summa will be twelve, the maximum that he can select. During the first season of writing he accumulates four points (his Communication + Language). He accumulates another four in the second season, taking him to eight, and four more in the third, for a total of twelve. This equals the level, so the book is completed at the end of the third season. The quality of the summa is 5. If he had chosen to write a summa at level six, it would have taken him two seasons, and the quality of the summa would have been 10, because the bonus from dropping the level by six points is capped at 5 by the base quality of the book.

Tractatus

It takes one season to write a tractatus. The quality of a tractatus is equal to the author's Communication + 6.

A character may only write a total number of tractatus equal to half her score in an Ability or one fifth of her score in an Art, rounded up in both cases.



Copying Books

A character may copy books carefully or quickly. Copying a tractatus carefully takes one season. Every season that a character spends copying a summa carefully, she accumulates points equal to 6 + her Profession: Scribe score. When she has accumulated points equal to the level of the summa, it has been copied. A careful copy has the same quality as the original book.

A character may copy books quickly at three times the rate. That is, she may make three copies of a tractatus (or one copy of each of three tractatus, and so on) in a season, or she gains 18 + 3 times her Profession: Scribe score points towards copying a summa. Books copied quickly have a quality one lower than the book copied.

Copying Carefully:
1 tractatus per season, or 6 + Profession (Scribe) points towards a summa.

Copying Quickly:
Three times as fast as careful copying, copy Source Quality is 1 lower than copied book.

Corrupted Copies

Books copied by people lacking particular skills become corrupted. In the simplest case, the scribe omits small marks that are a vital part of the meaning because he thinks they are merely ink blots. In more complex cases, he "corrects" parts of the text, creating gibberish. A corrupted text is useless.

A character must be able to read and write the language in which the book is written to copy it without corrupting it. However, a score of 3 in the language is sufficient to allow accurate copying.

A character must have a score of at least 1 in the relevant Realm Lore, or the appropriate Ability, to copy a text about a Supernatural Ability without corrupting it.

A character must have a score of at least 1 in Magic Theory in order to copy a book about the Hermetic Arts or Parma Magica without corrupting it. Scores in the Ability in question are no substitute in this case.

Learning Supernatural Abilities

Only characters with The Gift (see page 36) can learn supernatural abilities using these rules, but the teacher need not have The Gift (although, obviously, he must have the Supernatural Ability).

Supernatural abilities can only be taught if they have an associated Ability, in game terms. Thus, Enchanting Music can be taught, but Unaging cannot. The initial teaching in a supernatural ability must be by Training or Teaching, as described above. Once the character knows the Ability, it may be advanced normally.

In order to learn a supernatural ability, the student must reach a score of at least 1 in the first season. That is, he must gain at least 5 experience points. However, he must subtract the total of his scores in other supernatural abilities from the source quality.

Supernatural Ability Source Quality:
Normal Source Quality – Total Score in Supernatural Abilities

If the student has had the Hermetic Arts opened (see page 106), he must subtract 15 or the sum of all his Art scores, whichever is higher, from the Source Quality.

For example, a character has Enchanting Music 3, Dowsing 4, and The Gift. He wants to learn Animal Ken. He must find a character who is willing to teach it to him, despite his Gift, and who can manage a Source Quality of at least 12. If the character has also been opened to the Hermetic Arts, but still has scores of 0 in all of them, he needs to find a teacher who can manage a Source Quality of 27 (15 for the Arts, +3 for Enchanting Music, +4 for Dowsing, +5 for the number of experience points he needs to gain). This is effectively impossible.

Mystery Cults can often avoid the penalty due to prior mystical abilities through their initiation rituals.

Changing Reputations

A character gains a Reputation, with a score of 1, by doing something noteworthy in front of witnesses who will talk. A grog might fight a dragon and survive, or kill a demon with two blows of his dagger. A priest might preach a heretical sermon to a monastery. A magus might give the covenant's vis sources away at Tribunal. All of these generate a Reputation. Once a character has a Reputation, anything he does that draws attention to himself strengthens that Reputation, as long as it is not in direct contradiction. Treat the Reputation as an Ability, and give the character one "experience point" in it for every noteworthy action he performs. Thus, performing ten noteworthy actions raises a Reputation from one to two.

A character may wish to get rid of a bad Reputation. This is not easy. First, he must do something spectacular enough to start a Reputation, and gain a score of 1 in the new Reputation. Then he may count noteworthy actions that specifically support the new Reputation towards increasing it, rather than the bad Reputation. General noteworthy actions still increase the original Reputation. Once the new Reputation exceeds the old, general actions grant experience to the new Reputation instead. At this point, the character may choose to reduce the old Reputation by one point instead of raising the new Reputation when he gains enough experience points to raise it.

If a character has two Reputations, the storyguide should roll both to see whether a random person has heard of the character. A person may have heard both Reputations, in which case he may not know what to believe, or may amalgamate them. For simplicity's sake, most characters should have no more than two Reputations.

Warping

Warping is the side effect of living in a strong mystical aura, or being subject to mystical effects over a long period of time. Every character has a Warping Score, which is increased like an Ability, but by Warping Points rather than experience points. To increase the Warping Score by one point, a character needs five times the new score extra Warping Points. Thus, to increase from a Warping Score of 2 to one of 3, a character must gain 15 Warping Points.

Warping Points are gained from exposure to any of the supernatural realms, Divine, Faerie, Infernal, or Magic. The points are not distinguished based on their source.

Warping Points and Score

Warping Score	Warping Points to Reach	Warping Points to Increase to
1	5	5
2	15	10
3	30	15
4	50	20
5	75	25

and so on.

Warping and Non-Humans

Other mundane creatures and things are also warped by mystical effects. However, keeping track of the Warping Scores of every table in the covenant is unlikely to be fun. Instead, the storyguide should just describe interesting effects, as required. The rules for humans give an idea as to when the effects should be visible, and as to how serious they should be.

Creatures with a Might score are absolutely immune to warping. They are already fully part of one of the mystical realms.

Living in Strong Auras

Aura Strength	Always Within	Half time Within	Frequent Visits
6	1/year	None	None
7	1/year	1/2 years	None
8	2/year	1/year	None
9	1/season	2/year	1/year
10	1/month	1/season	2/year

Gaining Warping Points

There are four main sources of Warping Points:

1. Living in a strong (6 or higher) mystical aura.
2. Being affected by a powerful mystical effect, unless you created the effect, or it was designed especially for you.
3. Being continuously under the influence of a mystical effect, whether powerful or not.
4. Botching a roll to use a mystical ability.

Note that these are separate sources of Warping Points. Thus, if a magus designs a powerful mystical effect, such as a Longevity Ritual, for himself, he doesn't gain Warping Points for being under a powerful mystical effect, but he does gain them from being under a continuous mystical effect.

All sources of Warping Points stack. A character continuously affected by a strong mystical effect that wasn't designed for him and that he didn't cast gains Warping Points both from being affected by a strong mystical effect, and for being continuously under the influence of a mystical effect.

Living in Strong Auras

Auras of over five points have an effect on anyone living within them, reflected in gaining Warping Points. The number of points gained depends on the strength of the aura and the length of time spent there.

A character is "always within" an aura if she lives, works, and sleeps there. Occasional visits outside the aura do not matter. "Half time within" applies to someone who sleeps in the



Warping Points and Constant Effects

	Designed for/ Cast by Subject	Not Designed for or Cast by Subject
Brief Effect, Low Power	0	0
Brief Effect, High Power	0	1
Constant Effect, Low Power	1/year	1/year
Constant Effect, High Power	1/year	1 when cast, + 1/year + 1/season

aura but works elsewhere, or vice-versa. It also covers someone who spends two weeks constantly in an aura, and two weeks outside. "Frequent visits" means that the character spends about a quarter of her time in the aura.

This time refers to the total length of time spent in an aura, even if there are several different auras involved. Time spent in higher auras may be treated as time in a lower aura if this increases the number of Warping Points gained. For example, a character who spends half her time in a level 6 aura, with frequent visits to level 7 and 8 auras, should gain one Warping Point per year, because she is always in an aura of at least level 6.

Characters with mystical abilities arising from the same realm as the aura (for example, Hermetic magi in a magical aura) do not gain Warping Points from living in the aura. They may gain them from other sources.

Powerful Mystical Effects

Anyone subjected to a powerful mystical effect gains a Warping Point, unless they themselves were responsible for the effect or it was specifically and carefully designed to work on them. "Powerful effect" is subjective, but any Hermetic spell of sixth magnitude or higher counts. Designing an effect for a particular target requires, in Hermetic terms, that a special version of a Formulaic spell be invented. The spell has its effect on anyone, but only the designated target, and the caster, do not suffer Warping unless the effect is also continuous. Hermetic Longevity Rituals are always designed for a specific target. If the effect is continuous, a Warping Point is gained when it begins and every season thereafter. Ritual effects with Momentary duration are not continuous, but do grant a Warping Point when first applied if they are neither cast by the target nor specifically designed for the target.

Constant Mystical Effects

A character who is constantly under the influence of one or more active mystical effects gains one Warping Point per year for each effect. The strength of the effect is irrelevant, as is the caster, and whether or not the effect was designed specifically for a certain person.

A character is only under the influence of an effect if she is affected directly and personally. Thus, a character enchanted to fly at all times is under the influence of an effect, but a character living in a flying castle need not be; the castle is directly affected by the magic.

Wards are active mystical effects as long as they are protecting someone. Two notable exceptions are Parma Magica and the *Aegis of the Hearth*, which are based on the same breakthrough by Bonisagus.

Effects with Momentary duration are not continuing effects. A Hermetic Longevity Ritual is, and thus grants one Warping Point per year as a continuing mystical effect even though it does not grant any Warping Points as a powerful mystical effect.

The binding between a Hermetic magus and his familiar does not grant Warping Points, nor do any powers enchanted into the bond.

An effect which is active for half the time counts as constant for these purposes. Less than that, and it does not. Further, if a character is always under the influence of some mystical effect, but the particular mystical effect changes, that still counts for the purposes of gaining warping.

A powerful, continuous effect that is not specifically designed for an individual grants one Warping Point when first applied, and five every year thereafter: one because it is a continuous mystical effect and one per season (four total) because it is a continuous powerful mystical effect.

Mystical Botches

When a character botches the roll to invoke a mystical effect (for example, a Hermetic spell or an exceptional ability), she gains one Warping Point for every zero on the botch dice.

Effects of Warping

The effects of warping depend on a character's Warping Score, the nature of the character, and the source of the warping.

Hermetic magi are made more prone to Wizard's Twilight by their Warping Score. This replaces the normal effects.

Mundane characters gain a Minor Flaw when they reach a Warping Score of one. Note that most inhabitants of Mythic Europe have no Warping Points at all, because they live in a low aura and have never been the subject of a mystical effect. Even those who have been affected by a powerful mystical effect once only have one Warping Point, not enough for a Minor Flaw.

This Minor Flaw should reflect the predominant source of the Warping Points. If they are mainly due to an aura, the Minor Flaw will reflect the aura, and most characters will get the same Minor Flaw. If they are mainly due to magical effects, they will reflect the effect. For example, a character who has been repeatedly healed with powerful magic might gain a stigmatic wound, which neither hurts nor causes damage, but looks and feels real.

When the Warping Score reaches 3, the character gains a second Minor Flaw.

At a Warping Score of 5, the character gains a mystical Minor Virtue attuned to the primary source of Warping Points. This stops any further gain of points from living in a strong aura of the same type as the Minor Virtue.

At a Warping Score of 6, and every point thereafter, the character gains a Major Flaw appropriate to the main sources of the warping.

Aging

Characters begin aging in the Winter after they turn 35. Every year, a character must roll on the Aging table.

Aging Total:
Stress die (no botch) + age/10 (round up)
– Living Conditions modifier
– Longevity Ritual modifier

As a high roll generally indicates more serious effects of age, a high Longevity Ritual modifier and a high Living Conditions modifier both indicate longer life.

A Longevity Ritual is effective until the character suffers a crisis. When the crisis occurs, the ritual assures that the character survives, but its power is spent, and the focal ritual must be performed again (see page 101).



A character under the influence of a Longevity Ritual should roll on the table no matter what his age, but treats all rolls of 10 or more as rolls of 9 until he reaches the age of 35. His apparent age may be younger than his actual age, but he is at no risk of actually aging before any other characters. At the player's and storyguide's discretion, this may also apply to characters with modifiers to the aging roll from other sources.

Apparent Age Increases

Particularly low rolls on the table mean that the character appears no older. Otherwise, the character's apparent age increases by one year. The modifier to rolls depends on the character's actual, not apparent, age.

Aging Points

Aging points are accumulated in each Characteristic. Once a character has a number of Aging Points greater than the absolute value of the Characteristic, the Characteristic drops by one point and all Aging Points are lost. Thus, a character with a Communication of +2 drops to +1 in the year when he gains his third



Aging Table

Living Conditions

Living Conditions	Modifier
Wealthy, or healthy location	+2
Typical Summer or Autumn covenant (magus)	+2
Typical Summer or Autumn covenant (mundane)	+1
Typical Spring or Winter covenant (magus)	+1
Average peasant	0
Poor, or unhealthy location; typical town	–2

Aging Rolls

Aging Roll	Result
2 or less	No apparent aging
3 or more	Apparent age increases by one year
10–12	1 Aging Point in any Characteristic
13	Gain sufficient Aging Points (in any Characteristics) to reach the next level in Decrepitude, and Crisis
14	1 Aging Point in Qik
15	1 Aging Point in Sta
16	1 Aging Point in Per
17	1 Aging Point in Prs
18	1 Aging Point in Str and Sta
19	1 Aging Point in Dex and Qik
20	1 Aging Point in Com and Prs
21	1 Aging Point in Int and Per
22+	Gain sufficient Aging Points (in any Characteristics) to reach the next level in Decrepitude, and Crisis

Crisis

Crisis Roll	Result
8 or less	Bedridden for a week.
9–14	Bedridden for a month.
15	Minor illness. Stamina roll of 3+ or CrCo20 to survive.
16	Serious illness. Stamina roll of 6+ or CrCo25 to survive.
17	Major illness. Stamina roll of 9+ or CrCo30 to survive.
18	Critical illness. Stamina roll of 12+ or CrCo35 to survive.
19+	Terminal illness. CrCo40 required to survive.

Aging Point in that Characteristic. A character with a Stamina of –3 drops to –4 in the year when he gains his fourth Aging Point in that Characteristic.

If an Aging Point "in any Characteristic" is gained, the player may choose the Characteristic.

Decrepitude

Every Aging Point also counts as an experience point towards Decrepitude, which increases as an Ability. Thus, a character who has gained seventeen Aging Points has a Decrepitude score of 2. Characters with a Decrepitude score of 4 are extremely frail, and must roll on the Crisis table if they undertake stressful activities, such as long journeys, or any combat. Characters with a Decrepitude score of 5 are bedridden and will die within a few months at most. They cannot be saved by mortal intervention.

Crisis

Increase the character's Decrepitude first, and then roll on the Crisis table.

Crisis Total:
Simple die + age/10 (round up)
+ Decrepitude Score

Medical attention may help someone through a crisis. An Int + Medicine roll of 6+ allows the character to add the attendant's Medicine score to the roll to survive the crisis. Only one doctor may usefully attend a patient, and if the doctor botches the character must subtract three from the survival roll.

Virtues that affect aging rolls do not affect crisis recovery rolls.

Creo Corpus magic can postpone a crisis, or resolve it if cast as a Momentary Ritual. The level of spell required depends on the severity of the crisis, as noted on the table. Note that the magic required to resolve a crisis that is major or worse is powerful enough to cause warping.

A character who survives a crisis needs the rest of the season to recover fully, and thus cannot undertake any other activities.



Chapter Eleven

Obstacles

Combat

Combat is generally not the most important part of **Ars Magica** stories, but when it occurs it is both dramatic and deadly.

Combat Scores

Characters have five combat scores: Initiative, Attack, Defense, Damage, and Soak. If a character is just using one weapon, the weapon modifiers can simply be read off the Weapon table (pages 176 and 177). If the character is using a weapon and a shield, add together the modifiers of the weapon and the shield to get the final modifier.

Initiative Total:
Quickness + Weapon Initiative Modifier – Encumbrance + Stress Die

Attack Total:
Dexterity + Combat Ability + Weapon Attack Modifier + Stress Die

Defense Total:
Quickness + Combat Ability + Weapon Defense Modifier + Stress Die

Damage Total:
Strength + Weapon Damage Modifier + Attack Advantage

Soak Total:
Stamina + Armor Soak Bonus

In addition, the Attack Advantage, calculated during combat, is central to resolution.

Attack Advantage:
Attacker's Attack Total – Defender's Defense Total

Combat Botches

A botch on a combat roll reduces the total to zero, just as for any other botch. If a character botches his Defense roll, he is almost certain to be killed if his opponent is armed and at all skilled. His opponent will have a large Attack Advantage (equal to his Attack Total), which will translate into serious damage, most likely fatal. This is what should be expected; if you make a serious error while someone competent is trying to kill you, you will die. This makes **Ars Magica** combat potentially extremely deadly, so characters should think very carefully before wading into it.

Combat Sequence

Initiative is determined once for the whole combat, and then remains the same every round.

Each party to the combat acts in order of decreasing initiative, so the party with the highest initiative acts first. A party with a high initiative may delay its action to respond to a later action in the round. If two or more parties tie, they should re-roll to determine which goes first.

On its action, the attacker rolls a stress die, and uses the result to calculate the Attack

Combat Sequence

1. Roll initiative and calculate initiative order.
2. Party with highest initiative attacks.
   a. Attacker rolls and generates an Attack Total.
   b. Defender rolls and generates a Defense Total.
   c. Calculate Attack Advantage: Attack Total – Defense Total.
   d. If Attack Advantage is zero or less, the attack missed. Move on to step 3. If it is one or greater, calculate Damage Total.
   e. Calculate damage taken by defender.
3. Repeat attack sequence (2. a. – e.) for party with next highest initiative. Once all parties have acted once, return to step 2. Note that initiative is *not* re-rolled.

Damage Table

Size	Light	Medium	Heavy	Incapacitating	Dead
–4 or less	1	2	3	4	5+
–3	1–2	3–4	5–6	7–8	9+
–2	1–3	4–6	7–9	10–12	13+
–1	1–4	5–8	9–12	13–16	17+
0	1–5	6–10	11–15	16–20	21+
+1	1–6	7–12	13–18	19–24	25+
+2	1–7	8–14	15–21	22–28	29+
+3	1–8	9–16	17–24	25–32	33+

Each further +1 size adds +1 to each wound range. For every 5 + size points by which the Damage Total exceeds the Soak Total, the wound level increases by one.



Example of Initiative

Suppose there are five parties to a combat. On the first initiative roll they get the following results:

John: 10
Will: 6
Michelle: 6
David: 6
Scott: 4

Because David, Will, and Michelle all tied, they must reroll. The reroll only determines the relative ordering of these three players, it does not over-ride the initial initiative result. Here are their rerolls:

Michelle: 12
David: 6
Will: 1

The final initiative order is:

John
Michelle
David
Will
Scott

Combat: Simple Example

Ignatio finds himself fighting Polandrus, the Infernal wolf from the Bestiary chapter. Ignatio is on foot, fighting with a shortsword and round shield. Polandrus fighting with his teeth. Their combat statistics are as follows:

Ignatio: Init: +1, Atk: +12, Def: +11, Dam: +7, Soak: +11

Polandrus: Init: +18, Atk: +11, Def: +9, Dam: +8, Soak: +6

They start by rolling for Initiative. Ignatio rolls a 2, for an Initiative Total of 3. Polandrus rolls a 6, for an Initiative Total of 24. Polandrus attacks first, to no one's surprise.

The wolf rolls a 5 for his attack, for an Attack Total of 16. Ignatio rolls a 6 for his defense, for a Defense Total of 17. He fends the wolf off with his shield, and is unharmed.

Then Ignatio attacks, and rolls a 0. He now has to check for a botch (see page 7). The storyguide decides that the standard one botch die should be rolled, as there are no special circumstances calling for more botch dies. Fortunately for Ignatio, he rolls a 4 and doesn't botch. His Attack Total is thus 12, since the zero he rolled on his stress die just counts as a zero. The wolf rolls defense, and also gets a 0. He also rolls one botch die and gets a 1, so Polandrus also managed to avoid botching. The wolf's Defense Total is only 9, so Ignatio has an Attack Advantage of 3. This means that he does his base 7 plus his Attack Advantage of 3 = 10 points of damage. Polandrus has a Soak of +6, so 4 points get through. Since Polandrus's Size is –1, looking up the damage vs. Polandrus's Size on the Damage table (page 171) results in a Light Wound. Polandrus now gains a –1 Wound Penalty to all actions.

In the next round, Polandrus attacks again. He rolls a 6, which, with the Wound Penalty, only yields an Attack Total of 16. Ignatio rolls a 7, for a Defense Total of 18. Safe, again.

On his attack, Ignatio rolls a 6, for an Attack Total of 18, while the wolf only manages a 2 (including penalty), for a Defense Total of 10. This gives Ignatio an Attack Advantage of 8, which after accounting for Ignatio's Damage and Polandrus's Soak works out to 10 points of damage (note that Polandrus' Wound Penalty does not apply to Soak because Soak is not rolled). This inflicts a Heavy Wound on Polandrus, adding another –5 to his Wound Penalty. The wolf is now at –6 to all actions.

At this point, Polandrus realizes that he will lose this battle unless he gets very lucky. As a demon, he can escape simply by reverting to spirit form, and he does so. Ignatio is the winner.

Total. The defender also rolls a stress die, and uses the result to calculate a Defense Total. If the Attack Total exceeds the Defense Total, the attack has hit. The Attack Advantage is the amount by which your Attack Total exceeds your opponent's Defense Total.

If you hit, subtract the opponent's Soak Total from your Damage Total. The opponent suffers wounds depending on the amount by which your Damage Total exceeds his Soak Total, and the opponent's Size.

If you miss, you cannot do any damage, no matter how high your Damage Total.

Repeat until all parties to the combat have had the chance to act.

A single combat round, consisting of one attack from every party to the combat, takes about six seconds.

Missile Combat

If only one side in a combat has missile weapons, the other side can do no damage at range.

The Attack Total suffers a –3 penalty for every range increment beyond the first between the attackers and the defenders. The range increment depends on the weapon.

If you are defending against missile weapons, only a shield's Defense Bonus adds to your Defense Total. Other weapons are no good against missiles. Your Combat Ability still adds, as this represents your ability to dodge as well as to defend using weapons.

Groups

Combat in **Ars Magica** is usually between groups rather than individuals, and there is no guarantee that a single player is controlling a single character. Thus, combatants may be divided into groups. Groups are handled together for combat purposes, and may consist of one to six characters, inclusive. Some troupes may not want to use the group combat rules, either because they hardly ever have combats against multiple enemies, or because they prefer to play with exactly one character per player at all times.

All members of a group must be of roughly comparable ability. This means that all Combat Totals must fall in a five-point range. That is, for each Combat Total, the best member of the group can be no more than five points better than the worst. This requirement only applies when the group is formed; wounds and other penalties taken during combat do not force the group to split unless the leader or vanguard (see below) is incapacitated.

In general, player character groups will consist of grogs fighting together. Martial



companions will almost invariably be fighting independently.

A group has a vanguard, the character who bears the brunt of the fighting. Trained groups also have a leader, who may or may not be the same person. The leader and vanguard may only be changed while the group is not in combat, but for these purposes a single round in which the members of the group neither attack nor are attacked is long enough. This is also long enough to merge a number of individuals into a group, or split a group.

If the vanguard or leader is killed or otherwise incapacitated, the group splits into individuals. They may reform into a new group in a single round, as long as they stay out of combat.

Group Damage

When a group inflicts damage, it inflicts the damage calculated in the combat sequence a number of times equal to the number of combatants in the group; effectively, each member of the group hits once. The blows should be spread as evenly as possible among the members of the opposing group. The vanguard must always take at least as many blows as every other member of the group.

For example, a group with four members strikes a group with three members, one of whom is Giant Blooded, although the vanguard and the other fighter are normal sized humans. After subtracting the defending group's Soak (which is equal to the vanguard's Soak), the attack does 6 points of damage. Thus, four six point wounds are inflicted. Because four blows cannot be split evenly between three characters, the vanguard must take two blows. For a normal human, a six point wound is Medium, so the vanguard takes two Medium Wounds while the other normal human takes one. For a Giant Blooded character, six points is only a Light Wound, so that character takes a Light Wound.

Wound penalties from wounds taken by the vanguard are applied to the group's statistics, but other members continue to give their full bonus until they are incapacitated.

Untrained Group

A number of characters on the same side, of approximately equal ability (as defined above). Designate one character as the vanguard. Combat statistics are as for the vanguard.



Trained Group

A group of characters who have trained to fight together. A group can be considered to have trained to fight together if they have spent at least one season improving combat skills at the same time and in the same place (for example, last summer at the player characters' covenant).

A trained group has both a leader and a vanguard. These may be the same person, but need not be. The leader organizes the group, while the vanguard bears the brunt of the fighting.

The maximum number of fighters in the group is equal to the leader's Leadership score. If the group is larger, it is treated as an untrained group, as above, because the leader cannot coordinate it.

The group's combat statistics are equal to the vanguard's statistics.

The other members of the group generate a bonus. The bonus is equal to the sum of the combat abilities of the other members of the group, but limited by three times the group leader's Leadership score. Thus, if the group leader has a Leadership score of 3, the bonus cannot exceed 9. This bonus can be applied to either Attack or Defense, but only to one of the two. The group can switch its application from round to round.

Defender

One or more characters are defended by one or more other characters. Treat the defenders as a group of the appropriate kind. The defended character is only injured if the defenders botch or are incapacitated. The most common instance of this is a magus defended by one or two grogs, known as his "shield grogs." The character being defended is not a part of the defending group, and thus does not need to be roughly comparable in ability. The defending group may undertake any normal combat actions.

The number of characters defended may not exceed the number of characters defending.

Defenders without Groups

If you are not using the group rules, you should still allow defenders. A defended character cannot be attacked until all his defenders have been incapacitated.

Combat Options

Most combat options are equally available to groups and individuals.

Disengaging

A party that wants to disengage from combat generates a Defense Total instead of an Attack Total when it is their turn to act. All opponents who have attacked that party in the last round generate an Attack Total as well. If the disengaging Defense Total beats all the Attack Totals, the party has left the combat, and cannot be attacked unless another party also disengages and chases them.

Note that a party that has not been attacked since its last turn may disengage automatically.

A party that tries to disengage repeatedly gets a +3 cumulative bonus for every attempt after the first: +3 on the second attempt, +6 on the third, and so on. If the party attacks before it disengages, the bonus resets to zero.

Exertion

By expending a Fatigue level you can add a bonus equal to your Combat Ability to either attack or defense for one round. This bonus applies to a single attack roll, but to all defense rolls you make before your turn comes round again. In a group, all members of the group must expend a Fatigue level, and the bonus is equal to the vanguard's Combat Ability.

Combat: Complex Example

Paul, Gerard, and Ignatio are on a patrol that takes them into a faerie forest. The faeries, deciding to have some fun, create exact duplicates of them, and send them into battle. The three grogs must now fight themselves.

Their combat statistics are as follows:

Gerard: Init +0, Atk +10, Def +9, Dam +10, Soak +6 (Single Weapon 6, Leadership 2)

Ignatio: Init: +1, Atk: +12, Def: +11, Dam: +7, Soak: +11 (Single Weapon 6, Leadership 2)

Paul: Init +2, Atk +8, Def +6, Dam +7, Soak +9 (Single Weapon 5, Leadership 3)

They qualify to form a group, and the *real* grogs have trained together in the covenant. The faeries haven't, though, so they can only form an untrained group. The grogs quickly adopt their fighting formation. Ignatio is the vanguard, so they use his combat statistics, and Paul is the leader. The relevant Combat Abilities add to 11, so they have the full +9 bonus. They decide to put it on Attack in the first round.

The faeries form an untrained group. Ignatio is still the vanguard.

The grogs roll a zero for Initiative, but don't botch, for a total of 1. They're probably going to go last. The faeries also roll a zero, so it's a tie. On a re-roll, the grogs get an 8 and the faeries get a 4, so the grogs go first.

The grogs roll a 4 for attack. With the group bonus, this gives them an Attack Total of 25. The faeries get really lucky, and roll a 12 for defense, for a Defense Total of 23. The grogs still hit, but only for 9 damage, which doesn't get through the faerie vanguard's Soak.

The faeries roll a 2 for attack, for an Attack Total of 14, and the grogs also roll a 2, for a Defense Total of 13. An Attack Advantage of 1, however, is not enough to get through the grogs' Soak, so no damage is done.

On their next attack, the grogs roll another 2, for an Attack Total of 23 (they are still putting the bonus into attack). The faeries also roll a 2, and the troupe call for new dice. Anyway, they have a Defense Total of 13. This gives the grogs an Attack Advantage of 10, so 6 points of damage, enough for a Medium Wound on each of the faeries, gets through. The faeries now have –3 to all combat totals.

They roll a 4 on attack, for an Attack Total of 13, including the penalty. The grogs roll a 3, for a Defense Total of 14, holding them off.

The grogs attack again, getting a 5, for an Attack Total of 26. The faeries can only manage a 2 in defense, which now only gives them a Defense Total of 10, because of the Wound Penalty. An Attack Advantage of 16 translates into 12 points of damage getting through, inflicting a Heavy Wound, and a –5 penalty, on the faeries.

At this point, the faeries decide they want to run away. Thus, they generate a Defense Total instead of an Attack Total. They roll a 1, followed by a 3, for 6 in total. This gives them a Defense Total of 9, because of the penalty from wounds. The grogs roll a 2, for an Attack Total of 23; the faeries aren't getting away that easily.

The grogs attack again, and roll a 3, for an Attack Total of 24. The faeries roll a 9 in Defense, for a total of 12. An Attack Advantage of 12 means 8 points of damage, and another Medium Wound. The faeries now have –11 to all totals.

The faeries try to disengage again, and now get a +3 bonus on the roll. This, unfortunately for them, only offsets the Wound Penalty. They roll a 0, which doesn't help at all, giving them a Defense Total of 3. The grogs don't botch, and the faeries are still trapped in combat.

On their next attack, the grogs roll a 6, for an Attack Total of 27. The faeries roll a 6, but they don't get the disengage bonus on this roll, so this gives them a Defense Total of 6. An Attack Advantage of 21 translates into 17 points of damage, an Incapacitating Wound. The faeries all drop, and the combat is over. The grogs take the opportunity to thank the turb captain for insisting that they train together.

Magic

Magi may wish to use magic in combat. They may cast spells at their place in the initiative order, but since spells have no initiative modifier this is based on their Quickness alone. A magus Fast Casting a spell (see page 83) acts in immediate response to another action, and thus not at a particular initiative point..

It takes approximately one combat round to cast a spell, unless it is fast-cast. Thus, a magus cannot cast more than one normal spell, or a fast-cast and a normal spell, in the same round. A very fast magus may be able to cast more than one fast-cast spell, but this is beyond most magi.

Mounted Combat

A mounted character adds his Ride score, to a maximum of +3, to his Attack and Defense Totals, due to higher position and control of a large animal.

Non-Lethal Combat

There are two basic types of non-lethal combat: grappling and scuffling. In a grapple, one character tries to immobilize the other, while in a scuffle one tries to knock the other out. The rules for both types of combat are closely based on the normal rules, differing only in the way the consequences are worked out.

In a scuffle, the effects of a successful attack are changed, causing the opponent to lose Fatigue levels, and take much less serious wounds. Work out what level of wound the defender would take in a normal combat, using the rules above, and read the scuffle result off the Scuffle Effects table. Fatigue levels inflicted in a scuffle are Short-Term Fatigue levels.

A character may scuffle with no penalty when unarmed or armed with a sap. If using a real weapon, he takes a –3 penalty to his Attack Total, reflecting the need for care to avoid killing his opponent by mistake, and does not add the weapon's Damage Bonus to his Damage Total.

A character attempting to grapple another succeeds if his Attack Advantage is greater than zero. Record the Attack Advantage, as the Grapple Strength. The grappled character may make a normal attack against the grappler to attempt to escape, but may not make any other attacks or take other actions that involve moving around. If the grappled character's attack succeeds, subtract his Attack Advantage from the Grapple Strength. If this reduces the Grapple Strength to zero or less, the grappled character has escaped from the grapple, inflicting a Light Wound on the grappler.



A grappling character may make another attack in later rounds to strengthen his grip. Add the Attack Advantage from each attack to the Grapple Strength. Similarly, the grappled character may make repeated attempts to escape.

Note that the Grapple Strength is only changed by successful attacks, in which the Attack Advantage is greater than zero.

A character must use the Brawl Ability to grapple, and must have free hands. Any melee Combat Ability, including Brawl, may be used to break free from a grapple.

Special Effects

Sometimes characters want to do something that is within combat, but not an attack. This would include tripping an opponent, disarming him, or grabbing the amulet round his neck. Follow the normal combat sequence, and set an Attack Advantage needed to succeed. If the "attacker" achieves that Attack Advantage, the maneuver succeeds.

Most maneuver attacks are based on Brawl, because the attacker is not using a weapon.

Splitting Groups

If two or more groups are attacking a single defending group with more than one member, the attackers may attempt to split the defending group. This is resolved as a normal attack, but if the Attack Advantage is zero or higher the attacking group splits a group off the defenders, rather than inflicting damage. The statistics for the defending groups should be recalculated as appropriate. Under these circumstances, groups may assign new leaders and vanguards in combat.

As a general rule, the group should be divided evenly when split. If two groups are attacking one, and one attacker succeeds in splitting them, the defending group should be split in half. If three groups are attacking and two or three attackers succeed in splitting the defending group, the group should be split in thirds. If, say, five groups are attacking, but only one group succeeds in splitting the defenders, the defending group should be split in half.

Groups may only try to split their opponents' groups in melee combat.

Scuffle Effects

Wound Level	Effect
Light	1 Fatigue level
Medium	2 Fatigue levels
Heavy	2 Fatigue levels and a Light Wound
Incapacitating	3 Fatigue levels and a Light Wound
Dead	5 Fatigue levels and a Medium Wound

Sample Advantages

Task	Required Advantage
Disarm	9
Trip	3
Grab worn item	6
Take the weapon your opponent is using	12



Armor Table

Material	Partial Prot	Partial Load	Full Prot	Full Load	Cost
Quilted/Fur	1	2	n/a	n/a	Inexp.
Heavy Leather	2	3	n/a	n/a	Inexp.
Metal Reinf Leather	2	2	4	4	Std.
Leather Scale	3	3	5	5	Std.
Metal Scale	4	4	7	7	Std.
Chain Mail	6	4	9	6	Exp.

Prot: The bonus the armor grants to the character's Soak score.
Load: The amount the armor adds to the character's Burden.
Cost: A general indication of the expense of the armor. More expensive armor is better.

Melee Weapons Table

	Ability	Init	Atk	Dfn	Dam	Str	Load	Cost
Dodge	Brawl	0	n/a	0	n/a	n/a	0	n/a
Fist	Brawl	0	0	0	0	n/a	0	n/a
Kick	Brawl	–1	0	–1	+3	n/a	0	n/a
Gauntlet	Brawl	0	0	+1	+2	–3	0	Inexp.
Bludgeon*	Brawl	0	+2	0	+2	–2	1	Inexp.
Dagger	Brawl	0	+2	0	+3	–3	0	Inexp.
Knife	Brawl	0	+1	0	+2	–6	0	Inexp.
Axe	Single	+1	+4	0	+6	0	1	Std.
Club	Single	+1	+2	+1	+3	–2	1	Inexp.
Hatchet	Single	0	+3	0	+4	–2	1	Inexp.
Lance	Single	+2	+4	0	+5	0	2	Std.
Mace**	Single	+1	+3	0	+8	0	2	Std.
Mace and Chain	Single	+2	+3	0	+7	0	2	Std.
Spear, Short	Single	+2	+2	0	+5	–1	1	Inexp.
Sword, Short	Single	+1	+3	+1	+5	–1	1	Std.
Sword, Long	Single	+2	+4	+1	+6	0	1	Exp.
Shield, Buckler	Single	0	0	+1	0	–2	1	Std.
Shield, Round	Single	0	0	+2	0	–1	2	Inexp.
Shield, Heater	Single	0	0	+3	0	0	2	Std.
Cudgel	Great	+1	+4	+1	+7	+1	2	Inexp.
Farm Implement	Great	+1	+3	+1	+5	0	2	Inexp.
Flail	Great	+1	+3	+1	+8	0	2	Inexp.
Pole Arm	Great	+3	+4	+1	+8	0	2	Std.
Pole Axe	Great	+1	+5	0	+11	+1	2	Std.
Spear, Long***	Great	+3	+3	+1	+7	0	3	Inexp.
Sword, Great	Great	+2	+5	+2	+9	+1	2	Exp.
Staff	Great	+2	+3	+3	+2	–1	2	Inexp.
Warhammer	Great	0	+6	0	+12	+2	3	Std.

* Any improvised bashing weapon such as a rock or hand tool
** Includes spiked clubs, military hammers, and other bashing weapons
*** Includes the lance, if used dismounted.
Ability: The Weapon Ability needed to use this weapon.
Init: The modifier to Initiative.
Atk: The modifier to Attack.
Dfn: The modifier to Defense.
Dam: The modifier to Damage.
Str: The minimum strength score needed to use the weapon. The minimum strength requirements for a weapon and a shield must be met separately.
Load: The contribution that the weapon makes to Encumbrance (page 178).
Cost: A general indication of the cost of the weapon. More expensive weapons are better.

Armor

Armor is important — it helps prevent characters from sustaining grievous wounds in battle. Two factors describe the armor a given character wears: what it is made of and how much of it the character is wearing. The Armor table lists the statistics for each type of armor available in **Ars Magica**.

Materials

Quilted cloth, a thin layer of leather, or layers of leather-strap-wrapped fur or cloth is the most basic of armor. Using very thick leather, or hardening leather by wax impregnation or baking, makes a better material for deflecting crushing damage. Using further reinforcements to the leather through the application of studs, rings, or other metal pieces strengthens it against slashes and cuts. Breaking the leather up into a flexible array of scales allows the use of thicker pieces of leather. Replacing the leather scales with small overlapping metal plates again increases protection while retaining flexibility, although metal weighs slightly more. At the top of 1220 technology lies chain mail, a suit of flexible metal made of links of chain.

Outfittings

Partial armor covers the vital areas only, and generally consists of a hauberk (a short-sleeved armored coat that extends down to the knee), perhaps a coif to protect the head and neck, and often an open-faced helmet. Full armor adds gauntlets to protect the hands, vambraces for the forearms, chausses for the legs, a closed helm that protects the face, and perhaps additional pieces for the throat, elbows, and knees. Full armor also often includes a gambeson, a heavily padded surcoat worn over the armor. The small auxiliary pieces may be made of a different material than the main cuirass — for instance, a suit of full chain mail might have chain mail to protect the torso and leather scale on the arms and legs (or it might be entirely made of chain mail). For simplicity, only the predominant material of the suit has any effect on game statistics (Protection and Load).

Weapon Descriptions

Brawling Weapons

Dodge: Simply getting out of the way of opponents, without trying to do damage.

Fist: This includes any unarmed attacks made with the hands



Kick: Unarmed attacks made with the feet are more powerful, but less accurate. Characters may kick standing opponents but most often this attack is used against prone enemies.

Gauntlet: This is a heavy glove of hardened leather or chain mail. It does more damage than a bare fist, and is more effective at blocking attacks. Full armor always includes gauntlets and partial armor sometimes does (storyguide's option).

Bludgeon: This could be a sap (a leather bag filled with lead shot) or any heavy object like a stone or a small hammer.

Dagger: For the purposes of this table, a dagger is any knife-like weapon of length between about 6 inches and 14 inches. Daggers are commonly carried as tools, as well as for self-defense.

Knife: Any sharp knife of 6 inches or lesser length. Knives are even more common than daggers; they are everyday tools.

Single Weapons

Axe: This could be a common woodcutter's axe or a heavier battle weapon. It is small enough to wield in one hand, albeit sometimes awkwardly.

Club: A club could be simply a heavy stick, or an iron-shod weapon.

Hatchet: Any axe with a haft shorter than about 18 inches. It does less damage than a longer axe because of poor leverage. Some hatchets are suitable for throwing.

Lance: The lance may only be used from horseback, where it is a Single weapon. If the rider is dismounted, he may wield the lance two-handed as a Long Spear.

Mace: The mace is any heavy, bludgeoning weapon with a weighted head, usually made of iron. The head is usually spiked or flanged. Other weighted, one-handed bludgeoning weapons, like hammers, are treated identically to maces.

Mace and Chain: One or more weighted, spiked or flanged heads connected to a haft by a length of stout chain. Sometimes called a "morning star."

Spear, Short: A spear short enough to wield in one hand, from 4–7 feet in length. This is a very common battlefield weapon, often used by warriors who cannot afford a sword.

Sword, Short: Any bladed weapon from 14 inches to about 28 inches long. Short swords in the Middle Ages were not uncommon and could be single- or double-edged, usually with a sharp point for thrusting. Large woodsman's knives are big enough to count as short swords.

Sword, Long: Any sword over 28 inches long. These swords are typically used by horsemen because they are long enough to reach opponents on foot. Long swords are typically straight, even in Arabia: the curved sword was introduced later than the 13th Century.

Shield, Buckler: A small shield that buckles to the forearm; usually made of metal. It is light enough that other objects can be held in the shield hand.

Shield, Round: A wooden shield that is cheap and easy to make.

Shield, Heater: Often made of a combination of wood and metal, this shield tapers to a point at the bottom. The outer surface is not flat, but convex to better deflect blows.

Great Weapons

Cudgel: A heavy, two-handed club

Farm Implement: Many farm implements such as rakes, scythes, and mattocks can be used as improvised weapons. They are characterized by awkardness and a tendency to break under the rigors of combat. As improvised weapons, farm implements are less effective even than other Inexpensive weapons.

Flail: A two-handed, heavier version of the common threshing flail, this weapon is effective and easy to make. Treat a smaller, one-handed flail as a "mace and chain."

Pole Arm: A number of bladed, long-handled weapons were in use during the Middle Ages, from the Continental guisarme to the English "brown bill." They vary in details but are characterized by a long cutting blade. For simplicity, they all have the same statistics.

Pole Axe: Any axe that is too large to wield one-handed. Length typically varies from four to six feet.

Spear, Long: Any spear too long to use one-handed, from about 8′ to 15′ or longer.

Sword, Great: A heavy, two-handed sword, designed to penetrate heavy armor

Staff: A common, inexpensive weapon often carried about the countryside for self-defense.

Warhammer: Includes other weighted, bludgeoning weapons such as a two-handed mace.

Missile Weapons

Axe, Throwing: can be wielded in melee as a hatchet

Javelin: Can be wielded in melee as a short spear.

Sling: Although the sling uses the Thrown Weapon skill, it has much greater range than a hand-hurled weapon.

Stone: A stone heavy enough to hurt someone, about the size of a fist

Bow, Long: The famous English longbow, which equally famously required years of training and physical conditioning to use.

Bow, Short: The name makes it sound weak compared to the long bow, but the short bow is still powerful enough to use on the battlefield or to hunt large game.

Missile Weapon Table

	Ability	Init	Atk	Def	Dam	Range	Str	Load	Cost
Axe, Throwing	Thrown	0	+2	0	+6	5	0	1	Std.
Javelin	Thrown	0	+2	0	+5	10	0	1	Std.
Knife	Thrown	0	+1	0	+2	5	–2	0	Inexp.
Sling*	Thrown	–3	+1	0	+4	20	–3	0	Inexp.
Stone	Thrown	0	+1	0	+2	5	–1	1	Inexp.
Bow, Long*	Bow	–2	+4	0	+8	30	+2	2	Exp.
Bow, Short*	Bow	–1	+3	0	+6	15	–1	2	Std.

* Requires two free hands to load and fire.

Ability: The Weapon Ability needed to use this weapon.

Init: The modifier to Initiative.

Atk: The modifier to Attack.

Dfn: The modifier to Defense.

Dam: The modifier to Damage.

Range: The range increment for the weapon, in paces.

Str: The minimum strength score needed to use the weapon. The minimum strength requirements for a weapon and a shield must be met separately.

Load: The contribution that the weapon makes to Encumbrance (page 178). For bows and the sling, this includes the load of appropriate ammunition.

Cost: A general indication of the cost of the weapon. More expensive weapons are better.

Encumbrance

Characters who are carrying a great deal of equipment are hindered in many of their actions. This is represented by subtracting the character's Encumbrance score from the relevant rolls. Most athletic activities are penalized, as is spellcasting (see page 81), but, in combat, Attack and Defense are not, as long as the Encumbrance is largely due to weapons and armor.

Encumbrance is calculated in two stages. Heavy or bulky items have a Load value (listed in the Armor and Weapons tables on pages 176 and 177). Add up the total Load that a character is carrying, and use it to calculate the character's Burden:

Total Load	Burden
0	0
1	1
3	2
6	3
10	4
15	5
21	6
28	7
36	8
45	9
55	10

If the character's Strength is zero or negative, his Encumbrance is the same as his Burden. If the character has positive Strength, his Encumbrance is the amount by which his Burden exceeds his Strength. Thus, if a character has a Burden of two and a Strength of zero or less, he has an Encumbrance of two. If a character has a Burden of two and a Strength of one, he has an Encumbrance of one. A Burden of two and a Strength of three gives Encumbrance zero; the character does not get bonuses.

Fatigue

Characters who exert themselves in combat and other strenuous activities can become tired and even exhausted. This is measured using Fatigue levels. Most characters have six Fatigue levels, and each is given a name. Listed in order from least fatigued to most fatigued, they are Fresh, Winded, Weary, Tired, Dazed, and Unconscious. Fatigue levels can be lost as Short-Term Fatigue or Long-Term Fatigue, but both kinds come off the same set of levels. Thus, a character who has lost one Short-Term and two Long-Term Fatigue levels is Tired, and takes a –3 penalty to all actions.

Each Fatigue level above Winded has a penalty associated with it (except for Unconscious, which is its own penalty). Fatigued characters must apply the relevant penalty to all rolls, including further Fatigue tests, but not Soak attempts. These penalties represent the effects of growing exhaustion, and are cumulative with those resulting from Wounds (see below). The penalty for Weary is –1, for Tired –3, and for Dazed –5.

Short-Term Fatigue

Characters are normally Fresh until they perform some strenuous action, such as engaging in combat, casting spontaneous spells, or sprinting. Brief strenuous actions require a Fatigue test: roll Stamina – Encumbrance on a stress die against an ease factor of 6. Failure means the loss of one Short-Term Fatigue level. A botch costs two. Combat and magic use have different rules for Fatigue loss that replace those given here. See pages 81 and 173.

Recovery From Short-Term Fatigue

A character recovers from Fatigue one level at a time, starting with the most exhausted level. The table below is a guideline to help you determine how long it will take a character to recover. Recovery from Fatigue requires quiet rest; if the character remains active, recovery time is doubled. At the storyguide's option, fatigued characters may make a Stamina roll against an ease factor of 9 when they are recovering. Success allows recovery in half the normal time.

If characters take Fatigue levels above Unconscious, each additional Fatigue level adds one hour to the time required to recover to Dazed.

Long-Term Fatigue

Long-Term Fatigue levels are lost from extended tiring activities, such as hiking all day under a hot sun, or running to carry a message between cities. The levels are lost automatically, and the number of levels lost is at the storyguide's discretion. These levels are only regained after a good night's rest. One night's rest removes one Long-Term Fatigue level.

If a character has lost both Long- and Short-Term Fatigue levels, the more serious levels are treated as short term. Thus, a character who climbed a wall while being chased by dogs, losing one Short-Term Fatigue level, and then was pursued all afternoon by the same dogs, losing two Long-Term Fatigue levels, would be Tired. After half an hour's rest, he would recover to Weary, but any further improvement requires a night's rest.

Wounds

When characters take damage from any source, they suffer wounds. The severity of the wound depends on the amount by which the Damage Total exceeds the character's Soak Total. (See page 171 for how to calculate these totals in combat, and page 181 for how to calculate them in other situations.)

Characters may have any number of any type of wound, in any combination. The character suffers a penalty to all actions (rolls and totals) equal to the sum of all penalties due to his wounds, and the activities he can safely undertake are restricted (see "Activities While Injured," below).

For example, a grog has taken one Heavy Wound. He has a total Wound Penalty of –5. Another grog has taken two Light Wounds and one Medium Wound. He also has a total Wound Penalty of –5, but his wounds will heal more quickly (see page 179).

There is no maximum limit to a character's Wound Penalty, and characters cannot die immediately from non-fatal wounds, no matter how many there are. However, less serious wounds can worsen and become Incapacitating, and an Incapacitated character can still die (see below).

Activities While Injured

Characters are severely limited in what they can safely do while injured. Obviously, Incapacitated characters can do nothing. Less wounded characters are also limited. Any character who does more than his injuries allow must make an immediate Recovery roll for his most serious wound. This roll can result in the the wound worsening, but not in improvement.

Characters who are injured in a combat need not make Recovery rolls for further activities within that combat, but must make the rolls if they take excessive action afterwards.

Wound Penalty –6 or Greater: The character can talk, eat, and move himself short distances given time and assistance. Productive activities (including study, Hermetic Lab work, and craft work) are impossible.



Wound Penalty –3 to –5: The character can walk, provided he is allowed to go slowly and take frequent rests. All long-distance travel rates are halved. The character may study, but his Study Total is halved if he is at this level of penalty for one month or more of the season. Hermetic Lab work and craft work are impossible.

Wound Penalty –1 or –2: The character can travel and study normally, but cannot undertake strenuous activities, including casting spells that cost Fatigue. Hermetic Lab work and craft work can be undertaken as normal.

Recovering From Wounds

Players must make Recovery rolls for each wound that a character has. This roll generates a Recovery Total:

Recovery Total:
Stamina + Medic's Chirurgy or Medicine score + Magical Aid + Stress Die

Recovery rolls are made at intervals determined by the severity of the wound, and there are two Ease Factors. If the Recovery Total equals or exceeds the Improvement Ease Factor, the wound improves by one level, for example from Medium to Light. If it equals or exceeds the Stable Ease Factor, the character remains at the same level of wounds, and gains a +3 bonus to future rolls. These bonuses are cumulative until the wound improves or gets worse. If the Recovery Total is less than the Stable Ease Factor, the wound becomes one level worse due to infection.

Recovery rolls do not suffer from the Wound Penalty.

Characters recover from all their wounds at the same time. Thus, a character with three Light and one Medium Wounds would make three Recovery rolls every week until the Light Wounds heal, and one every month until the Medium Wound became a Light Wound, at which point he would start making rolls every week for that wound.

Recovery from Incapacitation

For an Incapacitated character, the outlook is grim — death could come at any time. The player must make two Recovery rolls each day (at sunrise and sunset) that the character has an Incapacitating Wound. On a roll of 0 or less, the character dies. A roll of 9+ improves all Incapacitating Wounds to Heavy Wounds, and recovery then proceeds normally. Any other roll means a somewhat worsened condition, and all subsequent Recovery rolls are made at a cumulative –1 penalty until the wounds improve or the character dies. If the character is attended by a chirurgeon or medic, a bonus equal to the relevant Ability applies.

These are standard Recovery rolls, and magic that helps normal Recovery rolls also helps these.

Fatigue Recovery Table

Fatigue Level	Time to Recover to Next-Lower Level
Winded	2 minutes
Weary	10 minutes
Tired	30 minutes
Dazed	60 minutes
Unconscious	2 hours + 1 hour for every additional Fatigue level

Damage Table

Size	Light	Medium	Heavy	Incapacitating	Dead
–4 or less	1	2	3	4	5+
–3	1–2	3–4	5–6	7–8	9+
–2	1–3	4–6	7–9	10–12	13+
–1	1–4	5–8	9–12	13–16	17+
0	1–5	6–10	11–15	16–20	21+
+1	1–6	7–12	13–18	19–24	25+
+2	1–7	8–14	15–21	22–28	29+
+3	1–8	9–16	17–24	25–32	33+

Each further +1 size adds +1 to each wound range. For every 5 + size points by which the Damage Total exceeds the Soak Total, the wound level increases by one.

Wound Table

Wound Taken	Penalty Per Wound
Light	–1
Medium	–3
Heavy	–5
Incapacitated	The character may not undertake any actions

Wound Recovery Table

Wound Level	Interval	Stable Ease Factor	Improvement Ease Factor
Light	One week	4	10
Medium	One month	6	12
Heavy	One season	9	15
Incapacitated	See below		



Disease Table

Disease	Excess Humor	Symptoms
Quotidian Fever	Blood	High temperature, red color, fever constant.
Flux	Phlegm	Chill, diarrhea, running nose, wet cough.
Constriction	Black Bile	Chill, dark color, dry cough, constipation.
Quartan Fever	Yellow Bile	High temperature, yellow color, dry cough, fever strikes in four day bouts.

Poison Table

Poison	Ease Factor	Wound
Adder Bite	6	Light
Asp Bite	9	Incapacitating
Monkshood	9	Heavy
Arsenic	9	Medium

Deprivation Table

Type of Deprivation	Time
Air	30 seconds
Water	1 day
Food	3 days

Medical Attention

As noted above, a character's recovery may be aided by medical attention. The relevant sort of attention depends on the source of the wounds. Combat wounds and similar injuries require Chirurgy, while diseases and poison require Medicine. Only one Ability can help with a given wound. An attending medic's player does not need to make any die rolls.

Healing Spells

Certain Creo Corpus rituals can heal wounds immediately, without requiring a roll (see *The Chirurgeon's Healing Touch* on page 129).

Other Creo Corpus spells provide a bonus to the Recovery roll (see *Purification of the Festering Wounds* on page 129). This bonus adds to any bonus due to medical attention. These spells must be in effect for the whole of the recovery period, either because their duration exceeds the recovery period, or because they are recast. They can cause Warping (see page 167).

Other Perils

Your characters may face other dangers, too.

Debilitation

Characters may suffer from afflictions which drain them over time, such as diseases or poisons. Such afflictions cause wounds, but these wounds are treated with the Medicine Ability, rather than Chirurgy. The rules for recovery are otherwise the same as for injuries inflicted in combat.

Anyone exposed to a debilitating agent, whether poison or a cause of disease, must make a Stamina check against an Ease Factor set by the cause of the disease. If the check succeeds, the character suffers nothing more than minor discomfort. If it fails, the character takes a wound, the severity of which depends on the severity of the agent. This wound then recovers according to the normal rules, including the chance for it to get worse.

Diseases

Most diseases in Mythic Europe are caused by imbalances in the patient's humors. There are four humors, blood, phlegm, black bile, and yellow bile, and in a healthy person they are in balance. When the humors come out of balance, they cause diseases. The imbalance can happen spontaneously, or be caused by an imbalance in the character's diet. Bad air can also unsettle the humors, and cause a disease to afflict an entire community at once. Diseases are not normally transmitted from one person to another, however.

Some diseases are caused by disease spirits, often minor demons. As these diseases are magical attacks, they are resisted by Magic Resistance, and their details depend on the spirit responsible. Magi are still vulnerable to mundane diseases, however.

Spontaneous diseases are covered by the aging rules (see page 168). Diseases due to an external cause are covered by the debilitation rules (see above).

Since most people do not have access to medical attention, a disease with an Ease Factor of six will afflict about half of the population, and an Ease Factor of twelve means that the disease strikes almost everyone. Potentially fatal diseases inflict Heavy or Incapacitating Wounds. Diseases should not inflict fatal wounds on first being contracted.

Note that a type of disease can have any Ease Factor and Wound type, as they come in varying strengths.

Poisons

Poisons come in many forms, derived from plants, animals, and minerals. The Ease Factor for the initial Stamina check is at least three, as nothing weaker counts as a poison, and can range as high as fifteen. Poisons can inflict fatal wounds from the beginning.

Deprivation

Characters deprived of food, water, or air suffer quite seriously. Each kind of deprivation has a check time, and the character must make a Stamina check when he has been deprived of that necessity for the specified length of time. The Ease Factor for the check starts at 3, and increases by one for every time period that passes. When the character fails a check, he loses a Fatigue level. When he has lost consciousness due to fatigue, the next failed check results in a Light Wound. This wound gets one step worse for every subsequent failed check. Wounds due to deprivation are treated with Medicine.

Fatigue levels lost due to food or water deprivation are Long-Term Fatigue levels, and can only be regained once the character has eaten or drunk. Fatigue levels lost due to air deprivation are Short Term.

Injuries

Non-combat sources of injury have a damage bonus, which is added to a stress die to determine the amount of damage done. Typically such a roll would have only one botch die, and a botch would mean no damage done. In most cases, only the bonus is written, so a fire might be described as Bonfire (+10), which means that it does a stress die + 10 damage.

Soak against other sources of injury is calculated by adding a stress die to Soak. In some cases, such as immersion in boiling water, armor may provide no protection, at the storyguide's option.

These rules are also used for calculating damage inflicted by spells.

Non-combat Damage Total:
Damage Bonus + Stress Die

Non-combat Soak Total:
Soak Total + Stress Die.

Heat and Corrosion

The damage modifiers for heat and corrosion depend on how much of the character is covered, and how intense the source is. If the source covers a small part of the character, such as a hand or foot, it does its base damage. If it covers an entire limb, the damage bonus is doubled. If half the character's body is within the source, the damage bonus is tripled, while complete immersion quadruples the damage bonus. (Note that spell damage already includes the modifier for amount of exposure.) These multipliers are applied before the stress die is added.

The damage is inflicted once every six seconds (once per combat round), and the wounds caused are independent, as for combat wounds (see page 179 for details). These sources of damage tend to ruin items as well, at the storyguide's discretion.

Heat and Corrosion Table

Source	Intensity
Wood Fire	+5
Boiling Water	+3
Boiling Oil	+6
Molten Lead	+9
Molten Iron	+12
Ice	+1
Lye	+3
Quicklime	+6
Vitriol	+9

Impact Table

Type of Impact	Damage
Falling	+1 per two feet*
Jug dropped from second floor	+6
Inside collapsing wooden house	+15
Mature tree felled onto character	+18
Inside collapsing stone building	+21

* Bonus is doubled for hard surfaces, halved for soft.

Impact

Characters may also take damage from falling, or having things fall on them. This damage is taken once.

Travel

Travel time between important scenes is generally played through quickly. If little of interest happens on the road, you don't want to waste time detailing every moment of the journey. Travel times are extremely variable, depending on weather, bandits, officious toll collectors, and the condition of the road. Thus, the times that follow are merely guidelines.

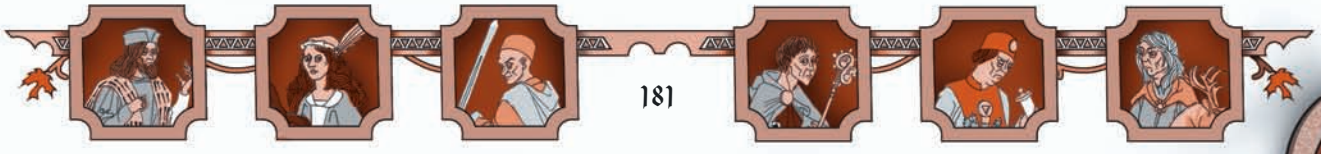
Peasants could expect to be able to walk seven miles, do a day's business at market, and return home to sleep. If they only need to travel, twenty miles in a day would not be unreasonable. A mounted courier would expect to travel about thirty miles in a day carrying normal messages, such as announcements of laws, or up to fifty miles if carrying urgent messages. The main limit on the speed of the courier is the need to rest the horse. With access to lots of good horses, speeds of up to one hundred miles in a day were possible, but that leaves no time for the traveler to rest.

Larger groups travel more slowly. Moving an army at a rate of thirty miles a day was the stuff of legend, but it was achieved once. Carts also slow the process down, and they are a lot more sensitive to the quality of the road. Twenty miles in a day with a cart is very good progress.

At sea, most ships travel about thirty miles in a day, although good ships with good wind can go at three or four times that speed. Bad weather, of course, can drive ships backwards.

Attempts to travel quickly cost one Long-Term Fatigue level per day, as long as the characters actually travel. Delays due to terrain and weather do not reduce Fatigue; delays due to having to wait while toll collectors inspect all the baggage do.

For most sagas, you should work out which places can be reached and returned from in a day, with activities in between, which need an overnight stay at the site, and which need a full day of travel in each direction, so that to have time to do anything the characters must stay away two nights. These are the places that the members of the covenant will deal with most.



Chapter Twelve

Realms

Magic is the supernatural basis of **Ars Magica**, but it is not the only power in Mythic Europe. Four realms of power exist: Magic, Divine, Faerie, and Infernal. There also exists the mundane, that which is not supernatural. The lines between realms are not drawn simply, with some on one side and others representing a united opposition. Rather, each has some influence over the rest.

Each realm has a distinctive aura, which covers some areas of the world. Within an aura, one realm is stronger than the others, and this local strength affects the use of the powers of other realms. These auras vary in strength, and some only appear at particular times or under particular circumstances.

Creatures can be linked to a realm in one of two ways. The closer link is referred to as "belonging to" or "being part of" a realm. These creatures are drawn from the realm's nature, and embody some aspect of its power. The more distant link is referred to as "alignment" or "affiliation." A creature that is affiliated to a realm can draw on the powers of that realm, but is not drawn from the realm's nature. A creature that belongs to a realm cannot be affiliated with any other realm. Most creatures belong to no realm, and can affiliate to more than one. Magi, for example, are affiliated to the realm of Magic but do not belong to it. Christian, Jewish, or Islamic magi are affiliated to the Magic realm and the Divine realm, but, again, belong to neither. While it is possible for animals, plants, or even stones, to become affiliated to a realm, this is most common for human beings. All kinds of creatures belong to the various realms.

No human being belongs to a realm. It is possible for a human affiliated to a realm to transform and become part of that realm, but the person apparently loses their humanity in the process. There are faeries, demons, and spirits that were once human, but the Divine realm never transforms human beings in this world. Perhaps the saints after death become part of the Divine realm, but there is no way to know.

The Nature of the Realms

All four realms are interrelated, and Hermetic theorists have debated the nature of these relations for centuries. It is generally agreed that the Divine realm is more powerful than the other three, possibly infinitely so. As Hermetic magi make use of the power of the Magic realm, they tend to see that realm as more important than the Faerie and Infernal realms. There are two popular views of the relationship between the realms in the Order, one inspired by Platonic philosophy, the other by Aristotelian.



The Platonic view sees the Divine realm as the source of light and being for the universe. The Magic realm is the first emanation of the Divine realm, pure light as emitted from the divine being. The Faerie and Infernal realms both arise from the interaction of the divine light with human beings. The Faerie realm is the reflection of this light from the minds and souls of human kind, while the Infernal realm is the shadow cast by humanity. Thus the Faerie realm tends to make the stories and dreams of humanity real, while the Infernal contains all of humanity's flaws made concrete.

The Aristotelian view sees things slightly differently. The Divine is pure actuality, ultimate existence. The Magic realm is the process of coming into existence, and thus always below the Divine but always getting closer. The Faerie realm is the actualization of the imagination of human beings, while the Infernal is the process of going out of existence. Thus, demons always seek to destroy.

Hermetic theorists have also come up with much more personal theories, but most magi hold some version of one of the two accounts given here, when they think about the issue at all.

Those theologians who give serious thought to the issue tend to have a slightly different view of the issue. They see the Divine as the supernatural realm, the mundane as the natural realm, and Magic, Faerie, and Infernal as together making up the preternatural realm. Opinions are divided as to whether the three components of the preternatural realm are actually distinct, and thus over whether there is really any difference between the Infernal and the Magical. Even among those who accept that the three preternatural realms are truly distinct, there is a debate over whether magic is sinful, and incompatible with a truly spiritual life, in itself.

Realm Auras

The realms exist and interact in various ways. Each has some parts of the world where its powers are strongest. Such areas are said to have an aura, which can be rated in power on a scale from 1 to 10. Most auras rate between 1 and 5, while very intense auras may have a strength of 6 to 9. An aura rating of 10 usually designates a gateway to the realm of its affiliation. The aura rating of a given area usually acts as a modifier on supernatural activities that take place there. Many areas of the world have no realm affiliation, and therefore no aura. These places are mundane.

Within a supernatural area, the aura rating is usually uniform, but occasionally energy is unevenly concentrated, causing variable aura ratings. Sometimes conditions result in the development of regiones, areas of increasingly powerful aura sharing a single physical location (see "Regiones" on page 189).

Two realms may have influence over the same place. When this is the case, only the stronger can hold sway at any one time. A change in the relative strengths of the two realms can cause an area to switch from the influence of one to the other. For example, a village might be built on the site of an ancient faerie mound. Normally, the area has a Dominion aura (because the villagers are followers of the Church). However, at night (when Dominion power wanes) or on the days of ancient pagan holidays the Faerie aura becomes more powerful and holds sway. Sometimes only a small area, like the cellar of a tavern, feels the touch of a power different from that of its surroundings.

Realm Interaction

The aura of a given place affects all supernatural activities that go on in that place. The list below defines how aura ratings affect various activities. The Realm Interaction chart that follows indicates the degree to which realms influence powers of other realms. The modifiers shown apply to the effect an aura has on any supernatural act performed within it.

Auras also affect the number of botch rolls for an attempted supernatural act in a foreign realm. For each point of aura rating, roll an extra botch die. Use the original aura rating, not that obtained after multiplying by a factor in the Realm Interaction chart.

For example, consider a magus who also has a Faerie-based power to create illusions and a demonic gift causing sickness. His Hermetic spells are based on Magic, his illusions on Faerie, and his sickness power on the Infernal. In a town with a Dominion aura of three, he must subtract nine from his Hermetic totals, and roll three additional botch dice, twelve from his Faerie illusion totals, with three additional botch dice, and fifteen from his Infernal sickening totals, again with three additional botch dice. If he moves to a forest with a Faerie aura of four, he adds two to his Hermetic totals, but rolls four additional botch dice, four to his Faerie illusion totals, with no additional botch dice, and subtracts four from his Infernal sickening totals, again with four additional botch dice.

The Divine is not hampered by auras of other kinds.

Realm Auras

Realm Interaction Table

	Magic Power	Divine Power	Faerie Power	Infernal Power
Magic Aura	+ aura	no effect	+ (1/2 aura)	– aura
Divine Aura	– (3 x aura)	+ aura	– (4 x aura)	– (5 x aura)
Faerie Aura	+ (1/2 aura)	no effect	+ aura	– aura
Infernal Aura	– aura	no effect	– (2 x aura)	+ aura

Supernatural Activity Rolls Modified by Aura

Spellcasting Rolls: The realm interaction modifier modifies the Casting Score.

Lab Totals: The aura modifier in the Lab Total is calculated according on the interaction table.

Ability Rolls: The aura rating affects supernatural Abilities such as Second Sight, or Wilderness Sense. Most such abilities are Magical in origin, although in particular cases they may be Faerie, Infernal, or even Divine.

Magic Resistance: Magic Resistance is altered by the aura modifier. This includes Hermetic Magic Resistance due to the Parma Magica and Forms, as well as the resistance of creatures with mystic Might.

Penetration: For magi and characters with mystical abilities, the aura modifies the roll to use the ability, which means that Penetration is modified. The aura modifier does not apply to Penetration twice. Thus, a magus in a Divine aura of 2 takes a –6 penalty to his Casting Score. This automatically reduces his Penetration, as that is calculated by subtracting the spell level from the Casting Score. The aura modifier is not subtracted again from the Penetration total. For mystical creatures, there is no roll to use the ability (see page 191), so the aura modifies Penetration directly.

Creatures of a Realm

The appearance of a creature is influenced, but not determined, by the realm to which it belongs. The details on each of the realms, below, provide further information on this. A creature's realm of origin does, however, strongly affect the way it interacts with human beings. Creatures of the Infernal are always interested in corrupting and harming human beings, while creatures of the Magic realm need have no interest in human beings for their own sake. Creatures of the Divine serve God, and thus punish, aid, and reward humanity as commanded. Creatures of Faerie all have some relationship with human beings, but the nature of this relationship can vary wildly.

A talking dog, for example, could belong to any of the four realms. As a Faerie, it might be the perfect hunting dog, leading its master on apparently impossible hunts and lending its powers to ensure success. As an Infernal beast, it would try to corrupt its master, leading him into evil. A Divine talking dog would be a companion to its master, offering guidance, but also driving him back from sin by force if necessary. Finally, a Magical talking dog might have no interest at all in human beings, being interested only in hunting for its food in the wilderness.

Magic Resistance and Penetration

Most creatures that belong to a realm have a Might Score, which represents their power. The creature's Might Score is the maximum level. Might points are also spent to invoke supernatural abilities, and Might Pool is the amount of Might that a creature has remaining. Magic Resistance and Penetration are both based on a creature's Might Score.

Creature Magic Resistance:
Might Score

Creature Penetration:
Might Score – (5 x Might Points spent on power) + Penetration Bonus

Magic Resistance based on might functions like Hermetic resistance, resisting the powers of all realms, and all types of mystical power.

Characters with supernatural abilities other than Hermetic magic also have Penetration.

Character Penetration:
Effect Roll – Ease Factor + Penetration Bonus

The Penetration bonus is calculated in the same way as for Hermetic magi (see "Penetration," page 84). Thus, creatures and characters without the Penetration Ability have a Penetration bonus of zero.

The Magic Realm

The Magic realm is often characterized as "the way the world could be." Magical things are simply *better* than the mundane versions, but they are always better versions of mundane things, not completely new things. There are often many ways in which a thing could be better, and magical things better in each of those ways exist.

Magical Creatures

Many magical creatures always look like particularly fine specimens of mundane things, and although they may have surprising abilities, such as intelligence or the ability to move, these abilities are always suitable to the kind of creature in question. The abilities of magical creatures are always explicable, at least after the event, in terms of the abilities of the mundane version, although those abilities may be somewhat hidden. For example, goat's blood can dissolve diamonds, but this ability is only obvious in magical goats. Magical animals, so-called "beasts of virtue," are the most obvious magical creatures, but there are also magical plants, most notably among the trees, and elementals, which seem to be the magical versions of inanimate objects. On the whole, magical animals tend to be more intelligent and have more personality than magical plants, which in turn are superior to elementals in those respects. Some magical creatures are shapechangers, and some of these can take on human form. The human form is almost never the natural form of a shapechanger who belongs to the Magic realm, however. The shapechangers are wolves who can become human, and so on.

The Magic realm also encompasses a wide range of spirits. Some are spirits of natural substances, such as water and fire. These are generally classed with elementals, although there is a difference in that elementals are essentially physical, while spirits of the elements are essentially spiritual. Since spirits of the elements can generally create the physical element, this distinction is only of importance to Hermetic magi deciding which Form to use to affect a creature. Other magic spirits include spirits of natural places and natural phenomena, such as the spirit of a mountain or of storms. Many powerful magical spirits can take on any form they wish, including human form, and some have powers based on several aspects of the Magic realm. These spirits are normally completely indifferent to human beings, but some enter into mutually profitable arrangements, particularly with humans who are affiliated to the Magic realm in the first place.

Powerful spirits may take on forms that are completely alien to human beings, and any creature that is powerful, alien, and indifferent to human beings is part of the Magic realm. Such creatures are very rare, but they do exist.

Human beings who have been transformed to become part of the Magic realm are rare, but make up an important group of the realm's inhabitants. Some of them are undead, such as ghosts and animated corpses, although it is just as common for such creatures to be part of the Faerie or Infernal realms. Others still appear human, but are not. Still others have taken on different forms. Finally, some have become powerful spirits. These creatures of magic have more interest in humans than most others, as they were once human themselves. Some within the Order believe that Hermes was originally a great human magician, who became a spirit and was worshiped as a god by the Greeks and Romans. While most pagan deities were, and in some cases still are, faeries, the few magical ones are mostly transformed humans.

Magical Auras

Magical areas are places that are more real than those around them. Sometimes, after the working of powerful magic or the death of a powerful creature, places acquire a magical aura, but most of the time it is unclear why a certain place is magical. Most magical areas have an aura from 1 to 5. Legendary places are rated around 6, while auras of strength 10 are virtually unknown.

Magical areas are intense. Colors are more striking, sounds more piercing, the day brighter, the night deeper. Magical creatures are particularly common within them, although mobile creatures can wander elsewhere. Immobile magical creatures, such as magical trees, are almost never found outside a magical aura.

Almost all covenants are located in magical areas, usually with aura ratings of 1 to 5. More powerful areas are not only rare but extremely dangerous to live in. The powerful magic there is difficult and dangerous to harness, and mundane covenfolk become warped and strange. Apprentices are often overpowered. Because of this threat, only the most powerful covenants in Hermetic history have based themselves in such places. Powerful Magic auras are even richer in vis than normal ones, however, so magi often want to visit such places.

Magical auras do not tend to have cyclical variations in strength with time, in the way that other auras do, nor do they depend on the surroundings, like Faerie auras.

Sources of Magical Auras

There are two main ways in which Magical auras arise; from the arrangement of the world, and from magical activities. Weak Magical auras arise in places where the world has naturally become a particularly fine example of something. A perfect mountain, spectacular and ancient forest, and a vigorous active volcano might all acquire a weak Magical aura, normally one and certainly no higher than two. Stronger auras arise from combinations of a superb location and auspicious astrological alignments, or from a combination of excellent examples of the natural world. For example, a coastal valley hemmed in by mountains, in which great storms often happen and which faces the midsummer sunrise might have a Magical aura as high as four. These alignments never produce an aura higher than five, and such places are popular sites for covenants, as they are easier to find than the other kind.

Magical auras can also arise from magical activities. If a moderately powerful (Might thirty or more) magical creature takes up residence in an area, that place will, over the course of years, acquire a weak Magical aura. Similarly, a place where magicians constantly work magic slowly acquires an aura if it did not already have one. More powerful magical creatures and more powerful magical events create stronger auras, but generally no stronger than level five.

Auras above level five always result from a combination of good location and magical activities. If a covenant were established in a location with a natural aura of five, the aura would rise over the course of decades, but not, in general, any higher than seven. The very highest Magical auras result from spectacular magical events, such as a spectacular magical fight between two powerful magical creatures in which one of the creatures was killed, or the creation of a magical effect worthy of legend. Such events can create an aura of two or three in a previously mundane area, and if they take place in a location that already has a strong Magical aura they can push it to the highest levels.



The Magic World

There is great debate within the Order of Hermes over the existence of a magical equivalent to Arcadia, Heaven, and Hell. Most magi think that there must be one, and some even claim to have visited it. Others think that those magi have either visited a powerful Magical regio, or have decided to lie. It is rather difficult to see how a magus could distinguish a large powerful regio from a part of a whole magical world, which tends to prolong the debate.

Other magi hold that, while there is a Magic world, it cannot be visited. Some say that it is the realm of Twilight, so it cannot be visited safely, others that it is the realm of the Platonic Forms, where the perfect exemplars for all earthly things are found. Still others argue that, as the Magic realm is constituted by striving towards the Divine, or by the first emanation from the Divine, the Magic world is Heaven. Some of these also believe that Twilight is the Magic world, so that Final Twilight is a way for magi to enter Heaven.

The Infernal Realm

The Infernal realm is the embodiment of evil and decay — of physical destruction and moral corruption. Even as the Church works divine power to protect the soul and buoy it up to Heaven after the body's death, the forces of the Devil work to steal it away and drag it to the depths of Hell.

Human beings are subject to death and damnation through the sins of their ancestral parents. Once Adam and Eve had tasted the fruit of the Tree of Knowledge of Good and Evil, all the world came under Satan's influence.

Demons are fallen angels; they cannot and will not be redeemed because of their very natures. They comprehend the divine order completely and so can never be convinced by new arguments or perspectives to seek salvation. Their envy of humanity's place in the cosmos is without bounds, as is their capacity for evil as rejection of all that is from God. Ultimately, devils seek to weigh down souls with the baggage of sin. They have an eternity to plot and scheme, and a human lifetime is a brief moment in their eyes. For this reason, their plans can seem quite opaque.

Hell's most potent allies are diabolists, humans who sell their souls in return for powers and favors on Earth. Not only do devils win these souls away from the Divine, they are also able to satisfy their lust for chaos, destruction and suffering through these human agents. The powers that diabolists are awarded can include spell-like abilities and the capacity to summon demons and use them to their own ends, among other things.

Not surprisingly, the Order of Hermes forbids dealings with demonkind. Any member caught engaging in diabolism is renounced and singled out for destruction. Furthermore, the Church brings down great punishments on those thought or known to be in league with the Devil.

Hell is not a remote force in Mythic Europe. Demons ruin crops, cause back pains, make the wind howl, and manipulate emotions. Some theologians suggest that it is impossible to drop a needle from the roof of a house without hitting an invisible demon in pursuit of a plan of evil.

Infernal Creatures

The natural forms of infernal creatures are almost always twisted, vile, and terrifying, the better to inspire fear and loathing in human beings. However, many demons can also take on attractive forms. Different sorts of attraction are better for different temptations; a beautiful young woman is good for luring a man into lust, but an apparently wise old man might be better to lure someone into heresy.

The lies of creatures that belong to the Infernal realm cannot be detected by the powers of the Magic realm. Deceit is a central part of their nature, and hard to overcome. Some diabolists claim that infernal power can pierce infernal lies, but most magi believe that the demons are lying to their servants. The Divine can pierce infernal deceptions, and it seems that some faeries can also do so. This ability to lie with impunity also makes demons hard to detect; they can choose to tell the magic that they are not there, and the magic will believe them.

This does not mean that it is impossible to spot demonic lies by any means. Normal investigation will still reveal whether things are as a demon says, unless the demon has made the effort to fake mundane information as well.



Infernal Auras

Infernal areas are among the most vile places in the world. Growth of natural plants is stunted and warped. Decay and the stench of ill humors abound. Predatory animals kill, not for survival, but for the pleasure of inflicting pain. Most earthbound demons, and many diabolists, prefer to remain in such areas. They are also typical sites for diabolic churches and covens, and for the summoning of demons.

Travelers in or near Infernal areas often find themselves in foul moods. Outlaws on nearby roads act in particularly harsh fashion — the effects of demonic influence in high concentration. Old wounds, especially those received through malevolence, hurt anew. Old conflicts and personality clashes are remembered again, and possibly re-enacted. Of greater concern to magi, Infernal auras interfere with the use of magic.

Infernal auras can be detected by magic, unless an infernal creature is actively hiding their existence. They also tend to reduce in strength during the day, and particularly on holy days, and to increase in power at night. Infernal auras are particularly strong on Easter Saturday, the day between the Crucifixion and the Resurrection.

Sources of Infernal Auras

Infernal auras arise from sinful activities and from the activities of demons and diabolists. Minor sins, of the sort that people commit every day, do not create an Infernal aura, fortunately. More serious sins, such as vicious murders, or elaborate schemes to corrupt someone, can leave a trace. A single sin only creates an aura if it is particularly vile. The calculated desecration of a church, including the ritual murder of the priest on the altar, might replace the church's Divine aura with a level one Infernal aura. In an area with no aura, a cruel and premeditated murder can create a level one aura. Repeated sins in one place create Infernal auras, even if the individual sins are less serious. For example, if a pair of adulterers met every couple of days in the same room in order to indulge their sin, that room would slowly acquire a weak Infernal aura, which might reach level two if the affair continued for long enough. Repeated ritual sacrifices of human beings to demons, extending over many decades, could create an Infernal aura as high as five.

Infernal auras also arise from the presence of infernal creatures or the use of infernal powers, in much the same way as for magical auras. Combining repeated sin with the use of infernal powers can create the highest Infernal auras of all.

The Faerie Realm

Faeries are creatures drawn in some way from the imagination of the human race. They are thus as varied and diverse as the human imagination, and can be found anywhere from the depths of the wilderness to the centers of cities, from ancient pagan temples to the newest cathedral.

The realm of Faerie is as diverse and strange as those who inhabit it, and as with all faerie things, appearances can be deceiving. After dawn breaks, a pile of gold may prove nothing more than old leaves, while a single oak leaf can hold within it more magical power than the enchanted staff of a mighty magus.

Faerie Creatures

The special relationship that faeries have to humanity means that all faeries are interested in people. This interest may be benign, malevolent, or simply alien, but it is always there. Most faeries *play* with humans. Unlike demons, they do not want humans to be corrupted or destroyed, but some faeries do want humans to suffer. Other faeries live in imitation or mockery of human beings, and they respond to human intruders as appropriate to their role.

Faeries cannot truly create or change without mortal assistance. However, a faerie might be able to make wine with a word and change its form from moment to moment, as the wine is actually a transformation of something, and the form of the faerie is essentially mutable. It seems to be absolutely true that faeries cannot reproduce themselves, or learn, without mortal aid, and in these cases things do not even appear otherwise.

Faerie creatures can take any imaginable form. This includes appearing as better versions of mundane animals, but also includes giants, chimerae, and humans with animal features. Since faeries arise from the dreams of humanity, it is not uncommon for legends about a magical place to give rise to a faerie copy, more closely matching the beliefs that people have. However, although faeries arise from the beliefs of people, they do not always go away or change to match changing beliefs. Once the faeries exist, they are just as real as any other creature, and can, with the help of humans, develop in unexpected ways.

Faerie Auras

Areas of faerie power may cover ancient pagan lands, spring up about faerie monarchs, or protect valued locations. They may have only a few inhabitants, each quite powerful. On the other hand, they may be the domiciles of innumerable faeries with little power individually, but whose numbers give them strength enough to be respected and avoided.

Faerie areas with lower level auras tend to be inhabited by faeries that are merely annoying, or barely more than helpful; they are almost never capable of killing. Such places are relatively common wherever mortals have spread their influence. On the other hand, especially in rural and wilderness areas, there are auras of immense power inhabited by faeries that can will themselves taller than a church spire or shake the Earth's foundation at a command.

Sites of Faerie aura take as many forms as their inhabitants. They might contain talking trees and owls, strange lights at night, and unearthly eyes peering out of the darkness. An aura may exceed the physical bounds of the locale, depending on how far the resident faeries journey or extend their power.

Regardless of the danger, magi often risk entering Faerie areas in pursuit of magical power. They are places rich in vis — reason enough to challenge many perils, particularly for a magus deprived of magical resources.

Faerie auras tend to vary in strength depending on how closely the surrounding world matches the nature of the faeries within. Thus, a Faerie aura inhabited by beautiful faeries of light would reduce in power during winter and at night, and reach its full power on bright summer days. An aura inhabited by faerie miners would lose strength if there were no miners nearby, but return to full power if a mine was opened.

Sources of Faerie Auras

Faerie auras can arise from the presence of faeries or the use of faerie powers in a way similar to the ways that Magical and Infernal auras can arise. Faerie auras also arise when stories are told about a place. The strength of the aura depends on the popularity and number of the stories, but also on what is already in a place. For example, many people in western Mythic Europe tell marvelous stories about Constantinople, but as the city is full of people and churches these stories have not created a Faerie aura there. On the other hand, stories about the strange beings who live in the depths of a forest often create auras, as no one lives in the forest to say otherwise. The combination of these effects means that Faerie auras are often in remote wilderness areas, even though faeries depend, in some sense, on human beings.

Faerie auras tend to be higher than other kinds of aura, as the two factors reinforce one another. Faeries in an area tend to inspire stories about the area, which in turn raise the aura and attract, or create, more and more powerful faeries, who in turn inspire more stories.



Arcadia

The most powerful Faerie sites are sometimes gateways to Arcadia — Faerieland itself. Such gateways may be small and unassuming, rarely used and little known, or massive entrances traversed by the greatest of faerie entities. Mortals do not naturally belong in the land of the fay, and those who enter often fail to return. Even if they do come back, they may find a day spent in Arcadia is one, ten, even a hundred years, or only a minute, in the mundane world.

Arcadia is best described as stories made real. The impossible city paved with gold is found in Arcadia, as is the enormous forest inhabited by talking animals. Everything plays its role within a story of some sort, and all stories can be found here.

Arcadia is a physical place, but it is also a sphere of pure enchantment and imagination. Movement is not easily described, being more like the half-remembered travels of a dream, and so magi of House Merinita (who know best) scoff at the idea of making a map of Arcadia. Like a dream state, Faerieland is often incomprehensible to mortals who go there. There is not always a logical relationship between cause and effect, and it is easy to become totally disoriented, especially as faeries enjoy using their glamor to lead intruders astray. And yet, some Merinita magi insist that Arcadia is not a chaotic place, but merely has its own rules. Whether this is true or not, Arcadia is best left to faeries, and to the foolish among mortals.

The Divine Realm

The Divine realm is the manifestation of the supernatural power of God. The most obvious agent of the Divine in western Europe is the Church, and Divine auras, also called the "Dominion," or "Dominion auras," surround its buildings. The Church does not have a monopoly on Divine auras, as Jews and Muslims also live within a Dominion aura, which appears indistinguishable from that of the Church. The Church, of course, refuses to believe that Islam has anything to do with God, and has severe doubts about contemporary Judaism.

Regardless of opinions, it cannot be denied that the Divine realm has an influence over the other realms, including that of Magic. A Divine aura limits the efficiency and effectiveness of Hermetic magic, and Divine miracles can accomplish feats that magi cannot.

At its best, the Dominion allows the human soul to express its deepest beauty. At its worst, the Church is a repressive force that treads on liberal thought. It makes sense, then, that it is the Church which is the driving force behind the Crusades while it produces the most delightful music, the most enchanting art, and the most transcendent philosophy.

The power of the Church and the boundaries it imposes on the Order of Hermes cause some magi to scorn the Divine. Some magi find pagan religions, based as they are on Faerie or Magical power, more congenial, while others simply have as little as possible to do with religion. Nevertheless, many magi are Christians, with a scattering of Jews and a significant number of Muslims in those tribunals which extend over Islamic lands. Some magi even have True Faith, which does not seem to hinder their magic.

Divine Auras

The Dominion is nearly ubiquitous, and is the only supernatural power that the common folk generally have contact with. It affects magi and their fellows whenever they enter a village, town, or city where there is a place of worship, an ordained priest, and a body of believers.

Though Divine auras are usually constant in areas inhabited by believers, their strength can vary. On Sundays and holy days the power of the Dominion increases; at night and on evil days it wanes. The Dominion is also focused more strongly in places and objects that are strongly associated with faith. People, places, and things that have been blessed by an ordained priest can carry Divine auras, but these are extremely fragile and vanish once exposed to the sinful world. Divine auras somehow transported to another realm are also swallowed by the alien aura.

Entering a strong Divine aura has a definite sensory association. Non-magical people often experience anticipatory nerves and unconscious reverence. Those who are pious feel quiet peace; others feel dread and guilt. Magi and others with magical talents instantly sense a powerful presence, their Gift flickering as a flame exposed to wind. Auras of lesser power might prove a mild irritant to such magical folk, perhaps causing occasional headaches, short tempers and sporadic feelings of physical discomfort.

Sources of Divine Auras

Divine auras can arise from the activities or presence of holy creatures, in a manner similar to the ways in which other auras arise. The overwhelming majority of Divine auras, however, arise from the presence of faithful worshipers of the Divine. Typically, the fields around a village would have an aura of one, while the village itself would have an aura of two. A town or city would have an aura of three over most of the area, possibly lower in areas where sin and vice are common. Most places of worship have an aura of four, while places with wider significance, such as cathedrals, important mosques, and the churches of major monasteries, have an aura of five.



Higher Divine auras are very limited in extent. The chapel holding the relics of a very important saint might have an aura of six, or even seven for relics of Christ or the Virgin Mary. The site of a saint's martyrdom generally has an aura of eight, nine for the martyrdom of an apostle. Divine auras of ten arise in places where God Himself has intervened in a direct way. The Holy Sepulcher, where Christ was buried, the ka'aba in Mecca, and the last remnants of the Jewish temple in Jerusalem are examples. There are occasional examples elsewhere; for example, the Lady Chapel at Glastonbury Abbey in England was originally consecrated by Christ Himself, and has an aura of ten.

Particular Divine auras may depart from these guidelines, as God makes them where and how He wants. However, the guidelines given here are the ones that He normally seems to follow. While He could withdraw all of the Divine aura from a cathedral, He almost never does so.

True Faith

Those who give up mundane pursuits entirely and selflessly dedicate themselves to leading holy lives benefit from True Faith. True Faith is measured in Faith Points, which represent a person's connection to God. Those with True Faith may be Jewish, Christian, or Muslim, and, it seems, need not be wholly orthodox.

Characters with the True Faith Virtue begin the saga with one Faith Point. Others can gain one point by spending at least one year in selfless service to God, if their motivations are pure. Characters concerned only with recognition, esteem, and power do not get the Faith Point. A character can only gain more Faith Points through extreme devotion to God, and these are lost if he turns even slightly from the path. A person with even a single Faith Point is rare; someone with five or more is exceedingly holy and will most likely be canonized after death. Such people can be clergy, though many are extremely reverent lay persons. Most of those with many Faith Points attain them very late in life.

Faith Points offer protection from all manner of supernatural powers. A character with True Faith has Magic Resistance equal to ten times his number of Faith Points.

True Faith Magic Resistance:
Faith Points x 10

Some holy relics carry Faith Points. These relics can protect the faithful who have no True Faith of their own. The relic's score acts just like True Faith for those who bear it, using its rating as a number of Faith Points. Only one relic can be carried in this way; those attempting to gain protection from multiple relics lose the protection of all. It's possible to rely on one relic while carrying others; the character gets the protection of the relic on which he relies. A character with True Faith of his own may also get the benefit of a single relic.

True Faith is also useful to those that possess it, either personally or through a relic, when they are sorely tried in the name of God. True Faith can be used just like Confidence (see page 19), as long as its use is consistent with God's will. The character's score in True Faith acts as his Confidence Score, and Faith Points can be spent like Confidence Points. A character regains all his Faith Points at the next dawn, and may regain them sooner if God so wishes. Spending Faith Points in this way does not reduce the character's Magic Resistance. A character with True Faith can still use his Confidence Points in the normal way.

Miracles

Miracles are the direct intervention of God in the world. As such, they can do anything, cannot fail, and cannot be resisted by any other power. More discussion of their role in the setting can be found in the Mythic Europe chapter, on page 202.

The Mundane

The mundane is the embodiment of all that is normal and mortal. Generally speaking, areas not occupied by another realm are considered mundane and consist of ordinary people and places. The mundane has no aura rating — in fact, it is the absence of aura, so powers used there function without hindrance.

There is a difference between "mundane society" and mundane areas. Mundane society comprises the everyday folk of Mythic Europe, including peasants, townsfolk, and nobility. These people, not being supernatural, would seem to belong to the mundane. However, widespread belief in God, and the fact that most settlements are within the Dominion, means that most "mundanes" actually share somewhat in the Divine. Only complete outsiders who lack faith are truly to be considered part of the mundane.

Regiones

Occasionally, within very special supernatural areas, special types of auras arise. These may exist within larger domains or by themselves, and may be of any type of aura. They are called "regiones" (singular "regio," "realm," pronounced "REH-ghee-oh" and "reh-ghee-OH-nays," with a hard "g" in both cases).

Regiones consist of several levels of aura, layered one on top of another in order of increasing power; the lowest level is connected to the mundane world. To picture this phenomenon, imagine a building with multiple floors. The ground floor is the level of the regio connected to the mundane world, while the higher floors are the higher levels of the regio. To climb, you must use the stairs, and to do that you must know where they are, or wander around until you bump into them. The higher floors have higher auras, and so have more characteristics of their realm.

Just as the various floors of a building occupy the same spot of ground, so do the various levels of a regio occupy the same bit of space. It is entirely possible to pass through the bottom level of a regio without realizing that there are more levels than meet the eye.

Regiones have inhabitants, just like other areas of supernatural aura. These beings tend to cluster on specific levels, though they can cross level boundaries freely. The higher one travels in the regio, the stranger and more supernaturally aligned its inhabitants become.

Entering and Leaving Regiones

Any character crossing the boundary of a regio disappears from the normal world and enters a supernatural realm. There are three ways to enter most regiones: being led, entering voluntarily, and getting lost.

Any being native to a regio and part of or affiliated to the realm can lead any number of characters to any level of the regio. Magi are affiliated to the Magic realm, and if they live in a Magical regio they count as native to that regio.

There are two ways to enter a regio voluntarily, and either or both may apply to a particular regio. The first involves seeing into the regio and then crossing the boundary. This requires some supernatural ability. Second Sight allows a character to see into any regio, as does Magic Sensitivity. Sense Holiness and Unholiness allows a character to see into Divine and Infernal regiones.

To see into a regio, roll:

Regio Sight Roll:
Perception + Appropriate Ability + Stress Die

Ease Factor:
5 + (2 x difference between current level's aura and sought level's aura)

If you are in an aura different from the aura of the regio, add the current aura and the aura of the regio level to determine the Ease Factor. Thus, the Ease Factor to see from a level 3 Divine aura into a level 5 Magic regio is 21: 5 + [2 x (3 + 5)]; the difference between these two auras is 8. The Ease Factor may be modified by large amounts on particular days or by particular activities.

Anyone who can see the next level of a regio can lead any number of people into it.

The second way of entering involves following a particular path or ritual. Sometimes, following the path is enough by itself, and no rolls are needed. In other cases, the rolls specified for seeing into a regio must still be made, but unless the path is followed there is no chance of success. The path can be as simple as walking seven times clockwise around a hill, or as complex as desired, possibly only being available on a particular day, or to a particular kind of person. Some regiones are all but impossible to enter.

Finally, if a character gets lost near a regio boundary, he may accidentally enter the regio. Roll as normal, except that if the character does not have a relevant Ability this merely counts as zero.

At least one of these methods of entry must apply to any regio, at least if it is to have any impact on the game. There are some regiones into which you must be led by a native, and others into which you cannot be

Tainted Vis

Vis found in non-Magic auras may be tainted by its aura of origin. Faerie vis is generally safe for magi to use, although sometimes it may have strange side effects. It does not, however, tend to distort spells or have bad effects on the magi using it.

Divine vis makes most magi nervous. First, gathering it often has the potential to annoy the Church. Second, using it in magic seems somehow sacrilegious to many magi, who'd rather not invite Divine retribution.

Infernal vis is avoided by all sensible magi. It tends to twist any project to evil ends, and slowly corrupt a magus's personality as he works with it. At the very least, using Infernally tainted vis adds twice as many botch dice as usual to spell-casting, and requires a roll on the experimental results chart for an enchanted item. Magi should be very wary of discoveries made while working with Infernal vis.

led, or enter voluntarily, but rather must get lost. Natives of a regio can almost always enter and leave freely, but even then there are exceptions. The most secure location possible for a covenant is a regio which people can only enter by being led, but getting into such a regio in the first place is very difficult.

Magic In Regiones

Supernatural powers or spells used in a regio level are affected just as in any other aura, determined by the Realm Interaction table. Use the aura rating of the level occupied to modify spell and other supernatural rolls. However, any power used within a foreign regio attracts twice the normal number of botch dice.

The Origins of Regiones

Regiones arise in several ways, but two appear to be the most common. First, an inhabited aura might be surrounded by an aura of a different type, and slowly compressed. Sometimes, the aura simply disappears, but if the inhabitants are strong enough the besieged aura might move up into a regio, leaving a lower level aura in contact with the new aura. One or two Hermetic covenants have entered regiones in this way. When this happens the old contents of the aura are normally found on the new regio level, while the base level contains ruined and decaying versions of any buildings.

The other common route is through a spectacular and powerful event. Sometimes, instead of raising the prevailing aura, these events create a new regio level at a higher aura. This sort of event often duplicates all the mundane structures, and people may start scattered between the two new levels. Again, one or two Hermetic covenants have entered regiones in this way.

Hermetic magi would love to be able to create regiones at will, but they have yet to learn how. Attempts to create regiones through spectacular magical events have not succeeded reliably, and have often had very bad consequences.



Vis Sources

Raw vis (see page 80) can often be found in mystic auras. Sometimes it is found in the bodies of creatures with Might, sometimes it is found in plants, or rocks, or even in the breeze. Often, once the vis has been gathered, it does not get replaced naturally. Sometimes, however, it is possible to take a certain number of pawns of vis from a place every year. These places are known as "vis sources," and they are among a covenant's most important assets.

A vis source can produce vis associated with any Art, but a single vis source normally produces a single kind of vis. Vis sources can also produce any amount of vis, although sources providing more than six pawns per year are rare. Some vis sources produce a varying number of pawns each year, but normally somewhere between one and ten.

The vis produced by a vis source needs to be gathered. Sometimes this is a simple matter. The vis might be in the three golden acorns that appear on a tree, and all that is required is to pick those three acorns. Sometimes it is easy provided that you can detect vis. The vis might take the form of ordinary-looking leaves on the tree, so that you have to know which are vis to know which to pick. Finally, spells might be needed to gather the vis at all. For example, the vis might be in the breeze that blows through the branches of the tree at sunrise on the summer solstice.

Sample Vis Sources

- Golden acorns on a tree (Creo, Herbam, Terram)
- The bones of people buried in an old pagan graveyard, as long as they were buried within the last year. (Perdo, Corpus, Mentem)
- The first ice to form on a pond in winter. (Rego, Aquam)
- The chrysalis cases of butterflies in a magical forest. (Muto, Animal, Imaginem)
- The echoes of a shout in a particular valley at a particular time. (Intellego, Imaginem)
- The wind fanning a fire in a magical forest. (Auram, Ignem)
- Stones in strange shapes, found in a deep labyrinth of caves. (Imaginem, Terram, Vim)
- Crystals that diffract the light in dazzling ways, growing on the peak of a mountain. (Ignem, Imaginem, Vim)

Chapter Thirteen

Bestiary

Creatures in an **Ars Magica** game serve a variety of purposes. The simplest is something to fight, but this may not be the most common. Most mystical creatures are intelligent, and thus can be bargained with, talked to, or even come to the player characters for help. It's at least as interesting to have a dragon ask the characters to defeat a knight, as to have a knight ask the characters to defeat a dragon. It is best to think of creatures as characters in the game, rather than as obstacles to be overcome.

In most cases, the storyguide will want to create creatures that fit a particular role in his story, so this chapter provides a range of examples from the four realms, to help spark your inspiration. This doesn't even approach an exhaustive listing of possible creatures, and the creatures given here might well not exist in your game. All but one of the example creatures are individuals, rather than types, although there might be a number of very similar creatures around.

Creature statistics are very similar to human statistics. The main differences are the Might Score, which determines the overall power of the creature and indicates the realm to which it is affiliated, and creature Powers, which work differently from supernatural abilities possessed by humans. Both of these differences are described below.

Creature Might

Mystical creatures have one of Divine Might, Infernal Might, Magic Might, and Faerie Might, depending on the realm to which they are affiliated. Might Score is very important, as it provides Magic Resistance, fuels the creature's powers, and determines the Penetration of those powers. The higher the Might Score, the more powerful the creature.

All powers have a Might cost, although sometimes it is zero. A creature that hasn't used any powers recently has a Might Pool equal to its Might Score. To use a power, it spends the appropriate number of points from the Might Pool. If the Might Pool doesn't have enough points in to use a power, the creature cannot use that power.

Might Pools almost always refresh to the creature's Might Score over the course of a day. Unless otherwise noted, the Pool refreshes at a constant rate, so that a creature with a Might Score of 25 regains a point in a little under an hour. If a creature's pool refreshes in a different manner, this is noted in the creature's description.

Creature Magic Resistance works against all forms of mystical power, just like Hermetic Magic Resistance. It is equally helpless against direct Divine miracles.

Creature Magic Resistance:
Might Score

Creature Powers

Creature powers are not Hermetic spells, and thus are not bound by the restrictions of Hermetic magic. For a start, they do not have levels. Instead, every power has a Might cost, which is deducted from the creature's Might Pool when the power is used. Further, creature powers need not use the standard Hermetic ranges, durations, and targets. Nevertheless, Hermetic spells are a good source of inspiration for creature powers, and "like this spell, apart from …" is a very good way to describe a new power.

The format for a creature power is as follows:

Power Name, X points, Init Y, Form: Description.

The name is simply descriptive. X is the number of points the creature must spend from its Might Pool to use the power. Init is the Initiative modifier for the power; this determines when it is used in combat. The Form is the Hermetic Form that provides Magic Resistance against the power.

The description is everything else; what the power does, and the game mechanics, if necessary, for its effects.

The Penetration of a creature's powers depends on the creature's Might Score and on the number of points spent to use the power.

Creature Power Penetration:
Might Score – (5 x Might Point cost of the power) + Penetration Bonus

The Penetration Bonus is calculated in exactly the same way as for Hermetic magi (see page 84), so if the creature does not have the Penetration Ability, it is zero.

Some creature powers can be dispelled, if they have continuing effects. Their effective level is equal to the Might Score of the creature.

Creature Power Level for Dispelling:
Creature's Might Score

Creature Format

The format for a creature is very similar to the format for a character, and uses a lot of the same rules and values. In most cases, if a line does not apply, it is omitted. Sometimes it is left in, with an explanation of why it does not apply, if that would be clearer.

(Realm) Might: The creature's Might Score. For mundane creatures, this line is omitted. The Form with which the creature is associated, for warding purposes, appears in brackets after the Might Score.

Characteristics: A list of the characteristics and values. Creatures with animal intelligence have a Cunning (Cun) score rather than an Intelligence score.



Size Examples

Size	Example
–10	Mouse
–8	Rat
–5	Rabbit
–3	Baby, cat
–2	Child, medium dog, sheep.
–1	Adolescent human, large dog, wolf
0	Adult human, pig
+1	Big human, pony
+2	Horse
+3	Aurochs
+4	Elephant
+7	Small dragon

Size: The creature's size. Size 0 is the same size (volume, and thus normally roughly mass) as an adult human being. An increase or decrease of three points of Size is approximately equivalent to a factor of ten change in size.

Age: The creature's actual age, with the apparent age in brackets. (See "Long-Term Events," page 168, for aging rules and apparent age.) This is often irrelevant for creatures.

Decrepitude: The creature's number of Decrepitude points. These are gained from aging, and described on page 170. This is often irrelevant for creatures.

Warping Score: The creature's Warping Score, with the number of excess Warping Points in brackets. See "Warping," on page 167, for more details. Creatures with Might do not have Warping Scores, as they are already part of a realm, but mundane creatures can have one.

Confidence Score: The creature's Confidence Score, with the number of Confidence Points in brackets. Important creatures, just like important characters, have Confidence.

Virtues and Flaws: All the creature's Virtues and Flaws, if it has any. Creatures commonly do not, as Virtues and Flaws are designed for human characters. These are all described in the Virtues and Flaws chapter. Creatures cannot have Status Virtues or Flaws, so the list starts with the Major Virtues, in alphabetical order, followed by Minor Virtues, alphabetically, Major Flaws, alphabetically, and Minor Flaws, also arranged in alphabetical order. A very few creatures do have The Gift, in which case it appears first, as normal. Only creatures with Magic Might can have The Gift, as it is an ability tied specifically to the Magic Realm.

Personality Traits: The creature's personality trait, and scores.

Reputations: Details of the creature's reputations, if any.

Combat: The combat statistics for modes of attack and weapons that the creature uses often.

Soak: The creature's Soak score.

Fatigue Levels: A listing of the creature's Fatigue levels and penalties, which represent how tired the creature is. A notation of 0/0 indicates that the creature has two Fatigue levels that impose no penalty, –1/–1/–1 indicates three Fatigue levels that impose a –1 penalty. The penalty from Fatigue is always the penalty imposed by the least-tired remaining level, so a creature with three –1 Fatigue levels has a Fatigue penalty of –1 from when it loses its last 0 Fatigue level until it loses the third –1 Fatigue level. Fatigue is described on page 178. Not all creatures can tire.

Wound Penalties: Shows the penalties for wounds of varying severity, with the number of points of damage required to inflict a wound of that severity shown in brackets. Not all creatures can be wounded.

Abilities: All of the creature's Abilities, in alphabetical order. The format is Ability X (Y) (specialization), where X is the score in the Ability and (Y) is the number of experience points spent towards the next level.

Equipment: The creature's stuff.

Encumbrance: The creature's Encumbrance, with the creature's Burden in brackets. The rules for Encumbrance are on page 178.

Powers: The creature's powers, in the format *Power Name*, X points, Init Y, Form: Description. (See above.)

Vis: The type, amount, and location of any vis in the creature.

Creating Creatures

When creating creatures for use in your own saga, you have a great deal of freedom. The first thing to remember is that, if during play you realize that you have assigned the wrong numbers to some of the creature's statistics, you are allowed to change them during the game. Thus, you do not need to worry about getting the numbers exactly right; it's much more important to have the concept right, and have powers, Abilities, and Characteristics that do the right sort of thing.

The first step is coming up with a concept. The magical spirit that is the Rhine is very different from a faerie who mends shoes left out overnight, and different again from a demon who tempts people to blasphemy. An important part of the concept is the intended role with respect to the player characters. If the player characters are supposed to be able to defeat the creature in combat, you need to make sure its statistics are low enough. On the other hand, if the player characters are supposed to have no chance in a fight, you should make the statistics high.

Powers should be defined on the basis of what you think is interesting. If a power proves to be a problem, you can easily change it during play, so, again, you shouldn't worry too much. Creature powers can break the limits of magic, no matter what realm they are connected to, and you don't even have to explain to the other players how a particular power works. As long as you keep things interesting and fun, the players aren't likely to be worried about details anyway.

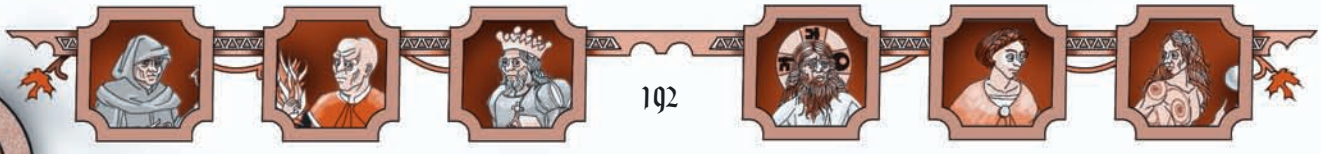
There are a few things worth bearing in mind when picking the numbers.

Might: Might Score is very important. A Might Score of 20 indicates that starting magi will have a lot of trouble affecting the creature with magic. A Might Score of 40 is enough to cause problems for a middle-aged magus, and a Might Score of 60 makes life difficult for even powerful magi. A Might Score of 75 renders the creature almost immune to Hermetic magic; casting totals over 75 are very rare indeed, even before subtracting the spell level.

A Might Score high enough to stop the player magi using spells that kill or inflict serious wounds is a good way to make sure that a climactic battle lasts more than a round, especially if combined with a good Soak score, or other strong combat abilities. A relatively high Might Score is also a good way to motivate the magi to gather Arcane Connections, horoscopes, and images, so that they can boost their Penetration as high as possible.

Combat Statistics: If you do not intend the creature to get into a fight, you don't need to work these out in advance. If it is intended to fight, these need to be set by comparison with the player character combat statistics. In general, the creature should be a bit weaker than the force likely to attack it; if the grogs fight as a trained group, this means that the creature should be a lot more powerful than an individual grog.

Powers: The Might cost of a power is not determined primarily by how powerful the power is. Instead, it determines how good the power's Penetration is, and how often it can be used. As a rule, you will want greater powers to have lower Penetration and be usable less often, but that need not always be the case. A dragon that can breathe devastating fire as often as it likes (Might cost 0), but can only heal once or twice per day (Might cost 25), is a perfectly reasonable creature.



Creatures of Magic

The strength of these creatures is based in the power of magic.

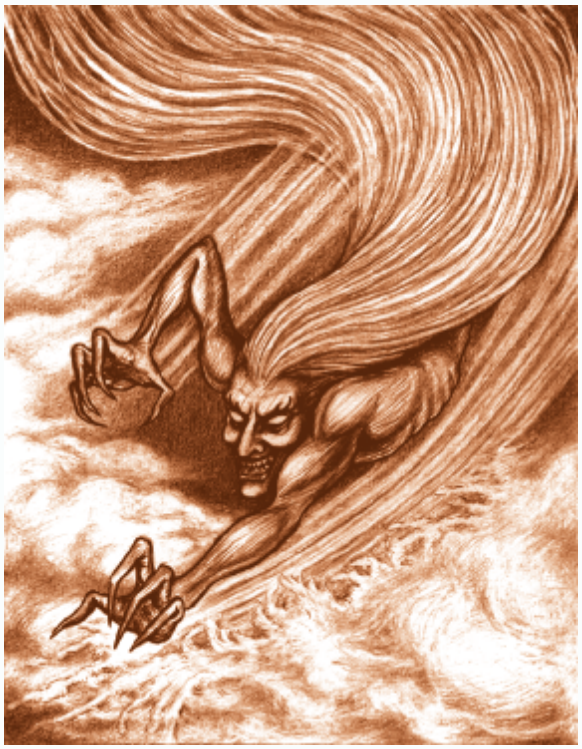
Ghostly Warder

Magic Might: 10 (Mentem)
Characteristics: Int +1, Per +1, Pre +1, Com +1, Str 0, Sta +2, Dex 0, Qik 0
Size: 0 (but non-physical)
Age: n/a (40)
Decrepitude: Already dead
Confidence Score: 1 (3)
Virtues and Flaws: None (may take Virtues and Flaws as a grog, if desired by the troupe.)
Personality Traits: Protective +3, two others chosen by the player.
Reputations: None
Combat: n/a The ghost is non-physical, and so cannot be harmed by combat or harm others in combat.
Abilities: [Area] Lore 5 (places children get lost), Awareness 5 (where her children are), Church Lore 1 (funerals), Divine Lore 1 (after death), Folk Ken 4 (people lying to her children), Living Language 5 (scolding), Magic Lore 2 (ghosts), Profession (housewife) 5 (cleaning)
Powers:
Kinesis, 5 points, Init 0, Terram: The ghost can move an object as if she were still physically present. One expenditure of Might allows her to move one object until she puts it down again. She has no combat Abilities, so she cannot fight wielding an object as a weapon.
Equipment: Apparently clothing, tools, and even pots and pans, as if she is in the process of cooking, but these are all ghostly and really part of her.
Vis: None. Magi cannot render other characters' Ghostly Warders down for vis.
Appearance: An older peasant woman, rather gaunt, dressed in simple but well-repaired clothes and carrying the tools used in some part of daily life. This may be a distaff and spindle, or a pot, or a broom; it changes from time to time. Note that she is invisible to characters without an appropriate Virtue.

This Ghostly Warder (see the Virtue, page 43) was the character's mother, aunt, or possibly grandmother. She still gives him all the advice he received as a child, such as to wear warm clothes and stay away from the river, but she is also quite perceptive, both about people and about mundane events.

A Magical Wolf

Magic Might: 20 (Animal)
Characteristics: Int 0, Per +3, Pre +1, Com +1, Str +2, Sta +2, Dex +2, Qik +2
Size: –1
Age: n/a
Decrepitude: n/a
Virtues and Flaws: None
Personality Traits: Leader +3, Loyal +2
Reputations: None
Combat:
Bite: Init +12, Attack +10, Defense +14, Damage +9
Soak: +7
Fatigue Levels: n/a The magical wolf is tireless.
Wound Penalties: –1 (1–4), –x (5–8), –x (9–12), Incapacitated (13–16)
Abilities: [Area] Lore 6 (game trails), Brawl 6 (biting), Hunt 7 (in a pack), Living Language 5 (hunting terminology). Survival 6 (forests)
Powers:
Pack of One, 2 points, Init +10, Animal: The wolf can create five duplicates of himself, who can then fight as a trained group. For these purposes, treat the wolf as having a Leadership score of 5, so that he can get the full +15 group bonus to his attacks. The power lasts until the pack brings down its opponent, which may be a group, or disengages from the fight. As the pack is really all one creature, the nomination of a vanguard is arbitrary. Further, the group does not need to disengage and reform when the vanguard is killed; it can seamlessly transfer the role to another wolf. Finally, the wolf only dies if all the copies are killed. When the duplicates vanish, the least wounded wolf remains.
Terrifying Howl, 4 points, Init +0, Mentem: Anyone who hears the wolf's howl is struck with fear of the wolf and of wilderness places away from the haunts of men. Someone already in a house will merely not want to leave. Overcoming this fear completely requires a Brave roll against an Ease Factor of 12. Acting sensibly while responding to it, such as heading back to the village carefully, requires a Brave roll against an Ease Factor of 6. Those who fail the easier roll simply flee in panic.
Wolf Lord, 0 points, constant, Animal: Any wolf the magical wolf strikes in deadly combat dies instantly. In addition, the magical wolf can make mundane wolves follow his instructions even when he is not around, as long as the instructions are quite simple.
Equipment: None. Magical though he is, he is still a wolf.
Encumbrance: 0 (0)
Vis: 4 pawns of Animal, in head.
Appearance: A gray male wolf, slightly larger than normal, but only slightly, and looking extremely healthy. His eyes, in particular, sparkle more brightly than should be possible.



The magical wolf does not care for such human niceties as names, and isn't particularly interested in human beings. Instead, he watches over all the wolves in his range, doing what he can to ensure their safety, health, and food supply. Sometimes, this means hunting wolves down himself, to keep population down, and in that case he removes the weak from the packs.

While he has no interest in human beings, he does see that they are important, and might be willing to negotiate with a village. On the other hand, he might decide to drive them out. This magical wolf has the same reactions to The Gift as a mundane animal, although other magical wolves may not.

Stellatus, the Dragon

Magic Might: 50 (Ignem)
Characteristics: Int +4, Per +4, Pre +7, Com +2, Str +8, Sta +8, Dex +3, Qik 0
Size: +8
Age: n/a
Decrepitude: n/a
Confidence Score: 3 (12)
Virtues and Flaws: Second Sight
Personality Traits: Proud +3,
Reputations: The Powerful Dragon who Lives in the Mountains (local) 5
Combat:
Claws: Init +3, Attack +22, Defense +18, Damage +20
Soak: +20
Fatigue Levels: OK, 0/0/0/0/0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–13), –3 (14–26), –5 (27–39), Incapacitated (40–52)
Abilities: [Area] Lore 5 (history), Awareness 8 (human beings), Brawl 7 (claws), Divine Lore 1 (saints), Faerie Lore 2 (knights), Folk Ken 2 (scholars), Guile 4 (keeping secrets), Infernal Lore 0 (1) (undead), Magic Lore 8 (dragons), Order of Hermes Lore 1 (Tytalus), Second Sight 8 (magical invisibility)
Powers:
Human Form: 1 point, Init 0, Corpus: The dragon can assume the form of a human being. This is always the same form, a man with dark hair and eyes, in the prime of life. The transformation lasts until he eats or drinks, or until Stellatus uses the same power again to change back. The dragon has all his powers in human form, and the same Characteristics, but he is much weaker in combat and thus changes back if he needs to fight.
Instill Loyalty, 5 points, Init 0, Mentem: Stellatus can make any individual whom he can see totally loyal. This does not remove free will, but the victim is completely loyal to the dragon, and this loyalty lasts as long as Stellatus is alive.
Fiery Breath, 1 point, Init +5, Ignem: Stellatus can breathe fire. The fire extends in a cone from his mouth, out to a distance of 20 paces, where it is 20 paces across. The fire has an intensity of +15. Dodging it is a Qik + Athletics roll against an Ease Factor of 9. A failure means that the character is engulfed in the flames, taking +45 damage, a success by 3 points or less means that a limb is covered, for +30 damage, a success by 4 to 6 points (that is, success against Ease Factor 12) means that the character is only brushed by the flames, for +15 damage, while success by 7 points or more (that is, success against Ease Factor 15) means that the character dodges out of the fire entirely.
Master of Fire, 1 or more Might Points, Init 0, Ignem: Stellatus can control fire. He can duplicate any Hermetic Rego Ignem spell of fourth magnitude or less at the cost of 1 Might point. For every additional Might point he spends, the level of the spell increases by one magnitude.
Equipment: Ancient treasure piled high in his lair.
Encumbrance: 0 (0)
Vis: 5 pawns of Ignem vis in each eye.
Appearance: An enormous lizard with great wings, covered in scales of red so dark as to be almost black. His eyes are lit from within by a smoldering orange glow. Although he is a little on the small side for a dragon, he is larger than most houses.

Stellatus is an ancient dragon who has laired under the same mountain range for centuries. Most of the time he lies quietly in his lair, contemplating his treasure, or travels the area around in human form (he can go for weeks without eating or drinking). Every couple of centuries, he erupts in draconic form to carry out some plan or seize some item, and every decade or so some would-be hero disturbs him.

The dragon is aware of The Gift, but it inspires him with curiosity, making him less likely to simply kill magi who enter his lair. A Tytalus maga did spend some time challenging the dragon in various ways, and although Stellatus eventually killed her by rigging an entirely mundane rock-fall trap, he quite enjoyed the experience. He regards himself as superior to all Hermetic magi, and is firmly convinced that he is immune to their magic. With a Magic Resistance of 50, this is almost, but not quite, true.



Creatures of Faerie

Faerie creatures never tire, and so no faeries have Fatigue levels.

Mateos, the Faerie Butler

Faerie Might: 10 (Herbam)
Characteristics: Int –1, Per 0, Pre –1, Com +3, Str –2, Sta +2, Dex 0, Qik –3
Size: –2
Age: n/a (40)
Virtues and Flaws: None
Personality Traits: Convivial +3, Generous +2, Careful –2
Reputations: None
Combat:
Club: Init –3, Attack +4, Defense 0, Damage +1
Soak: +2
Wound Penalties: –1 (1–3), –3 (4–6), –5 (7–9), Incapacitated (10–12)
Abilities: Carouse 9 (drinking), Charm 4 (drunk people), Etiquette 2 (parties), Faerie Lore 3 (drinks), Folk Ken 3 (drunk people), Guile 9 (convincing people to drink more), Living Language 5 (metaphors for drinking and getting drunk), Music 1 (drinking songs), Single Weapon (club) 1
Powers:
Heady Brew, 0 points, Init –10, Corpus: Any drink served by Mateos is three times as intoxicating as normal. Drinks that were non-alcoholic to start with become as alcoholic as ale. This does not change the taste of the drink. The extra intoxication is a magical effect, with Penetration 10, and can be resisted.
Unending Drinks, 1 point, Init –10, Aquam: For as long as he is serving a particular person, the drink in Mateos's barrel does not run out, even if he serves other people as well. If the chosen person (who is not the target of the power, and thus cannot resist) leaves, passes out, or stops drinking for any other reason, the contents of the barrel start to run out.
Equipment: Barrel of alcoholic drink.
Encumbrance: 3 (3)
Vis: 1 pawn of Herbam in each hand.
Appearance: Mateos is the size of a child, with a large pot belly, full beard sprinkled with gray, and a slightly grubby apron. He is always smiling, and offers just about everyone he meets a drink from his barrel.

Mateos lives for parties, particularly parties with lots of drunkenness and stupid behavior. If he arrives somewhere where there isn't a party, he tries to start one. With his faerie ale (or wine, or cider), it doesn't usually take him very long. Once people start getting drunk, he tries to convince them to do ridiculous and embarrassing things. He does not usually encourage people to do things that could kill them, however. The parties normally finish with everyone but Mateos passed out on the floor.

The Gift makes Mateos feel that the Gifted individual is a killjoy opposed to parties, and someone to be hurried out of the way as soon as possible.

Tarlan the Wolf

Faerie Might: 20 (Animal)
Characteristics: Int –2, Per +5, Pre 0, Com –3, Str +3, Sta +3, Dex +2, Qik +3
Size: –1
Age: n/a
Confidence Score: 1 (3)
Virtues and Flaws: None
Personality Traits: Relentless +3, Cheerful –3
Reputations: Soul-eating demon (local) 1
Combat:
Bite: Init +9, Attack +10, Defense +10, Damage +6
Soak: +7
Wound Penalties: –1 (1–4), –3 (5–8), –5 (9–12), Incapacitated (13–16)
Abilities: [Area] Lore 6 (hunting tracks), Athletics 5 (running), Awareness 8 (spotting quarry), Brawl 3 (bite), Hunt 10 (human beings), Living Language 2 (threats), Stealth 9 (hunting), Survival 7 (forests)
Powers:
Marked Quarry: 1 point, Init +5, Mentem: Tarlan can pick a single human being whom he can see and who can see him, and mark him as quarry for the hunt. This inspires the victim with a strong fear of Tarlan, requiring a Brave roll against an Ease Factor of 9 to overcome, and specifically makes him likely to run.
Prey's Vigor: 1 point, Init +8, Corpus: By breathing on a tired person (anyone who has lost Fatigue levels), Tarlan can restore them to full vigor (i.e. all Fatigue levels are regained). However, the target also ages one year. This power can only be used if the target is close enough to actually feel the wolf's breath on his skin, and only works on adults.
Silent Running: 0 points, constant, Imaginem: Tarlan makes no noise unless he deliberately decides to.
Equipment: None. He's a wolf.
Encumbrance: 0 (0)
Vis: 2 pawns of Intellego in his nose, 1 pawn of Intellego in each ear.
Appearance: A large, deep black wolf with eyes that glint even when there seems to be no light around. He moves silently and can stay hidden unless he really wants his quarry to see him.

Tarlan exists to hunt people. He picks individuals who are in the wilderness by themselves, marks them as quarry, and then harries them to exhaustion. Once they can run no further, he bursts out of cover, and, somehow, the victims regain their vigor at that moment, finding that they can run away once more. The wolf can keep the hunt up indefinitely, but normally he times a final attack, on an exhausted victim, to happen just before dawn. If the quarry is particularly resourceful, he might keep the hunt up longer.

Tarlan does not always kill his victims, leaving some alive to tell the tale of their ordeal. He likes the idea that people are scared of him even before he uses his power. Indeed, he has occasionally not needed to use *Marked Quarry* at all.

The wolf does have one weakness. He cannot enter holy ground, so a victim who can run into a church or graveyard is safe. Tarlan knows this, and tries to herd his victims away from such places. In addition, because *Prey's Vigor* cannot affect children, Tarlan never hunts them. In fact, he's come to feel somewhat protective of them, on the grounds that, if he can't hunt them, no one else is going to. Finally, The Gift inspires respect in the faerie. He never hunts Gifted individuals, and might even be happy to work with one who let him hunt people.

Lord Marsyne

Faerie Might: 50 (Aquam)
Characteristics: Int +2, Per +1, Pre +4, Com +1, Str 0, Sta 0, Dex 0, Qik 0
Size: 0
Age: n/a (40)
Confidence Score: 2 (6)
Virtues and Flaws: None
Personality Traits: Proud +3, Just +1, Forgiving –3
Reputations: Grants eternal youth 2 (local)
Combat:
Dodge: Init 0, Attack n/a, Defense 0, Damage n/a
Soak: +25 (+5 against iron or steel weapons)
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: [Area] Lore 5 (nobility), Awareness 3 (in his castle), Charm 8 (human women), Etiquette 10 (courtly), Faerie Lore 6 (cold faeries), Folk Ken 5 (people making requests), Guile 5 (pretending to grant requests), Intrigue 4 (court politics), Leadership (servants) 7, Language (All) 5 (commands), Magic Lore 2 (Hermetic magic), Order of Hermes Lore 1 (Merinita)
Powers:
Commanding Presence, 1 point, Init +10, Mentem: Anyone who can see Marsyne becomes awed by him, and gains a Personality Trait of Respectful to Lord Marsyne +3. Even magi must roll this Trait, if they fail to resist the spell. Disagreeing with him is Ease Factor 6, outright contradiction is Ease Factor 9, and attacking is Ease Factor 15. This power does not force obedience to the faerie's commands, but it does force you to be subtle about refusing.
Entomb, 10 points, Init –10, Mentem: A single human target is entombed in ice. The effect is Mentem because it also suspends the target's awareness, so that he or she does not need to eat, drink, or breathe, and does not think, dream, or remember while in the ice. Marsyne can break the effect at will, or it can be dispelled. If it is broken, the person returns to awareness without, immediately, realizing that they were unconscious. People do, normally, age while entombed, and can die of old age.
Gift of Youth, 10 points, Init –10, Corpus: This power targets a single woman, who stops aging. As long as she remains in Marsyne's castle, she does not age at all. If she leaves, she has the benefit of the Unaging Minor Virtue, so she might not realize that she is aging again. Once aging has restarted, it does not stop if the woman returns to the castle. The power only works on human women, and Marsyne normally only uses it on his wives.
Inner Warmth, 1 point, Init 0, Ignem: The recipient of this gift is unaffected by mundane cold until she (or he) enters an aura aligned with a realm other than Faerie. (Simply leaving a Faerie aura for an area with no aura doesn't end it, but entering a Magic, Infernal, or Divine aura does.) The gift provides no protection against magical cold.
Lord of Ice, 1 or more points, Init +8, Aquam: Marsyne can create any effect he wants involving ice, including effects that would require a Hermetic ritual. For every point he spends, up to a maximum of 5, the effect has three Hermetic magnitudes of power. Thus, if he spends 5 points, he can create a 15th magnitude effect.
Lord of the Castle, 0 points, Init +15, Mentem or Corpus: Marsyne can command any one of his servants to do anything, and the command is irresistible. He can also take control of the servant's body, and move it like a puppet, or even make it fly through the air. The only limits are that he can only target one servant at once, and can



only target beings who have voluntarily agreed to serve him. Most are faeries, but his wives also qualify.

Equipment: Anything he wants, although particularly elaborate items gained particularly quickly will be faerie glamor rather than real.

Encumbrance: 0 (0)

Vis: 10 Aquam, in his blood.

Appearance: Tall, well-built, and handsome, with white skin, pale blond hair, and eyes the clear gray of sea ice. He wears fine clothes in white and blue, and a crown of diamonds rests on his brow. He almost looks like a human being, but the authority in his voice belies that, as does the fact that literal ice water runs in his veins; when he bleeds, there are small crystals of ice in the water that flows out.

Lord Marsyne is the ruler of a faerie domain in the far north or in a range of high mountains. His home is a castle of fantastic beauty, made entirely of ice, and he has an extensive faerie retinue. Marsyne and his faeries act out an elaborate charade of the routines and festivals of mundane noble life, hunting strange creatures, holding tournaments, and even passing judgment on criminals within the court.

Most of the time, the court has little direct contact with humans. However, Lord Marsyne always has a human wife, and every so often he needs to find a new one. He always chooses a beautiful, young woman, and looks for some spark of creativity, independence, and spirit. He is quite taken by The Gift, and any beautiful, young Gifted woman in the area he is searching is very likely to be wooed. The wooing is utterly sincere, as the wife must return of her own free will.

Marsyne's wife plays an important role in the politics of the court, having her own set of faerie ladies-in-waiting and servants, and presiding over many of the tournaments. She also plays an important mystical role, as her presence and creativity allow the faeries to do new things. One thing she is not, is a physical wife to Lord Marsyne.

As long as the wife follows the rules of the court, everything is fine. Marsyne makes her unaging, and protects her from the cold. If she breaks the rules, however, Marsyne judges her, entombs her in ice, and seeks out a new wife. He has many entombed wives, as some of the rules are along the lines of the classic "Do not go into this room. Here is the key."

It is also possible for a wife to win her freedom, either through a successful challenge by an external champion, or through her own wits. Lord Marsyne remains fond of any wife who wins her freedom fairly, because that is part of the rules, but any who simply flee are brought back and entombed in the ice.

Infernal Creatures

Infernal creatures are sometimes called "demons" or "devils." These terms refer to the same group of creatures, and the choice of which to use is purely a matter of personal preference. In game terms, any creature with Infernal Might may be called a demon, a devil, or an infernal creature.

All infernal creatures can put off their physical forms and revert to being pure spirits at will. In combat, they can only do this on their action, but while they are not physical, they cannot attack or be attacked physically. They can also move as quickly as they like, and are not hindered by physical barriers, but they remain fully aware of their surroundings.

Demons are never noticeably bothered by The Gift. This may be because they try their best to damn everyone, so hostile behavior towards The Gifted looks no different.

Michael

Infernal Might: 10 (Corpus)

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

Size: –2 to +1

Age: n/a (varies)

Virtues and Flaws: None

Personality Traits: Cruel +3, Wrathful +3, Enjoys complex plans +1

Reputations: None

Combat: Michael does not normally fight, and if he does he uses whatever weapons are suitable for his current disguise.

Soak: +0 (unless wearing armor)

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

Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20) (Michael always takes wounds as a Size 0 creature, even if his current Size is different.)

Abilities: Athletics 5 (running away), Awareness 4 (victims), Craft (practical jokes) 8 (painful and humiliating ones), Folk Ken 5 (figuring out what will make someone most angry), Guile 10 (pretending to be someone else), Intrigue 3 (maneuvering people into his plots)

Powers:

Change Form, 0 points, Init +0, Corpus: Michael can change his appearance to match that of any human being. The change includes clothes and other equipment, as necessary.

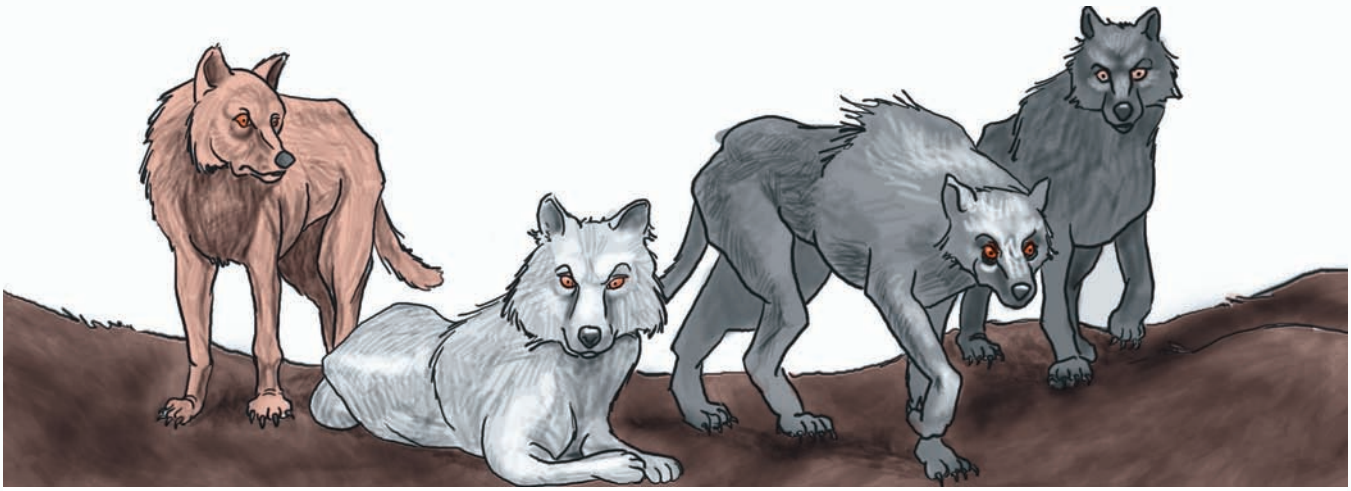
Working Material, 1 point, Init +0, Terram: Michael can create whatever he needs to set up a particular practical joke.

Equipment: Whatever appropriate to current role.

Encumbrance: Varies

Vis: 2 pawns of Muto in his heart (Infernally tainted)

Appearance: Michael appears as he needs to for his latest role. As a demon, he doesn't need, nor does he have, a "natural" form.



Michael (he likes taking the name of a famous angel) is a minor demon who tempts people to wrath. He sets up elaborate, painful, and humiliating practical jokes, and makes sure that he is seen in the form of one of the victim's friends while doing so. If possible, he ensures that the victim sees him, in the form of the friend, laughing at their misfortune before running away.

He normally stays around to watch the resulting confrontation, because if it isn't heated enough he sets up another, even more hurtful, joke. He is especially happy if both friends become angry, and the friendship is ruined. Since both parties feel that the other was unreasonable, sometimes they can nurse their anger for years, which is exactly what Michael wants.

While Michael's jokes are normally painful and humiliating, they are almost never fatal. He wants people to sin so that they damn their souls, not die and possibly go to Heaven.

Polandrus

Infernal Might: 20 (Animal)
Characteristics: Int +1, Per +2, Pre 0, Com +2, Str +2, Sta +2, Dex +2, Qik +3
Size: 0
Age: n/a
Confidence Score: 1 (3)
Virtues and Flaws: None
Personality Traits: Envious +3, Proud +2, Calculating +2
Reputations: None
Combat:
Bite: Init +18, Attack +11, Defense +9, Damage +8
Soak: +6
Fatigue Levels: OK, 0, –1/–1/–1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –x (11–15), Incapacitated (16–20)
Abilities: [Area] Lore 3 (livestock), Bargain 7 (for sins), Brawl 5 (bite), Charm 4 (frightened people), Folk Ken 3 (peasants), Guile 8 (when making deals), Hunt 6 (livestock), Language 6 (making deals), Leadership 4 (wolves), Survival 5 (woods)
Powers:
Calm Person, 1 point, Init +18, Mentem: Makes the target person unnaturally calm about talking to a large wolf. It doesn't lessen their fear, just the sense that it is something they should act on immediately.
Dominate Wolves, 0 points, Init +18, Animal: Polandrus can establish absolute control over any wolf. The wolf doesn't like it, but Polandrus doesn't care. This power applies to mundane wolves, wolves with Might scores, and to characters who can naturally take the form of a wolf, including shapechangers, lycanthropes, skinchangers, and Bjornaer with wolf heartbeasts, but not including magi who change using spells. Once established, the domination lasts until Polandrus decides to drop it, the dominated wolf enters a Dominion aura of level 3 or higher, or someone dispels the power.
Equipment: None
Encumbrance: 0 (0)
Vis: 1 pawn of Animal in each of four large canine teeth, all Infernally tainted.
Appearance: An extremely large, jet black wolf, with red eyes.

Polandrus targets livestock farmers. He dominates a few wolves, and then kills some livestock, making sure that someone sees the wolves do it. A little later, he confronts the peasant in question, offering to ensure that the wolves do not attack for a week if the farmer does something innocuous, such as not wear a particular tunic. Polandrus comes back every week, and the requirements gradually become sinful, and more and more heinous. By the end, the wolf relies more on the threat to expose the farmer's deeds than on the threat to the livestock.

Polandrus never attacks people unless he is attacked first.

Bartholomew

Infernal Might: 50 (Mentem)
Characteristics: Int +3, Per +2, Pre +3, Com +5, Str –1, Sta 0, Dex –1, Qik –1
Size: 0
Age: n/a (50)
Confidence Score: 2 (9)
Virtues and Flaws: None
Personality Traits: Slothful +3, Gregarious +2, Retiring –2
Reputations: Excellent adviser on money matters 5 (local)
Combat:
Fist: Init –1, Attack –1, Defense –1, Damage –1
Soak: +8
Fatigue Levels: OK, 0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–5), –3 (6–10), –5 (11–15), Incapacitated (16–20)
Abilities: [Area] Lore 6 (trade routes) (Three of these, for the area where he lives, the larger area including it, and the whole of Europe), Artes Liberales 2 (arithmetic), Bargain 10 (trade goods), Charm 5 (merchants), Etiquette 4 (merchants), Folk Ken 8 (merchants), Guile 10 (trading), Intrigue 5 (market politics), Language 6 (trade talk), Latin 6 (ecclesiastical), Profession (merchant) 10 (cloth)
Powers:
Merchant's Blessing, 2 points, Init +0, Mentem: The recipient of this blessing seems trustworthy to most people, and gets a +3 bonus on all social rolls to do with trading. People react to him as if he has an excellent reputation for honesty, fair dealing, and getting high quality goods cheaply. The blessing lasts for a week, unless Bartholomew chooses to renew it.
Merchant's Curse, 1 point, Init +0, Mentem: The inverse of *Merchant's Blessing,* this curse makes people treat the victim as if he had a strong reputation for dishonesty, cheating and reneging on deals, and selling shoddy goods at inflated prices. He also has a –3 penalty to all social rolls to do with trading. The curse lasts for a week, unless Bartholomew chooses to renew it.
Merchant's Knowledge, 0 points, automatic, Mentem: Bartholomew knows what someone in receipt of his curses or blessings is doing with their business.
Project Blessing, 2 points, Init +0, Vim: Bartholomew can bless a particular commercial venture, so that chance favors it whenever possible. This results in a very successful trading venture. The blessing only lasts for one day, which isn't normally long enough to have an effect, but Bartholomew can renew the blessing every day, if he so chooses.
Project Curse, 1 point, Init +0, Vim: The inverse of *Project Blessing,* this effect makes everything that could go wrong, go wrong. It takes at most a month to drive someone to bankruptcy through this power. Just as the blessing, the curse only lasts for one day at a time.
Equipment: Fine clothes, a nice house, trade goods.
Encumbrance: 0 (0)
Vis: 10 pawns of Mentem vis, one in each of his fingers. Infernally tainted.
Appearance: Bartholomew appears as an older, but still vigorous, merchant. He is plump, but not fat, and while he never appears positively cheerful, he also never seems angry, or impatient, at least not with other merchants. His clothes are of excellent quality and taste.

Bartholomew is a well-established and moderately successful merchant in a trading city. He is known for being lazy, but still making an extremely comfortable living from his trade. He also willingly gives advice to other merchants, and they have noticed that following his advice makes them rich, while disregarding it makes them poor. Most people in the city also think that Bartholomew attends church regularly. In fact, being a demon, he has never set foot inside a consecrated building. He has, on the other hand, made substantial donations to the Church, and those donations are well known.



The advice he gives is good business advice in itself, but he normally backs it up with his blessings, at least for a while. If his advice is ignored, he uses his curses to make sure that people suffer. The demonic features of his advice are very, very subtle. Merchants following them often find that they need to work on Sundays, although Bartholomew does not explicitly suggest that, and that they are often away from home on religious holidays, and thus unable to attend their local church. Further, he gives advice about charity, suggesting that the merchant give money away to reinforce his social standing. He also gives extensive advice on how to calculate how much to give, so that it doesn't cause the merchant financial problems.

This has the effect of making the merchant feel that he is doing a lot of good by giving alms, while removing any actual virtue it has. Anyone following Bartholomew's advice gives only for their own glory, and thus earns no merit. They are sinners, but they don't realize that they are, and thus they do not see the need to repent and reform. Bartholomew's strategy is subtle, but it wins many souls for Hell.

Creatures of the Divine

Creatures with Divine Might use the normal rules for determining Magic Resistance, Penetration, and whether their powers can be dispelled. Although they are acting on behalf of God, they are not direct interventions by the deity, and thus are not omnipotent.

Creatures with Divine Might cannot have True Faith. That blessing is limited to beings who are not already part of the Divine Realm.

Creatures with Divine Might are never bothered by The Gift. They judge people based on their actions and hearts, not on the powers that they might have. If you decide that magic is inherently sinful, they are inclined against magi, but because of their sins, not because of The Gift.

Lupersus

Divine Might: 20 (Animal)
Characteristics: Int 0, Per +3, Pre +3, Com n/a, Str +2, Sta +3, Dex +1, Qik +2
Size: –1
Age: n/a
Confidence Score: 1 (6)
Virtues and Flaws: None
Personality Traits: Loyal +3, Patient +2, Helpful +2
Reputations: None
Combat:
Bite: Init +8, Attack +11, Defense +16, Damage +8
Soak: +7
Fatigue Levels: OK, 0/0/0/0/0/0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–4), –3 (5–8), –5 (9–12), Incapacitated (13–16)
Abilities: Area Lore 5 (food sources), Awareness 5 (threats to his charge), Brawl 4 (bite), Divine Lore 5 (saints), Hunt 8 (rabbits), Stealth 8 (hiding from humans), Survival 8 (hills)
Powers:
Perfect Defender, 1 point, Init +20, Animal: If Lupersus is acting as a defender to another character in combat, he can use this power to get a +10 bonus to Defense for the duration of the combat. For these purposes, the combat lasts until Lupersus is disengaged.
Equipment: None
Encumbrance: 0 (0)
Vis: 4 pawns of Animal, in the whole body.
Appearance: A silver-gray wolf, with a noble bearing. No matter what terrain he runs through, Lupersus never gets dirty.

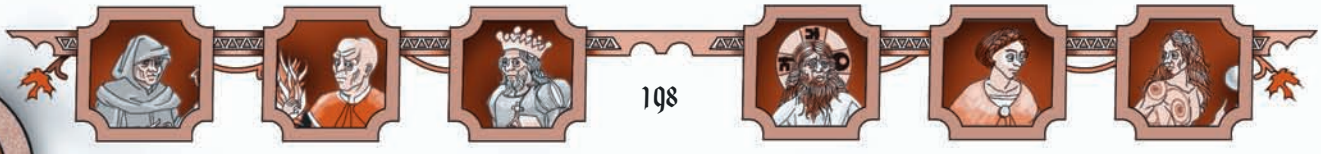
Lupersus has been sent by God to guard a holy hermit, provide him with food, and, occasionally, lead those in need of advice to the hermit who can provide it. He cannot speak, and has no wish to do so. While his main focus is on the hermit, Lupersus is generally compassionate, and helps those in trouble whom he finds within his range. Sometimes he leads them to safety, but most people do not trust a wolf. In those cases, he chases them to safety.

Seferiel

Divine Might: 50 (Corpus)
Characteristics: Int +5, Per +5, Pre +5, Com +5, Str +5, Sta +5, Dex +5, Qik +5
Size: +1
Age: n/a (30)
Confidence Score: 3 (18)
Virtues and Flaws: None
Personality Traits: Just +3, Curious +2, Merciful +2
Reputations: None
Combat:
Flaming Greatsword: Init +18, Attack +21, Defense +18, Damage +25 (Note that both the greatsword and the fire are natural, because God made them that way, and thus not magically resisted.)
Soak: +20
Fatigue Levels: OK, 0/0/0/0/0/0, –1, –3, –5, Unconscious
Wound Penalties: –1 (1–6), –3 (7–12), –5 (13–18), Incapacitated (19–24)
Abilities: Awareness 5 (casting magic), Charm 3 (magi), Divine Lore 10 (angels), Great Weapon 7 (greatsword), Leadership 7 (magi), Magic Theory 10 (theological implications), Order of Hermes Lore 10 (interactions with the Church), Theology 10 (angelology)
Powers:
Magic, 1 or more points, Init +18, by effect: Seferiel can duplicate any effect of Hermetic magic, at a cost of 1 Might Point for every two magnitudes of the Hermetic effect. There is no limit, other than his remaining Might Pool, on the number of points he can spend on a single effect. This includes ritual effects, for which he needs neither vis nor long periods of time.
Spirit Form, 0 points, Init +30, Vim: Seferiel can become a creature of pure spirit as he wishes. This means that he is unable to affect things physically, or be affected physically.
Subtle Form, 0 points, Init +0, Corpus: Seferiel can change his appearance to look like any human being. His statistics do not change.
Equipment: Shining white robes, flaming greatsword
Encumbrance: 0 (0)
Vis: 10 pawns of Ignem in the sword.
Appearance: A large man, with golden-tinged skin and burning-bright hair, dressed in a white robe that shines like the stars. He carries a burning greatsword.

Seferiel is an angel with special responsibility for Hermetic magi. Most of the time, he seeks to draw them closer to God, but sometimes he acts as the instrument of God's vengeance against those who are particularly wicked. His attitude depends slightly on whether magic is inherently sinful in your saga; his suggested courses of action depend on this more strongly. However, either way he likes Hermetic magi, in general, and finds them fascinating people. He often pretends to be a magus in order to get to know people better, and find out what they are really like.

Seferiel sometimes takes an interest in a particular magus, one whom he sees has great potential, and is a suitable antagonist for the Plagued by Angel Story Flaw. His divinely appointed mission is, however, to the Order as a whole, and he travels across Europe to bring God's message to as many magi as possible.



Chapter Fourteen

Mythic Europe

The official setting for **Ars Magica** is Mythic Europe, a world very like the middle ages of our world, but with magic. For many people, this setting is a large part of the fun of the game. You can "change history," or at least "visit" historical places. When you save a country from demons, you've saved France, not some imaginary land. It's also possible to actually visit the place where your saga is set, although that's easier for European players.

However, some players and storyguides can find this a little intimidating. There is no need for this. The most important thing to remember is that it is a *game*: it is supposed to be fun. If historical accuracy is spoiling your fun, you need less of it. Any way you enjoy playing the game counts as playing it "properly." The second thing to remember is that this chapter contains all the history you need to play the game in Mythic Europe. There is, of course, a lot more history out there, but none of it is necessary for play.

The reason for the historical setting is that it is fun to pretend that you are involved in history. If that isn't fun for your troupe, you should consider playing in a non-historical setting (see page 221).

Making it Historical

If you are playing a historical roleplaying game, you want the stories to feel historical. You should not attempt to do this by avoiding errors, because mood is better set by positive, obvious features of the story, rather than by omissions. Thus, you should include historical features and make them an important part of the story.

Some aspects of this are both easy and obvious. There are castles, and knights riding around in armor. However, these features of the environment do not distinguish Mythic Europe from many generic fantasy settings. If you want the game to feel properly medieval, rather than vaguely medieval, you need to do a bit more.

One possibility is to introduce known historical figures. The main problem with this is that most players will only have heard of the most famous medieval figures, generally kings and saints, and it can spoil suspension of disbe-



lief if they show up all the time. On the other hand, if your saga is set in northern Italy a little before the canonical date it is entirely realistic to have St Francis of Assisi wander past every so often. Still, it is unwise to rely on famous medieval people entirely. If your players have more background knowledge on the period, less-famous figures might work just as well, and you could make several historical figures into recurring NPCs.

A second possibility is to have the characters turn up at famous historical events. This suffers from some of the same problems as using historical characters, and has an additional potential problem. If you decide that you want the course of history in your saga to match the course of recorded history, you will have to stop the player characters changing anything. This is, in general, a bad way to write stories.

Another approach is to make distinctively medieval things central to a story. This is much easier than it sounds, for two reasons. First, you only need to find out one thing for each story. For example, you might learn that medieval people went on frequent pilgrimages to saints' tombs, and then build a story around a pilgrimage. You don't need to know about the rest of the cult of saints, because those other aspects do not matter to your story. Second, by putting something obviously medieval on center stage, you draw attention to that, and away from the areas where you are making things up as you go along.

You can use any area of medieval culture for this, but you should pick something that you find independently interesting. Once you have found an interesting fact, you have to work it into a story. This does not mean that the thing should turn up, and that you then lecture the players about it. Instead, the course of the story should depend, in some way, on the thing that you have discovered.

Some discoveries are easier to incorporate than others. For example, there was a significant tendency for people to try to steal relics from shrines, so that they could have the holiness for themselves. This is easy to incorporate; the story can just be about a relic thief, and the NPCs simply mention that such thefts are not uncommon. Similarly, features of the laws and systems of justice can easily be worked into a story centered around a court case.

It seems harder to incorporate details of medieval diet into a story, but it is not impossible. For example, the nobility ate meat with nearly every meal, as a sign of status. So, have a nobleman arrange to visit the covenant, and then have an enemy curse the covenant so that their meat stocks all turn rotten, as does any new meat they bring in. If the covenant cannot lift the curse, they will have to feed the nobleman vegetables, and he will be insulted.

For some aspects of social history, the best way to incorporate them is to create an NPC around that fact, and then have the NPC play a central role in at least one story. For example, it was common for widows to take over and continue their husbands' businesses, but many businessmen regarded such women with a degree of hostility. A widow could, therefore, seek the covenant's help.

A final option is to spend some time reading medieval legends and stories, and then to


Mythic Europe
1220 A.D.
Orkn
SCOTLAND
Hebrides
Stirling
Edinburgh
North Sea
NORWAY
SWEDEN
Oland
Baltic Sea
Riga
Aarhus
Ribe
DENMARK
Danzig
Lübeck
HOLSTEIN
POMERANIA
Carlisle
ENGLAND
York
Isle of Man
IRELAND
Dublin
Irsih Sea
WALES
Lincoln
Hamburg
Bremen
SAXONY
Magedeberg
HOLY ROMAN EMPIRE
SILESIA
Leipzig
Bautzen
Utrecht
Waterford
Cork
London
Antwerp
Rhine R.
Cologne
THURINGIA
Elbe R.
Bamberg
Nuremberg
Prague
BOHEMIA
Exeter
Brugge
Winchester
Tintagel
Ghent
English Channel
Atlantic Ocean
LOWER LORRAINE
Frankfurt
Brussels
Verdun
Strassburg
Metz
UPPER LORRAINE
FRANCONIA
Augsburg
Passau
BAVARIA
Vienna
Speyer
THE SUBMERGED KINGDOM OF LYONESSE
Rouen
Caen
FLANDERS
NORMANDY
CHAMPAGNE
Seine R.
SWABIA
AUSTRIA
BRITTANY
Paris
Vannes
ANJOU
FRANCE
Dijon
Zürich
Venice
Pavia
Ravenna
Orleans
AQUITAINE
Clermont
Lyon
Milan
Bologna
Spalato
La Rochelle
GULF OF GASCONY
Le Puy
ARELA
Rhone R.
Arles
Genoa
ITALY
Adriatic Sea
Bordeaux
GASCONY
PROVENCE
Florence
Pisa
Ligurian Sea
Compostella
LEON
León
Burgos
NAVARRE
Jaca
Toulouse
Narbonne
Marseilles
Nice
Naples
Rome
Golfe du Lion
Corsica
PATRICONIUM PETRI
Salerno
CALABRIA
Saragossa
Avila
ARAGÓN
Barcelona
Sassari
Tyrhenian Sea
PORTUGAL
NEW CASTILE
Toledo
Coimbra
Valencia
Balearic Sea
Palma
Balearic Islands
Cagliari
Sardinia
Reggio
ALMOHAD EMPIRE
Lisbon
Badajoz
Cordova
Granada
Murcia
Palermo
Syracuse
Sicily
Seville
GRANADA
Silves
Mediterranean Sea
Pillars of Hercules
Alboran Sea
Oran
Algiers
Bougie
Tunis
Ceuta
Tangier
Tlemcen
Qayrawan
Fez
REALMS OF THE MOORS


Loch Leglean Tribunal
Hibernian Tribunal
Stonehenge Tribunal
Novgorod Tribunal
Rhine Tribunal
Transylvanian Tribunal
Normandy Tribunal
Tribunal of the Greater Alps
Provencal Tribunal
Tribunal of Thebes
Iberian Tribunal
Roman Tribunal
Tribunal of the Levant
Tribunal Map
PAGAN LA
Vladimir
Lublin
GDOM OF POLAND
Oder R.
Krakow
Nelsse
KINGDOM OF HUNGARY
Ezstergom
Buda & Pest
Danube R.
TRANSYLVANIA
Bucharest
Belgrade
Sredez
Nish
SERBIA
BULGARIA
vnik
Durres
Thessalonica
Aegean Sea
BYZANTINE EMPIRE
Black Sea
Trebizond
Sinope
Amastris
Constantinople
Nicaea
Antioch
PRINCIPALITY OF ANTIOCH
PULIA
Brindisi
Nicopolis
Ionian Sea
Athens
Corinth
Smyrr
KINGDOM OF ARMENIA MINOR
Nicosia
Rhodes
KINGDOM OF CYPRUS
Damascus
EARLDOM OF TRIPOLI
Acre
Crete
MALTA
Mediterranean Sea
Jerusalem
Alexandria
Damietta
Barce
Gulf of Sidra
MOORISH LANDS
Cairo

Game Use: Doctrine

The deadly sins and theological virtues make excellent Personality Traits for medieval-themed characters. Beyond that, the issues covered by this section are rarely likely to come into play in sagas, which is probably as it should be.

Magic and Sin

One question that is not decided by the core rules of **Ars Magica** is whether magic is sinful in itself. It is clear that it can be used for sinful purposes, and lends itself well to all seven deadly sins, but it can also be used for good ends. If magic is inherently sinful, casting a spell is sinful no matter what the purpose.

The choice you make here affects the possible relationships between the magi and the Divine. If magic is inherently sinful, saints and angels will always encourage magi to abandon it. This creates a strong tension, and so works best if interactions with the Church are rare. It does not mean that the Divine is always hostile, as the world is full of sinners, and magic, in itself, is not necessarily a particularly serious sin.

If magic is not inherently sinful, magi could have close, and good, relations with the Church, saints, and angels, with occasional concerns over sins the magi committed using magic. In this case, giving up magic, whether temporarily or permanently, is a suitable penance in itself; giving up a sin can never be a penance, because it is required anyway.

create stories based on them. Many medieval legends are available in inexpensive English translations, and some are extremely easy to convert into stories.

The main body of this chapter, and other **Ars Magica** products, contain a large number of such aspects of medieval history, along with explicit suggestions for how to turn them into stories. It is entirely possible to create a saga with a very medieval tone without buying any books that are not part of the **Ars Magica** line.

Some storyguides might worry that their players will not appreciate just how medieval some of the things they incorporate are, but this is unlikely to be a problem. If the players know that you are trying to incorporate genuine medieval history, they are likely to take it on trust that the person they have just met had real medieval counterparts, and thus when the events of the saga differ from the assumptions of generic medieval fantasy they will know that this is because of genuine historical flavor.

In addition, it is not at all uncommon for players of **Ars Magica** to start reading a bit about the middle ages. If your players do so, they will find that they come across things that have already featured in the saga. This will impress them with your erudition, and with the historical feel that the game has.

Pieces of History

The following sections cover the Mythic European setting, concentrating on the more historical, or historically legendary, aspects. The Realms and Bestiary chapters provide some more ideas on the purely fantastic aspects of the setting. This is not a history text. It is generalized to the point that nothing in this section was exactly true of any part of medieval Europe, and there are some places where the generalizations didn't apply at all. If you want more specific and accurate history for a particular area, you can buy one of the **Ars Magica** Tribunal books; books for Fourth Edition can be used for historical background with no modification at all, although, obviously, game statistics will need some conversion.

Further, this is not a narrative history of medieval Europe. Such things are easily available in encyclopedias, if you want to read them. However, the sorts of details that are useful for adding historical flavor to a role-playing game are not the sorts of details that are necessarily easy to find.

The information given in this section is most accurate for 1220, the "official" date for **Ars Magica**. Using it will give your saga the feel of something happening between about 1000 and 1400, which is likely to be good enough to most troupes.

The Church

The Church is probably the quickest and easiest way to give medieval flavor to your saga. Christianity influenced every aspect of life in medieval Europe in a way that's hard to even imagine today, and does not feature in most fantasy settings. Almost everybody, including most Hermetic magi, is a Christian, and the overwhelming majority of Christians believe that the Church is essential to their religion.

The fact that the medieval Church is, after some changes, still around as the Roman Catholic Church means that you have to be a bit careful about offending people when using it in your sagas. Over its history the Church, both clergy and laity, has had periods when it was more true to Christian ideals, and periods when it was less so, and at all periods members of the Church have run the full gamut from sinners to saints. You will need to decide what sort of atmosphere prevails in your game, although you should keep in mind that, unless you change the game mechanics, the Church is backed by the Divine, which puts limits on how corrupt it can be. In the end, the best way to avoid giving offense is probably to portray rounded characters, rather than stereotypes at either extreme.

Doctrine

There is one God, eternal and unchanging, who created the world from nothing and sustains it from moment to moment. This God is three persons, the Father, Son, and Holy Spirit. The Son became a human being as Jesus Christ, an event called the "Incarnation," which is considered the most important event in history. Jesus Christ died on the cross, the Crucifixion, and by his death paid the penalty for all the sins committed by human beings. On the third day, he rose from the dead, in the Resurrection, and forty days later he ascended to heaven.

In the beginning, God created two humans, Adam and Eve, and placed them in the Garden of Eden. There, they were tempted by Satan and sinned, and this Original Sin tainted all of their descendants. Where once all of nature had served humankind, now it turned against them. Human beings in Original Sin can do nothing truly good, because their motives are always tainted. Baptism washes away that stain, and fits a person to receive God's grace, which grants the ability to do good.

Good acts are those which accord with God's will, and tend to His glory, while evil acts are those which do not. The seven deadly sins are the basic roots of almost all sins committed by human beings, and the Church warns against them in particular. They are Avarice, Envy, Greed, Lust, Pride, Sloth, and Wrath. On the other side, there are the three theological virtues: Faith, Hope, and Love, and the greatest of these is Love.

All humans have an immortal soul, created at some point before birth. (In 1220, theologians still disagree about when.) After death, the soul is judged by God. Those who die perfect, having done penance for all their sins, pass directly into heaven. Those who die penitent, but not yet perfect, pass to purgatory, where they do penance after death for all those sins remaining. Those who die impenitent are condemned to hell for eternity.

Sacraments

The life of the Church is structured around the seven sacraments. Most of these mark important stages of life, but the most important of the sacraments, the Mass, is devoted solely to man's relationship with God.

Baptism is the first of the sacraments. It involves literally or symbolically immersing someone in water, while announcing that you are baptizing them in the name of the Father, Son, and Holy Spirit. Baptism washes away the stain of original sin, and is generally essential for salvation. Baptism can be performed by anyone, even a non-Christian, and even someone who gets the process wrong, as long as they intend to be performing a Christian baptism.

In 1220 there is theological uncertainty as to the fate of babies who die unbaptized, so the Church has many procedures in place to ensure that children are baptized as soon as possible after birth. Baptism should be performed by a priest if at all possible, but in an emergency anyone, as noted above, may do it. As a result, Jews are just about the only unbaptized people in Mythic Europe.

Confirmation marks a person's desire to be united with the Church on earth, when he reaffirms the promises made on his behalf at baptism. This is supposed to take place at the age of reason, seven years old, but often does not. Confirmation can only be administered by a bishop or a priest specially designated as his representative, and, ideally, only after examining the candidate to ensure that he understands the Christian faith. These requirements make it hard for most medieval people to get a proper confirmation, so there are a substantial number of people who have never been confirmed. In particular, most Christian magi have not been, unless they or their parens are particularly pious.

Marriage marks the start of a family, and is another sacrament that doesn't need any Church representative. A man and a woman marry by declaring that they are married to each other, as long as they are both old enough (over twelve for a woman, fourteen for a man), neither is already married, and they are not too closely related. Marriage is for life, and cannot be dissolved. The Pope occasionally issues annulments, but these merely recognize that the marriage never actually took place.

Although no ceremony is required for marriage, the Church strongly encourages people to have a public ceremony involving a priest. Apart from anything else, this helps to head off later arguments over whether there really was a marriage. It would be extremely rare for a couple to get married with no ceremony or celebration at all.

Extreme Unction is the final sacrament, given just before death. For this reason, it draws the most ambiguous attitude of any sacrament. While it is generally believed to ease the passage to heaven, many people believe that, if you have received it, you are dead to the world in some sense, and must enter a monastery if you recover. Similarly, people are often reluctant to receive it, as that means admitting that they are about to die, and Church doctrine is absolutely clear that it is not necessary for salvation. Extreme Unction can only be administered by a priest.

Ordination is the sacrament that turns a man into a priest, or other member of orders. There are two main classes of orders: minor orders, doorkeeper, lector, exorcist, and acolyte, and major, or holy, orders, sub-deacon, deacon, priest, and bishop. Men in holy orders may not marry, or have a living wife, whereas men in minor orders are much less restricted. All ordained men take the tonsure, which involves shaving the crown of the head, leaving a ring of hair.

Penance is the sacrament that responds to sin. Christians are required to confess all their sins to a priest, who then assigns a penance if he is convinced that the sinner has truly repented. The penance is something of some difficulty, which the penitent sinner performs to show that his repentance is genuine. It does not purchase forgiveness; that was bought by Christ's death. Instead, it allows the penitent to renew his respect for God in a concrete way. Common penances involve saying a certain number of prayers or psalms, giving charity or helping the poor in some other way, or going on a pilgrimage to a shrine, at a distance depending on the severity of the sin.

Game Use: Sacraments

The sacraments are as central a part of modern Catholicism, and many other contemporary varieties of Christianity, as they were of the medieval Church. Thus, a certain degree of care should be taken to avoid offending people. That said, they are a central part of medieval life, and thus make good stories.

- A number of covenfolk decide that they want to be confirmed; living at the covenant, they have previously had no opportunity. This means taking them to the bishop, and getting them through the catechism without painting the covenant as a hive of heretics.
- A moderately pious magus decides to confess and take communion after several lapsed years. The (knowledgeable) confessor assigns a pilgrimage to a distant shrine, without using magic at all, as a penance.
- The covenfolk find out that Hermetic magic, or, indeed, any other magic, is completely incapable of affecting the Host in any way. They form a fraternity devoted to honoring the Host as God's presence on earth. (In 1220, this is unusual, but not heretical. Later, it becomes common and absolutely orthodox.)
- Someone born at the covenant becomes deeply pious, but some power seems to be driving him out of churches, and he has ominous warning dreams in which he is overwhelmed by great waves. It turns out that he was never baptized, and the dreams are to encourage him to do so. The unbaptized pious character dies without working out the problem. After his death, a close friend has visions revealing that he is damned to hell, and why, warning them to ensure that everyone is baptized. This could launch a quest for a way to baptize the character posthumously. (This has happened before. At the earnest request of Pope Gregory the Great, later a saint, God allowed the Roman Emperor Trajan to be saved after death. But God did warn the Pope not to ask such things again.)

Game Use: Saints

Saints are an excellent medium for divine intervention in a saga. First, most medieval stories of divine activity involve a saint as mediator, so this choice keeps medieval flavor. Further, there are many saints, some quite local and obscure, and they all have different personalities. Some are quite abrasive, particularly when dealing with people opposed to God's work. Thus, you can make up a local saint with a personality appropriate to the story you want to tell.

The attitude of saints to the covenant and the magi depends on whether you decide that magic is inherently sinful. It need not be; magic is opposed by both Divine and Infernal auras, after all. If magic is inherently sinful, any saint will want the magi to abandon it. If it is not, saints will merely urge the magi to use their power in the service of God. Either way, there are many specific options for using saints.

- A saint takes an interest in the covenant, and starts looking after it. He or she appears in the dreams of covenfolk offering warnings, and occasionally manifests in the covenant to warn against sin or advise on God's will. On the one hand, this is a very useful ally. On the other, the magi will want to avoid a Dominion aura springing up within the covenant.
- The covenant comes into conflict, over land or some other resource, with a monastery that has a particularly protective patron saint. They find that their magic is opposed by the power of the Divine, forcing them to find another resolution.
- Members of the covenant become particularly devoted to a saint with a shrine some distance away, and pilgrimages become a feature of normal life. Even the magi might choose to venerate this saint.
- The covenant discovers an important relic in the course of an adventure. Keeping it at the covenant would guarantee a stream of pilgrims and an eventual Dominion aura, but giving it away would make a firm ally of the recipient — and possibly enemies of the other groups who wanted it.

Game Use: Structures

All covenants are in a parish, even if they want nothing to do with the Church. Thus, the parish priest could come calling at any time, seeking out the lost sheep of his flock.

- A covenant with a cozy relationship with the parish priest hears that the bishop is coming on a visitation. Precisely how this plays out depends on the covenant and bishop, but it needs some response.
- The covenant wants to get itself recognized as a separate parish, where the magi can choose the parish priest. This is not unreasonable; most covenants are large enough and rich enough to justify this. But neither is it a foregone conclusion, as the characters will have to negotiate a great deal of Church politics.

Priests are not allowed to mention what they hear in confession to anyone, not even their superiors in the Church. The contents of confession are between the priest, the penitent, and God.

In the Mass, God Himself becomes manifest in bread and wine, which is shared with the congregation. In most of Europe, the laity now only receive the bread, but in a few places the custom of receiving both bread and wine persists. The bread becomes the body of Christ, known as the "Host," and the wine becomes His Blood, so that the Mass symbolizes the sacrifice of Christ for the salvation of all believers, and the participation of all believers in that sacrifice.

Actually receiving the bread is known as "taking communion," and a person must confess and do penance before doing so. (For large penances, a sincere intent to complete it suffices.) As a result, most people only take communion once a year, at Easter, although they attend the service most weeks.

Because the consecrated bread and wine are extremely holy, they must be consumed completely during the service, with great care taken not to spill or drop any.

Saints

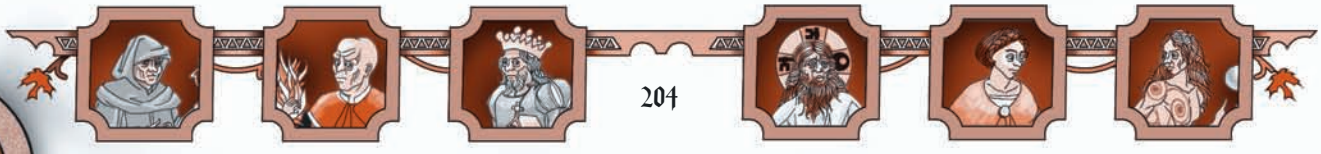
Saints are people who served God faithfully when alive, and have now died and joined the Church Triumphant in heaven. (Living Christians are often called the "Church Militant," as they must still fight temptation and the wiles of the devil.) Strictly speaking, angels are not saints, as they are not and never were human, but the archangels Michael and Gabriel are often treated as saints.

The importance of saints for living Christians is that they are willing to intercede with God on behalf of the living, and while they have no power of their own, God is willing to listen to them. The most important saint, by far, is the Virgin Mary, the mother of God, who is believed to have particularly strong influence. After her come the twelve Apostles, Christ's closest followers during His ministry on earth, and particularly St Peter, the first Bishop of Rome and the rock on which the Church was built. St Paul, called the "Apostle to the Gentiles," is of almost equal importance. There are many other saints, including the saints of the Old Testament, such as Abraham, Moses, and David, martyrs, who were killed for their faith, and witnesses, who bore witness to God's message in particularly impressive ways.

The Church is, in 1220, moving towards an official list of recognized saints, although the process is not yet complete. Further, the Church recognizes that there are many saints in heaven who are not on the Church's list. The list includes only those saints that the Church is sure about, which means that they lived a clearly holy life, and that miracles have been attributed to their intercession after death.

Saints often take an interest in a particular area of life or institution, reflecting their interests when they were alive, and petitions addressed to the saint tend to be more effective in that area. Similarly, saints are particularly attentive to their relics, physical objects that were closely associated with the saint in life, most often bodies or body parts. The faithful often make long pilgrimages to pray at a shrine containing the relics of a particularly important or appropriate saint.

This, however, moves into tricky territory. Strictly speaking, no one worships saints, and the requests for intercession addressed to them are to be distinguished from the prayers offered directly to God. In practice, most people are rather fuzzy on the difference, and the Church doesn't mind, as long as the faithful accept that



the Church's doctrine, which they don't fully understand, is correct. God does not require all His children to be expert theologians.

Structures

The head of the Church on earth is the Pope, the Bishop of Rome, who is the Vicar of Christ. (A vicar is someone who performs a role on behalf of someone else.) Over the last century Popes have been campaigning to increase the actual authority of their office, and the campaign is working. Nevertheless, lower-ranked churchmen have a great deal of independence. In theory, anyone who disagrees with a lesser bishop's decision can appeal to the Pope, but in practice this is so expensive and difficult that only the most serious problems, involving kings and major lords, or powerful monasteries, actually make it there.

There are many other bishops across Europe, all based in a city, or at least somewhere that was as close to a city as the area had when the bishopric was founded. The church where the bishop has his seat is known as the "cathedral church," from the Latin term for the literal, physical chair (*cathedra*), and the area around is called the "diocese." The bishop's responsibilities start with ensuring that the clergy, monks, and nuns are all doing their jobs and living lives appropriate to their station, but also extend, in theory, to the spiritual well-being of every human being in the area. In particular, bishops often find themselves protecting the Jews of a town from angry, and anti-semitic, mobs.

A bishop carries out his duties primarily by means of visitations. In these, he visits a priest or monastery, and carries out investigations to ensure that all is in order. The enthusiasm that bishops bring to these duties varies widely, but very few will overlook persistent reports of major abuses.

Within the diocese, Europe is divided up into parishes. Each parish has a church, the parish church, and a priest, the parish priest, assigned to look after the spiritual well-being of all those within, a position called "having cure of souls." Everyone has their own parish, and is supposed to confess only to their parish priest, although exceptions are made for travelers and extreme circumstances. In some parishes, the priest with primary responsibility, called the "rector," actually performs the duties. In others, he pays another priest, called the "curate," to do the actual work for him.

Canon Law

The Church has its own law, canon law, which is based on the old Roman law but covers all aspects of Church life. It also covers a number of areas that might not seem obviously related to the Church: marriage, inheritance, and commerce, most notably.

All canon law cases must, in theory, be heard by the bishop of the appropriate diocese. In 1220, formal structures to delegate this authority to full-time judges are being established, but the process is far from complete, and many cases are still judged by the bishop in person, or by a representative chosen for that particular case.

Heresy is a growing concern of the church courts. Most heretics are encouraged to accept the teachings of the Church by their parish priests, and the vast majority, being heretical through ignorance rather than conviction, do so. The few who reach court generally recant, returning to the Church, if they are convicted, and this always ends the case. Those who persist in their heresy may, finally, be handed over to the secular authorities for execution, but the Church is reluctant to do this as it all but ensures someone's damnation. However, if the alternative is a serious risk of damnation for more people, misled by the heretic, they feel they have no choice.

Canon law on commerce makes it illegal to lend money at interest, to buy things and sell them at a profit unless you have transported them a long distance, and to buy large stocks of something when it is cheap, to sell when it is expensive. Canon law only covers Christians, so these activities are all legal for Jews, which has made a few Jews extremely wealthy, while inflaming the prejudices of those who owe them money.

Resources

The Church, as an institution, has extensive resources. The most basic of these is the tithe; the Church is entitled to one tenth of everything of which God gives the increase — essentially, all agricultural products. This is a substantial amount, and the Church and its agents are quite enthusiastic about gathering it. Failing to pay the tithe is a serious sin, for which heavy penances are routinely assigned.

In addition, the Church owns a good deal of property, from which it draws income just as any other mundane lord. The result of this is that many high-ranking clerics are personally very wealthy, a situation that some people, including some lower-ranking clerics, find incompatible with the Church's mission.

In theory, one third of the tithe is supposed to be used to support the poor. In practice, much less than this is devoted to charity, but the Church is still effectively the only source of support for the most vulnerable members of society.

Game Use: Canon Law

- The magi are accused of heresy, and forced to defend themselves in court.
- The magi use magic to get around some of the canon law rules on commerce, making a large amount of money, but stirring up opposition from mundane merchants, who appeal to the bishop.
- A friendly bishop is faced with a case of heresy where the heretics appear to have diabolical powers. Knowing his limits, he appoints one of the magi as his judge-delegate, sending along a learned clerk to help out. The magus has strict instructions to save as many heretics as possible.

Game Use: Resources

- Magi still have to pay the tithe. God gives the increase on vis sources. Most priests won't care, but what if the local priest does?
- A covenant might be located so that the nearest major lord is a bishop or monastery, rather than a mundane noble. Alternatively, the mundane noble the covenant had good relations with might die without an heir, leave his lands to the Church, and give the covenant a new, powerful neighbor to handle.



Game Use: Monasteries

- While monks make poor player characters, since they are supposed to stay in their monasteries, friars are an excellent choice. They are supposed to wander around, and thus have a perfect excuse for ending up at the covenant.
- Monasteries are a good place for traveling magi to stay. Their duty of hospitality means that they will usually not simply turn away even those with the Blatant Gift.
- Monastic scholars make good correspondents for magi, and good potential allies.

Game Use: Miracles

Miracles are an excellent way to emphasize the Myth in Mythic Europe, and storyguides should not be afraid to use them that way. They are also, however, the ultimate plot device, as they can do anything, no matter what. Thus, storyguides should use them in moderation, to avoid leaving the players feeling that they have nothing to do.

Also, setting the frequency of miracles is an important part of deciding just how Mythic your Mythic Europe is. The frequency described in the main text is a default level, but you could choose to make miracles very rare, maybe one per year at major shrines, or very common, so that every parish sees a handful of miracles within the parish every year.

- A grog killed in battle with a dragon is raised from the dead at the prayers of his wife and five small children. He comes back with a chilling tale of purgatory, and of having seen a recently deceased magus burning in hell. He starts an immediate campaign to bring the covenant back to righteousness.
- A magus confronting some bandits is suddenly deprived of his magical power. Nevertheless, his grogs easily defeat the attackers, and the magus is unharmed. His power returns afterwards; what lesson is God trying to teach him?
- A character with a serious problem finds that the magi cannot help, as it is part of her Essential Nature. Instead, she seeks a miracle.

Monasteries

Monasteries, and the female equivalent, convents, are a vital part of the Mythic European landscape. Ranging in size from tiny establishments with a handful of members to mighty castles with dozens of monks and influence covering thousands of miles, they shape the Church in many ways.

The members of monasteries are referred to as "regular clergy," because they are bound by a rule (regulus), as opposed to the "secular clergy," who live in the world (seculum). The details of the monastic rule vary from one tradition to another, but the basics are the same.

All monks and nuns take vows of poverty, chastity, stability, and obedience. The vow of poverty means that they have no personal possessions, that of chastity that they have no sexual relations, that of stability that they remain at one monastery, and that of obedience that they do whatever the head of their house commands.

The monastic day is structured around the seven monastic offices, church services that take place spread throughout the day. In some traditions, notably the Cluniac, these services have become so elaborate that there is little time to do anything else other than eat and sleep. In others, such as the Cistercian, they are still balanced with physical or mental labor of some sort.

Still, the main service that the monasteries provide is their prayers. Monks have given up the world to better serve God, and so their prayers are regarded as particularly effective. Many relics are held at monasteries, encouraging pilgrimages. As an extension of this, most monasteries are required to offer hospitality to travelers, at no charge, although visitors are expected to make a donation in line with their means.

Giving to monasteries is particularly well-regarded in Europe, and so many of them have become rich and powerful. Of particular note in this respect is the abbey of Cluny, in France, which heads the Cluniac Order, a group of monasteries spread over the whole of Europe. Thus, while the monks are, technically, poor, many have access to and control of vast resources.

These resources give the monks time to devote to scholarship and art, and thus monasteries are often centers of high culture. In recent years towns and cities have been starting to take over this role, but many monasteries still have proud traditions of study or craftsmanship.

In the early years of the thirteenth century a new type of regular clergy makes its appearance. These are the mendicant friars, "begging brothers," who take vows of poverty, chastity, and obedience, and travel the world preaching and serving God. As yet the two major orders, Franciscan and Dominican, are still new, but they are growing in popularity extremely rapidly.

Miracles

God intervenes in the world, and his interventions take the form of miracles. Miracles are not common events, but neither are they incredibly rare. Almost everyone in Mythic Europe knows someone who has witnessed or benefited from a miracle, and more people have witnessed miracles than have witnessed Hermetic magic.

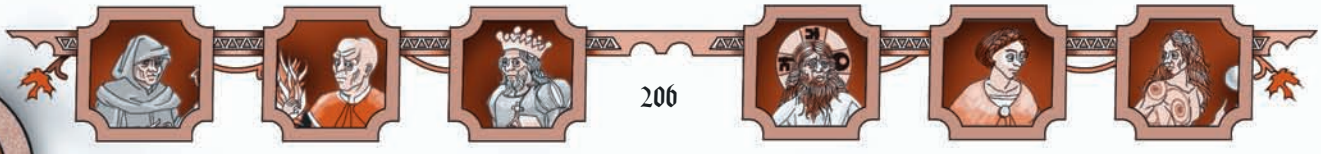
By far the most common kind of miracle is a healing miracle, including the raising of the dead. The dead are normally raised within a week or so of dying, although God is capable of raising those who have been dead for longer if he so wishes. Injuries, diseases, and inherited afflictions are also cleansed by miracles.

The next most common miracle is a punishment miracle, inflicting some sort of infirmity on a person who has been particularly disrespectful to God or his agents. These punishments are a call to repentance, and thus while they are debilitating, they are very rarely fatal.

Finally, there is a vast range of miscellaneous miracles, ranging from freeing those unjustly imprisoned to saving a talking bird from a hawk, via sending an angel to fight on a pious knight's behalf at a tournament.

Most healing miracles happen at a shrine holding relics, but it isn't a large majority. The guardians of such shrines, often monks, can expect to see dozens of miracles in a typical year, and a pilgrim to such a shrine has a very good chance of witnessing one.

God grants miracles as He wishes, and His purposes are sometimes inscrutable. However, a miracle is more likely to be granted if it is sincerely requested by a pious person, if the cause of the affliction was entirely innocent, and if an appropriate saint adds his prayers to those of the living Christian (or Jew, or Muslim). Still, God is perfectly free, and sometimes grants miracles to help people who seem less than pious.



The Nobility

The Church is a truly European organization, with a common structure and common beliefs. The nobility are a group of individual lords, with many common interests and links between them. Although there is a great deal of shared culture among the nobility, there is less than there is among the clergy, so this section is even more prone to over-generalization than the last.

Feudalism

Most of Europe is ruled through the feudal system. This system is tied together by oaths of fealty, in which one person swears to provide a certain sort of service for another in return for being given control of an area of land. The sort of service required is overwhelmingly military; in its simplest form, the person swearing (the "vassal") promises to serve his lord in battle for a certain number of days every year. If the area of land (called a "fief") is large, the vassal may be required to provide the services of more than one warrior. In that case, it is very common to grant parts of your fief as fiefs to other warriors, on condition that they serve you, so that you can meet your obligations to your lord.

In outline, the system sounds like a simple pyramid, with the king at the top, and lords of progressively smaller fiefs below. However, things are far more complex than that. First, lords at most levels have direct vassals with fiefs of wildly differing sizes. A king might have one direct vassal who controls an area covering several towns and dozens of villages, while another controls half of a single village. Further, vassals can swear fealty to several different lords, as long as they can meet all the obligations. At the extreme, the king of England is answerable to no one for England itself, but has sworn fealty to the king of France for his possessions in mainland Europe. It is not at all uncommon for a lord to be a direct vassal of a king for some land, but to be a vassal of a vassal for others. It is even possible for two people to be each other's vassals, for different fiefs, but that is rare to the point of being unheard of.

Within his fief, a lord is responsible for some aspects of law and order. The extent of his responsibility varies depending on the lord and the customs of the country, but in general petty crime is under the jurisdiction of the local lord, and the death penalty can only be imposed by the king or some other extremely powerful nobles.

All the land in the fief is under the control of the lord. Some of it he farms himself (the demense), the rest he rents out to peasants in return for a share of their crop and some of their labor on his own lands. The nobility are thus very close to the agricultural cycle, although the more land a noble has, the more he is insulated by layers of vassals and staff.

Game Use: Feudalism

Because magi are required by the Code to avoid swearing fealty to any mundane lord, feudalism is more likely to be a part of the background of the saga, rather than an immediate source of story seeds. Still, the complex webs of loyalty it creates are ideal breeding grounds for stories.

Game Use: Travel

Travel, obviously, allows the storyguide to bring nobles into the saga for a single session, or take them out for a period of time, if so desired.

- The local lord, who is on excellent terms with the covenant, is expecting a visit from his lord. He asks the covenant for help in defraying the expenses, and in making sure that the visitor is impressed.
- The local lord is powerful, and only visits that fief every couple of years. When he does come, however, the magi have to tread very carefully; he doesn't know the truth about the covenant, and they would prefer to keep it that way.
- The local lord, who is somewhat hostile, is called away to a great council, which drags on. His wife, left behind, struggles with a problem facing the fief, and calls on the magi for help. If they succeed, she becomes more friendly, but her husband's attitude does not necessarily change.

Travel

Medieval nobles travel a lot, for a variety of reasons. First, wars seldom take place within a noble's fief, so in order to fulfill his obligation to fight, he must travel. Second, lords often summon their vassals to councils or consultations, so the vassal must travel to wherever his lord is. Sometimes, the summons comes from the king, gathering many nobles in one place for a grand council. Third, lords are Christians like anyone else, and they actually have the resources to go on pilgrimages. As a result, they often do.

Lords with scattered fiefs normally travel between those fiefs over the course of the year. This is because it is easier to transport the noble's household between two places than to transport enough food and drink to satisfy dozens of people for several weeks. As a result, a powerful noble is rarely in one place for very long, and when he does arrive it makes an enormous difference to local society.

Lords also visit their vassals. In part this is to reinforce the bonds of loyalty, and to make sure that the vassal is treating the land well. It also serves as a way to weaken vassals who are becoming threatening, because they are required to support their lord and his entourage, an expensive undertaking.

Finally, nobles simply enjoy visiting one another. Personal visits are the best way to stay in touch with friends and relatives, and the chance to visit new people helps to make life more interesting.

Entertainments

The nobility of Mythic Europe have a significant amount of leisure time, particularly when there isn't a war on. As a group of warriors, their favored pastimes tend to be somewhat warlike. The most extreme example of this is the tournament. This is basically an organized battle, where the participants try not to kill each other. The rules do allow the winners to claim the armor and weapons of the losers, so a skilled knight can make a good living on the tournament circuit. Many kings are suspicious of tournaments, and most churchmen believe them to be inherently sinful.

Tournaments, while popular, are difficult and expensive to organize, and occasionally



Game Use: Entertainments

- While hunting a magical beast, a noble party is badly injured, and stumbles into the covenant, seeking shelter and assistance.
- A group of nobles target an intelligent magical beast that is allied with the covenant. The beast asks for help.
- A shapeshifter who can turn into a bear is getting into noble households as a "trained bear." The bear is extremely impressive, but the shapeshifter has deeper, more devious plans.

Game Use: Inheritance

- A magus was the fifth son of a powerful noble. Now his four older brothers have died, and he is expected to become the new lord. The Order forbids it, but if he doesn't take the role, war threatens.
- A lord with no heirs comes to the magi for help in siring a son. This isn't very difficult for magi with the appropriate Arts, but the consequences may be profound.
- A lord with no male heirs raised his youngest daughter as a boy, to provide an heir within his family. He died when she was very young, but the family servants kept up the pretense, so that the girl is now the lord of the honor. She is, however, expected to marry a woman. She seeks help from the magi.

banned by Church and lay authorities. Another extremely popular noble pastime, which does not suffer from these problems, is the hunt. Almost any animal can be hunted, although the deer is probably the most popular quarry, and while the standard hunt involved hunters on horseback, hunting with falcons is also popular, and considered suitable for women as the human hunters do not have to ride about vigorously. Some nobles even hunt magical creatures, although that is recognized to be extremely dangerous.

Large areas of some countries, notably England, are set aside as hunting ranges for the nobility. No one else is allowed to hunt the animals therein, or to cultivate the land. Peasants in the surrounding areas are generally allowed some activities within these preserves, but they are very limited, to such things as foraging pigs and gathering acorns.

Nobles also enjoy stories of noble activities, and as more of the nobility become literate, manuscripts of romances and legends are increasing in popularity. Even those members of the nobility who cannot read can have the books read to them. Entertainers, including minstrels, acrobats, and trained animals, are also popular. Fights between various animals, such as between two cocks, or between a bear and several dogs, are also popular.

Inheritance

Most noble power in Mythic Europe is inherited by the son from the father. This is, however, far from a universal rule, and squabbles over the succession are quite common, particularly when a major lordship (also called an "honor") is at stake. In addition, younger sons present a significant problem. If the honor is split between all the sons, the family is weakened. On the other hand, giving the younger sons nothing stores up political trouble, even if the father doesn't care at all about their feelings. Thus, in one sense families would like exactly one son.

That, however, is very risky, because people die unexpectedly. Thus, noble families tend to try for a large number of children, in the hope of getting at least one male heir. Daughters can be married to other nobles, thus building alliances, but younger sons must be found a place in the world. The Church is one obvious destination for them, as is service to a more powerful lord. The most powerful lords, such as kings, often create honors for their younger sons from holdings that have reverted to the king after treason, or when a line fails to produce heirs.

Women only inherit if they have no brothers, and they are expected to marry someone who can be the "real" lord of the area. Almost the only way for a woman to get real power is for her to be the widow of a lord who had no heirs, as in that case the lands normally stay with her until her death, before reverting to the overlord.

Mythic Options

This section covers options for increasing the amount of magic in the nobility. If you want to keep medieval society fairly mundane, you shouldn't use any of them. If, on the other hand, you want magic to be everywhere, you might use all of them.

Medieval legends often tell of faerie nobles, living in a very similar manner to human nobles but with strange features, such as being dressed entirely in green and surviving having their head cut off. In Mythic Europe, such nobles might swear fealty to the king and be part of the normal feudal structure.

While Hermetic magi are prohibited from serving mundane nobles, lesser magicians are not. A noble line where a useful supernatural ability is passed from generation to generation might hold land on condition that they serve the king with that ability, and if the person who inherits the ability is female, she inherits in her own right.

A line of intelligent, magical horses might be the real rulers of a fief. While there is a nominal human lord, who rides the current true ruler, the horses are the power behind the throne. (This could also apply to magical hunting dogs, or magical hawks. Magical pigs should only run a fief if you want a slightly silly location.)

A powerful faerie or magical creature might accept the fealty of human lords, and refuse to swear fealty to any mere human being. This option effectively creates a new kingdom in Europe, and a kingdom where the provisions of the Code are less than perfectly clear. If an area is ruled by a dragon, is it mundane?

A line of wise and successful lords might owe their success to an enchanted item of some sort. The item might be able to support complete incompetents or, more likely, give a competent lord a significant edge in war and politics, so that even a less talented heir can get by. The importance of the item may or may not be public knowledge. The item might be Hermetic, from another magical source, or faerie in origin. Relics and infernal artifacts can play much the same role, but they have slightly different implications.

An evil lord might really have sold his soul to the devil, and thus have lots of infernal powers to help him oppress the peasants.

Towns and Trade

If the generalizations about the nobility had exceptions, generalizations about towns are almost nothing but exceptions. A town is a settlement where a significant proportion of the population (a third and up, say) does not make its living directly from agriculture. On this definition, towns range from villages with a few hundred inhabitants to the great metropolis of Constantinople, with tens of thousands at the very least. Obviously, a town of a few hundred people in Ireland bears little resemblance to Constantinople.

Nevertheless, these points can be used to create towns that feel medieval, even if they don't fit exactly into any actual part of medieval Europe.

Game Usage: Markets and Fairs

- Sending the grogs to market makes an excellent story that need not involve any magi.
- Markets can provide substantial income, so a covenant might want to establish one under its control. A market controlled by the magi is also a good way to slowly put magically created goods into circulation, without raising too many suspicions. However, markets bring visitors, who might be over curious, and attract hostility from other local markets, that don't like the competition.
- An ambitious covenant might even try to sponsor a fair, but that just makes the potential problems even larger.
- Magi needing exotic pieces of laboratory equipment, or materials from distant lands, travel to a fair to find them.

Markets and Fairs

Markets are the stage before a town, and often the nucleus around which new towns grow. A market is a formally established place and time for trading locally produced goods. Most gather once per week, although there are exceptions, and draw people from an area about twelve miles across. This allows people to walk to market, do their business, and walk home, all in a single day.

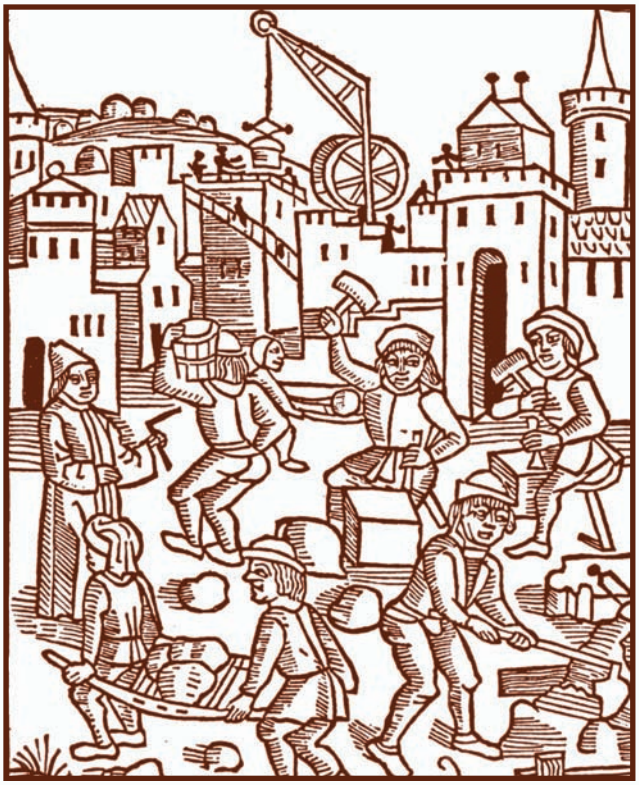
There may be rules about who is allowed to buy and sell what at the market. For example, peasants may be required to sell their grain to merchants resident in the town, and only those merchants are allowed to sell grain to anyone else. There are often fees for setting up stalls at the market, and the lord controlling the market can collect fines at a market court.

The bulk of trade at all markets is agricultural produce, but other goods, including those brought some distance, are also available. Truly exotic goods, however, cannot be found here; the selection is limited to simple tools, clothes, home utensils, and the like. The main customers are peasants, so the offerings are tailored to them.

Because large numbers of people gather at them, markets are also centers for news, entertainment, and people seeking employment, or just wanting to meet new people. Most peasants travel to market many times per year, so they are not as cut off from news of the wider world as modern players might think. It takes time for news to travel, but if it is interesting, travel it does.

Fairs are, essentially, temporary towns. They normally happen once per year, and last for several days. The smallest draw from a large region (that's what makes them more than markets), and the largest, in the Champagne region of France, draw from the whole of Europe. In most ways, a fair is a really big market, but almost anything can be bought there. The customers include the nobility and high churchmen, so luxury goods are often sold.

By the early thirteenth century the greatest days of the fairs are over, as towns begin to take over their role, but they still have a great deal of life left in them.



Towns

Most medieval towns cover a fairly small area of land, and many are walled. Within the walls buildings can have as many as four stories, and streets are very narrow. Rubbish is thrown into the streets, including the rubbish from slaughterhouses, and feral animals feed off it. Sewage may also be thrown into the streets, or into the river.

As a result the air in towns is very bad, and often unbalances the humors of those living there. People die significantly younger in towns than they do in the countryside, and most towns only maintain their population through immigration from the land around.

Despite the dangers and unpleasantness of living in a town, people immigrate because there are jobs there. If a peasant family grows too large for its land to support, daughters are often sent to work as domestic servants. Similarly, peasants with no land might head to the towns to work as laborers, or even find a trade.

People visit the town even more often, because the larger towns are becoming, in effect, permanent fairs where the wealthy can buy almost anything they want. In most areas of Mythic Europe there are few adult peasants who haven't visited a town at least once.

In most areas, towns stand a little outside the feudal system. They are often run by councils of the leading merchants, or other wealthy citizens, rather than by a warrior noble, and sometimes they may be entirely

Game Use: Towns

Clever use of magic can offset the penalties of the bad air of towns, and small magical auras, or even regiones, might persist, allowing a covenant to be sited there.

Most of the story ideas for markets and fairs also apply to towns.

In some countries, towns have a great deal of discretion to run their own affairs, as long as they pay a certain amount of tax. Thus, a covenant might try to be legally recognized as a town. Many covenants are certainly large enough.

independent, and lords of a significant area of the countryside. In these cases, people may flee to the town to escape harsh lords, or to flee justice. Towns are the only places with a crowd large enough to lose yourself in.

Mythic Options

A faerie town is just as possible as a faerie lord, and would probably be a very popular place for magi to go shopping. It might also be fully integrated into the local economy, and even have some human immigrants.

People with supernatural abilities could set up as traders in a town, as well as in service to a lord. This option needs handling with considerable care, however, as towns with Magic Shops feel very much like generic fantasy.

A town might be alive as a whole, and aligned to any realm. People living there might be real, or merely part of the town. Such a town might even be able to move.

Peasants

Peasants make up 90% of medieval society. While they don't really eat mud, they don't, for the most part, eat very well, and famine is a recurrent feature of society. Life in medieval Europe is much like life in the poorer parts of the contemporary Third World, only without any foreign aid.

Peasants make their living from the land or the sea, whether from arable crops, livestock, or fishing. Their legal rights vary a great deal from region to region, from theoretically the same as a nobleman, to almost no rights at all. In all areas, they are almost powerless, and thus often cannot claim those rights they have.

Most peasant families are very nearly self-sufficient, growing their own food, maintaining their own homes, and mending their own clothes and furniture. However, they are as prone to curiosity as any other human being, and all have been to market, the overwhelming majority to town, and most on a pilgrimage to a local shrine at least. While they are all illiterate and without formal education, they are neither stupid nor completely uninformed, on the whole.

In Mythic Europe, the supernatural is a part of the lives of most peasants. Minor magical creatures and faeries visit villages, or live in the crop fields, or watch over the pigs foraging in the local woods. A magical pool might make a virgin beautiful and irresistible if he or she bathes in it (local stories say it might work twice, but no one has even been able to try), a tree might grow enchanted apples that taste, and intoxicate, like the finest cider, or the leader of the local wolves might negotiate an agreement with the villagers every year, specifying how many sheep the pack will take. Very few villages are without any touch of the supernatural in the surrounding area, but most such touches have little effect on daily life.



Errors and Anachronisms

Historical errors are inevitable in any historical game. After all, even professional historians make historical errors in their books, which other professional historians then correct. In the game, an anachronism is only a problem if it spoils the illusion that the game takes place in a particular historical period. Thus, introducing guns and wristwatches is bound to be a problem, while getting the cut of men's tunics wrong is only a problem if one of your players is a specialist in medieval costume.

If some of your players do know a lot more about particular aspects of the medieval period than you, you can use them as a resource. Have them explain the details of costume, scholarship, or food, as it becomes relevant to the game. A player who uses his knowledge to break the mood for everyone else is a problem, and you should talk to him about it. If you know more than your players, then they are not likely to be bothered by anything that doesn't bother you.

As you play the game, you might well want to read more about medieval history. This is good, but it can mean that you discover that some aspect of your saga contradicts historical fact. What do you do then? If it isn't a problem for you or your players, you can leave it the way it is. If, on the other hand, the discrepancy does bother you, there are two options. Minor details can simply be changed to be historically accurate. If the King of France has always been Louis in your saga, but you discover that the historical king was Philip, you can simply announce that the king of France is actually called Philip, and always has been.

For things which have played an important role in the saga, that is unlikely to be an option. If the magi have been interacting extensively with the Parliament of England, you can't make it go away when you discover that, historically, it was first called ten years into your saga's future. The best option here, if something bothers you and is too important to change, is to explicitly move your saga to an alternate history. Work out some story as to why Parliament started thirty years earlier, or whatever. Since the player characters have been interacting with the feature extensively it is extremely unlikely that its current state would be historical anyway. It is worth remembering that, historically, there were no magi and no Order of Hermes, so the game is set in an alternate history in the first place.

Chapter Fifteen

Stories

General Considerations

There are a number of general points that you should bear in mind when creating stories or adventures for any roleplaying game, including **Ars Magica**. Other considerations in this chapter are more specific to **Ars Magica**, but they may still have wider applicability.

Each of these guidelines can be violated in an occasional adventure without spoiling the players' enjoyment. However, it is better if most stories follow them.

Player Character Centrality

Remember that the player characters are the central characters in the story. They may not be the most powerful characters, but they are central to the action. For example, in a horror story the characters must be weaker than the threat, because otherwise it will not inspire horror. However, the story is still about the way the characters deal with the threat, not about the activities of the monster.

You should always plan for the conflicts in the story to be resolved by the player characters, and for the outcome to be determined by their actions. In a horror story, the survival of the player characters should depend on what they do, not on the actions of NPCs. In a political story, the decisions of the player characters should make a definite difference to the outcome. Troupe-style play can help here, because even if player characters need rescuing, other player characters can often perform the rescue.

Plots

Roleplaying game stories should not have a plot in advance. A plot is a sequence of events, with the causal relationships between them drawn out, and if you have that in advance there is only one thing for the player characters to do. This is a remarkably hard lesson to learn, because all the relevant forms of literature with which we are familiar do have plots, as do a lot of published adventures.

Instead, a story needs a set of situations, decisions on what will happen if the player characters do nothing, and decisions on what will happen in response to some of the more obvious possible player actions. Even then, you need to be ready for the player characters to do something unexpected. The better you know the situation, the easier this will be, although some storyguides are naturally very good at winging it.



If possible, you should set up several ways for the player characters to succeed in the adventure, so that the players do have real choices, which don't come down to "do it the right way or die." This is related to the next point, the importance of variable outcomes.

Variable Outcomes

You should have at least three possible outcomes for any story: one corresponding to success, another to a neutral performance, and one to failure. Ideally, there should be several degrees of success and failure. This allows you to set up one path as the route to the best success, without dooming the characters if they try something different.

In general, you should also avoid disastrous results for failures, at least unless the players are really, really stupid. If a failure would seriously damage the saga, you should make sure that it is very easy to avoid failing completely. Similar considerations may apply to the survival of magi and companions, although that depends on the attitude that your players have to their characters. (Grogs, on the other hand, are pretty much expected to die.) A disastrous outcome should be foreshadowed with increasing clarity as it gets closer, and ways to mitigate it should become ever more obvious. It is, of course, perfectly acceptable to make a positive outcome impossible if the characters follow a certain route, but disaster should be easy to avoid.

This means thinking of bad results that do not involve the death of beloved characters or the destruction of the covenant. Good options are to take possessions away from the characters, or to injure them so that they lose a lot of study time. You can also inflict longer-term penalties, but such penalties can spoil a player's enjoyment of a character, so they should be used with caution; the point of a game is to have fun, not to undergo some sort of moral discipline.

Hooks

Possibly the hardest part of an adventure is the beginning. It can be extremely hard for the players to see what they are supposed to do. This means that you need to have at least two possible courses of action in mind when you set up a story. It is a good idea to also think of ways in which you can supply hints if the players are completely floundering. If you have variable degrees of success available, you can give hints to a lesser degree of success, so that the players do benefit from working things out for themselves.

If possible, parts of the adventure should naturally flow into one another. The characters should not simply work out that they need to go to some place; they should work out that they need to go to that place and do something, and then when they do something it becomes clear what their following options are. If you don't do that, the adventure effectively begins again every time the characters complete the actions that have been made clear so far, and stand around wondering what to do next.

A related consideration concerns clues and information. If some information is important to the story, you should have one specific way that the characters can learn it in mind when writing the story. They may learn it another way, but if there is one way that you know will work, then the characters have a reasonable chance of learning the information. In addition, this method should be something that makes sense in the context of the story and saga. Asking the inhabitants of a village about a monster makes sense; going and looking behind the altar in the church does not, unless the monster has been seen coming from there.

It is surprisingly difficult to judge this, as the elements of stories always look obvious to the storyguide. One rule of thumb is that things need to be more obvious than you think. Beyond that, you can learn from experience what sorts of things occur to your players, and what situations leave them stymied.



Climaxes

It is good for a story to reach a climax and finish there, rather than petering out. This is, however, very difficult to reconcile with the importance of not having a plot. The best way round it is to work out two or three possible ways to resolve the situation set up in the story, and to make sure that each is a climactic event in which the player characters play a central role.

Sometimes this is simply impossible, as only one climax can resolve everything, and most alternatives leave some tidying up. In such a case, the tidying up should be made as trivial as possible, so that it doesn't need to be played out in detail. For example, if a diabolist has kidnapped the daughter of a local lord, a true climax would be defeating the diabolist in his lair and freeing the girl. If the girl is freed first, then the diabolist should come after the characters, so that the adventure doesn't end with them simply sneaking out of the lair and making their way home. On the other hand, if the diabolist is killed first, you should make it easy to get into the lair and rescue the girl, so that it can be glossed over in a few sentences.

This is probably the most flexible rule. If the players want to play through the aftermath in detail, because they enjoy that sort of roleplaying, you should certainly allow them to do so.

Story Types

The power level of a saga makes a large difference to the sorts of stories you can easily run. Hermetic magi are extremely flexible, especially once they have a bit of experience. In most cases (see "Saga Speed" on page 219) the power level of a saga will increase over time, and it is best if the style of play changes with it.

For simplicity, this discussion divides stories into three types: reactive, where something happens and the player characters respond; proactive, where the player characters want to do something and go out to make it happen; and soap opera, where the stories arise naturally from the continuing lives of the characters. Obviously, most stories will have elements of all of these types, but the basic distinction is helpful.

Reactive Stories

Reactive stories are a good way to start a saga, because it gives the players something immediate to do. They also serve to remind the players that their characters are not aware of everything going on in the world before it happens. They work well with young magi, but become harder to create as the magi get older.

This is because, with a reactive story, the magi are only interested in resolving the problem, and thus will use the most efficient means available. In general, they do not care *how* the problem gets resolved. Thus, elder magi might solve a political campaign against the covenant through the liberal use of Mentem spells. This is unlikely to provide the hours of entertaining political play that the storyguide was after. Investigative stories are quickly short-circuited by Intellego magic, and enemies that a powerful magus cannot simply despatch are too powerful to be common.

Once the magi are very powerful, it is possible to run reactive stories for just the companions and grogs. Give them a reason not to disturb the magi, and then let them sort the problem out by themselves. It is possible to make the stories very challenging for the mundane characters, because if everything goes horribly wrong the players' other characters can charge in to save the day, which is much more satisfying for the players than having non-player characters do it.

Proactive Stories

Proactive stories are good at any power level. For one thing, you know that at least one player is interested in pursuing the story. For another, if the player wants stories to resolve something, that means that his character cannot trivially achieve it. As a magus increases in power, the character's ideas get steadily more grandiose, but always remain challenging. These challenges might arise because the character does not want to resolve the story in the easiest way possible.

As an example, a powerful maga might want to win the friendship of a local monastery, and have it be genuine friendship rather than magically enforced. All at once, the maga's magical power becomes much less important.

Places to Explore

- **The Covenant.** If the covenant was there before the player characters joined, they may not know everything about it.
- **Mundane Villages.** The villages nearest the covenant will become aware of its existence, so it is a good idea if the magi know a bit about them. Friendly relations would be ideal, of course.
- **Mundane Towns.** The magi are likely to need supplies which have to be bought in a town, so they should explore the local towns. This might be best done by sending the grogs, with maybe a companion.
- **Other Covenants.** Magi are expected to give hospitality to visiting magi, even if they turn up uninvited. Getting to know your neighbors is a good idea, provided you can avoid upsetting them.
- **A faerie forest** where the intelligent creatures have the shape of animals, and the dumb brutes have the shape of humans.
- **A faerie palace** where a shining queen grants rewards to those who bring the most beautiful stories. The stories become jewels or fine tapestries when told, and it is possible to learn much from the queen's stored treasures.
- **A faerie village** that looks a lot like a mundane village, except that the wheat is literally golden and the fruit trees bear gems. Attempting to eat the food is not recommended.
- **A set of ancient standing stones** that form a magical regio. In higher levels the stones are aware and intelligent, being the forms of ancient elementals.
- **An abandoned village,** depopulated by an infernal plague and now the home of demons and undead.
- **A lake that covers both a magical regio and a faerie regio.** If characters enter the magical regio, they find many talking fish, which live in an elaborate society. In the faerie regio they find beautiful people living underwater, in a castle built of shells.

She can use it to perform spectacularly helpful acts, but she cannot simply use Creo Mentem to make all the monks love her. Alternatively, a magus might want to make the covenant's magical aura into a mobile regio, so that they can travel secretly around Europe. Hermetic magic cannot just do this, no matter how high the magus's Arts are, so he must spend time looking for hidden mysteries and unearthing forgotten secrets. Things that go wrong in his experiments might well require a great deal of power to put right.

In one sense, hooking into these stories is very easy; the players want to do it. In another, it's very difficult, as getting suggestions out of your players can be like getting blood out of a stone. The best thing to do is just keep asking what the players want their characters to do, until they provide answers on which you can hang a story.

Soap Opera

Almost any long-running saga develops elements of soap opera, as the characters develop histories with each other. These sorts of story work well at all levels of power, because powerful magi have good reasons not to intervene with brute power when their friends are involved, and even if they do, then the consequences of their actions simply give rise to more soap operatic complications.

'Soap opera' does not mean that the stories are all about the adulteries of covenfolk, although some may be. It can include the ongoing relationship with a whimsical faerie queen, delicate negotiations with a dragon, and repeated battles with a demon who has injured the covenant in the past. Essentially, a soap opera story is one where the characters are constrained by the results of the past and their plans for the future.

Story Ideas

The first question faced by a new **Ars Magica** storyguide is "What do magi do?" What sort of adventures can you send them on? On the whole, they do not go into cave complexes full of monsters, kill lots of them, and then carry away piles of treasure. On the other hand, they might do that occasionally. This section provides some guidance on stories.

Exploration

The characters go somewhere they haven't been before, and find out about it. This covers going into caves, killing monsters, and taking their stuff, but it is much broader. It also includes traveling to the local abbey and trying to set up good relations with the abbot, finding a faerie forest and learning how to collect raw vis there, and even visiting other covenants of the Order for the first time.

Exploration stories are a very good way to start a saga, as the characters and players will both want to know more about the area around their covenant. In addition, once they have been introduced to an area you can use that place to generate more stories.

Treasure Hunting

Magi are not immune to the lure of treasure hunting, particularly the lure of raw vis. For a covenant, the greatest treasure is a vis source, which reliably provides a certain number of pawns of vis every year. Mundane treasure also has some appeal, but most covenants are rich anyway, and magi with vis can make mundane riches fairly easily. Books are an exception, as useful ones cannot be magically created. Enchanted devices tempt magi almost as much as vis, and in some cases the search for an Arcane Connection to a powerful enemy can motivate an adventure.

You should be careful about handing out vis sources in the early sessions of the saga, as a generous supply of vis can lead to fast advancement on the part of the magi. If an isolated vis treasure is too large, you can just refrain from giving any more for a while, but taking a vis source away is more likely to annoy the players.

Requests for Assistance

In many fantasy stories, heroes or oppressed villagers travel to the wizard's tower, looking for assistance. In **Ars Magica**, the player characters are the ones who get asked for help. You could run an interesting story in which the players take the roles of people seeking help from the covenant, and those characters could join the covenant as grogs after their success, but more normally these stories would involve the magi responding to requests.

Treasures to Hunt

- The raw vis found in the body of the magical wolf that hunts in the hills north of the covenant.
- The raw vis found in the tears of happiness cried by a particular faerie prince.
- A shield created by the wizard who trained the wizard who trained Bonisagus. The shield is said to defend its wielder from all magic, no matter how powerful, but it also has great historical interest.
- The cauldron owned by a powerful faerie, which is said to have the power to raise the dead.
- A staff created by a powerful Flambeau magus, said to have the power to create a fire large and hot enough to reduce a city to fine ash.
- A flying castle, crafted by a follower of Verditius over a century ago, but lost after the grogs rebelled against the magi who lived there and threw them over the edge.
- The library of a hermit magus who used to live somewhere near the covenant.
- A set of scrolls belonging to the Cult of Mercury, detailing some of the Cult's most powerful rituals.
- An Arcane Connection to the dragon that lives in the mountains, so that the magi can use sympathetic magic to overcome its Magic Resistance.

Things to be Asked

- A village is being stalked by a monster which carries off and eats virgins.
- The same village, nine months later, has a lot of strange babies who don't appear entirely human.
- A village is threatened by famine after the river dried up.
- The relics have been stolen from an abbey, and the monks fear that magic or devil-worshippers were involved.
- Magi at the covenant made a bargain, almost a century ago, with a powerful monster, so that it would not destroy a city. The period of the bargain is almost up, and the city elders want the current magi to extend it. They have no idea what the details were.
- A nobleman is involved in a dispute with his neighbor, which is heading towards war. He portrays himself as the innocent victim of an unscrupulous robber, and begs the assistance of the magi.
- The other nobleman turns up a week later with a similar story of wronged innocence.

One problem with this sort of story is that the magi might not want to help, so it is generally better if the saga creates some reason for them to listen to the request. For example, most magi will listen to a request for help from a noble whom they have been desperately trying to turn into an ally, but are likely to ignore a request from a bunch of smelly peasants they've never heard of. On the other hand, the story might be more concerned with how the covenant responds to the request, rather than with what happens when they have made their decision.

Crises at Home

Some emergency faces the covenant. The advantage of this sort of story is that the characters will try to solve it. The problem is that the consequences of failure can be serious, so you have to give some thought to what will happen if the characters *don't* succeed.

In general, the reward for success in such adventures is simply that things do not get any worse. Thus, you should avoid relying on them too heavily; give the players a chance to get positive rewards for their heroism.

Politics

The Order of Hermes has extensive politics, and the mundane elites of particular areas also have political concerns. Negotiation, trade, and court cases all fall under this general heading. Political adventures tend to involve little combat, and normally cannot be solved by the simple application of magic, which makes them good for more powerful magi. It also makes them a good place for companions to shine, particularly mundane politics, where The Gift is a serious hindrance to the magi.

Quests

Quests shape a series of stories, rather than a single story. They differ from treasure hunting in that the object of the quest is more elevated, and the process of getting there is as important, and significant for the characters, as the discovery itself. In troupe-style play, a quest is best designed to be split up by stories involving other characters, so that people do not feel that one magus's obsession is taking over the saga.



Potential Crises

- A monster attacks the covenant.
- A magus from another covenant starts a campaign of harassment against the covenant, being careful to avoid blatantly violating the Code. He might attack grogs, or blight crops, but he will not scry on the covenant, nor attack a magus without declaring Wizard's War.
- A bishop hears that the covenant is full of heretics, and sets out, with a small army, to investigate.
- A local lord demands that the covenant swear fealty to him, or face the consequences. Swearing is against the Code, but so is getting into a war with the nobility.
- A powerful faerie decides to use the covenant as part of his latest game.
- The covenant's magical aura suddenly strengthens, and the magi find themselves sharing space with a group of annoyed, arrogant, and powerful spirits.
- The covenant disappears into a regio, and the magi cannot immediately find the way out. (Or in, for those who were away at the time.)
- The grogs rebel against the tyrannical rule of the magi. The players are likely to be playing both sides of this dispute, which could be tricky, but very effective for experienced players.

Political Issues

- A Hermetic Tribunal is coming up, and the other covenants are looking for allies. Of course, choosing to work with one makes enemies of another.
- One of the player magi is framed for a serious Hermetic crime.
- One of the player magi is caught in a serious Hermetic crime.
- The covenant tries to build good relations with a local mundane notable, such as a lord, bishop, or abbot.
- A mundane enemy of the covenant tries to take an important piece of land, possibly containing a vis source, off them through legal processes.
- War threatens to break out in the region around the covenant. While the magi could stay neutral and, most likely, survive, it would not be good for the covenant. Can they broker a peace?
- The local bishop begins preaching vigorously against heresy, and priests are instructed to enquire closely into people's activities. Many people resent this, but no one dares speak out publicly for fear of being branded a heretic.
- The player character magi disagree strongly over the best course of action to take, and spend the entire session arguing about it.

Objects of Quests

- The Holy Grail.
- The cave where Bonisagus devised the Parma Magica.
- The lost rituals of the Cult of Mercury.
- The resting place of one of the Old Ones, powerful magical creatures who died, or fell asleep, millennia ago.
- The fields of Elysium.
- The secret of raising the dead through Hermetic magic.
- The character's father.
- True faith in God.



Chapter Sixteen

Sagas

A saga is a series of connected stories, centered around a single covenant. In some cases the only connection between two stories is that both happen to people who live at the covenant, and not even the same people. Other stories are linked into a longer narrative, with a major climax. This chapter provides guidance on how to run a good saga.

Background Questions

While products from Atlas Games provide a wealth of detail about the background of **Ars Magica**, there are always areas which are open to interpretation by individual troupes. In many cases these are matters that can simply be ignored when writing books, but in others it is more a question of how you use a book in your sagas. This section looks at a few of the more significant choices you need to consider when deciding how **Ars Magica** works for your troupe.

History

Perhaps the most obvious question concerns how much history you want to use, and how close to historical events you want to stay. Some troupes like to keep mundane history the same as real history, and have the Order of Hermes acting entirely behind the scenes. Others prefer to have the magi change things, so that political events look very different from our history. Still others prefer to change things around entirely.

This is a slightly different issue from the best way to include history in a game (see "Making it Historical," page 199). All the hints there apply no matter what you choose, although, obviously, the more you want to change things, the less you have to worry about anachronisms.

You might want to run a saga which has very little interaction with the mundane world. Mythic Europe, with historical kings and bishops, is there in the background, but most adventures take place in magical auras, faerie forests, or infernal temples. This sort of saga can be very high fantasy without much problem.

At the other extreme, you might want to put the covenant in a major city, such as Paris, Rome, Constantinople, or Jerusalem, and have the player characters deal with the politics and culture of Mythic Europe on a daily basis.

It is even possible to combine the two ideas, although this requires the most work from the storyguide. Many medieval legends are high fantasy, and they can be real in your version of Mythic Europe. You might place the covenant in a version of Constantinople where the city walls really are made of gold and studded with gems, and magical statues and other wizards are a common sight on the streets. This combination is difficult because you need to find medieval legends, and then make medieval society work around them. On the other hand, it is extremely rewarding, and it is possible to do it for one location rather than an entire saga.

The troupe must simply decide whether the magi can change history. The assumption in official books is that the history of Mythic Europe looks, on the surface, like that of medieval Europe until 1220, the canonical starting date. However, many of the reasons behind historical events involve wizards, faeries, and other mystical creatures. The default assumption is that Mythic history will diverge from real history after 1220, as player characters interfere, but that need not be true in your saga.

The Order of Hermes

The Order of Hermes might seem to be very well defined in the books, but in fact a very important question is left vague, for individual troupes to determine. How organized is the Order in practice? In theory, Tribunals, Quaesitors, Redcaps, and the Peripheral Code tie everything together and enforce a myriad rules. In your saga, that might be the case in practice as well, so that player characters who break the Code face punishment, unless they take careful steps to hide their infractions. Individual covenants might have to register with the Tribunal or be forcibly removed, and all new magi might be recorded in a central register.

At the other extreme, Tribunals might be primarily social events, where the Code is only actually enforced if someone has made enemies of virtually every other magus in the area. Magi a century old might frequently appear and announce that they have been members of the Order for decades, and Redcaps might be supported by individual covenants who need messengers, rather than by the Order.

Both versions of the Order are fun to play, but they produce very different sagas. The more intrusive and organized the Order is, the larger the role that politics plays in the saga. An Order that does not bother to enforce its rules allows the player characters to essentially ignore it and concentrate on adventures. It also allows the player characters to become overtly involved in mundane politics.

The Church

The Church is an important institution throughout Europe, and it is all but impossible to avoid at least some interaction with it. This means that you must make a decision on how to portray the Church in your saga. Because Christianity is a living religion, and the contemporary Roman Catholic church is institutionally continuous with the Western medieval church on which the Mythic version is based, this is a question you should discuss with your troupe, to avoid offending anyone.

The fundamental choice is between a Church which is basically good with a few bad members, and a Church which is basically evil, with a few good members. A Church perfectly balanced between good and evil is theoretically possible, but only likely to work in practice if the players encounter the clergy only rarely.

You should also decide on the Church's attitude to magic. Historically, the church in this period condemned magic as nothing but deception and lies, but that is not really a tenable position in Mythic Europe. The Church might believe that magic is the work of the devil, and thus sinful, or that it involves the use of God-given gifts, and thus can be virtuous, if used for good ends. Alternatively, the Church might be in the throes of a debate on this very topic.

The canonical setting does assume that relations between the Church and the Order of Hermes are cool, at best, although there are individuals on both sides with better or worse relationships across the divide. Sagas where the Order tries to overthrow the Church can be exciting, as can sagas where the Order tries to join the Church, or, of course, where the Church simply is not very important to the player characters.

The Infernal

How many demons do you want in your saga? Demons and diabolists make excellent unambiguous enemies, but the extent to which you use them has a strong effect on the tone of the saga. If there are demons everywhere and a diabolist in every village, then you have a very dark setting where the characters are surrounded by enemies. On the other hand, one diabolist as the main enemy for a saga can be much more hopeful, as things get better once the enemy is defeated.

You should also consider how you want to play demons. Traditionally, they are interested in souls, but also have a penchant for violence and destruction. Emphasizing the violence makes demons into monsters the player characters have to kill, while emphasizing their efforts to corrupt people makes for much more subtle enemies. Subtle enemies are not necessarily a good thing; your players may not want their characters to wrestle with ambiguous moral choices or struggle with temptation.

Rules Questions

Another set of questions you need to decide is how you will use the rules.

First, the rules in the Laboratory and Long-Term Events chapters are only used when the saga stretches over a significant period of game time. You don't need to worry about them for your first couple of stories.

Beyond that, the game as written can be played and enjoyed, at least according to the playtesters. However, you might want to add House Rules, to make things better fit your playing style.

For example, the core rules pay very little attention to economics. As written, this is a game about mighty wizards in a world of legends, and they don't have to worry about how much their socks cost. However, you might want to play magical merchants criss-crossing Mythic Europe and building trade routes that support marvelous cities. An excellent concept, but you will have to add House Rules for trade, and the effects of trade on cities. (Or, possibly, try to convince Atlas that a supplement covering trade would be really popular.)

There are some changes you might want to make even if you play something very close to the core game. For example, your group might prefer not to have major events happen purely on the roll of the dice. In that case, you can simply ignore stress dice, and always use a simple die. If you do that, a character's skill will always be the main influence on a situation. Of course, you need to make that clear up front, because a number of Virtues and Flaws rely on the stress die.

More fundamental changes are also possible. In "canon" (the game as defined by the published rules and supplements) mundane humans have virtually no resistance to magic. You might decide to give all Christians, Jews, and Muslims a Magic Resistance equal to five times the level of the local Dominion aura. This will make it almost impossible for magi to affect someone in a town, and drives a stronger separation of the mundane and the supernatural.

Most gamers find that some features of the game don't suit them perfectly. Making up House Rules to fix this is entirely normal, and even to be encouraged; there are some people who like tinkering with rules almost as much as they like playing. In fact, if your group finds that you have the most fun if you spend several hours a week hashing out new rules to make, for example, the book rules exactly match the latest research on medieval study styles and libraries, and never actually *play* any characters, then go ahead.

At the other extreme, you might find that worrying about game statistics interferes with the flow of your stories, and things work much better when players just say what their magus does. If that works for you, then you can use the spell guidelines as nothing more than inspiration for the sorts of things your magi might do.

The rules and background for **Ars Magica** as written do favor a particular style of play, but if that doesn't match your style, you should change the rules and background so that it does.

The Fate of Magic

A common trope in stories involving a magical past is the decline of magic, so that eventually the magic goes away and leaves us with our contemporary world. The canonical background to **Ars Magica** assumes that, if this is happening, it is so slow that no one has yet noticed it. Magical auras give way to the Dominion in some places, but in others magic grows stronger.

In your saga, magic could be declining, rising, or steady. Steady magic is the least intrusive on play, as either of the others will have a profound influence on a saga full of magi. It is also the default assumption of sourcebooks; magic was neither stronger nor weaker when the Order was founded, and has not changed noticeably since.

On the other hand, the decline of magic can easily be linked to the advance of the Dominion. As western Europe leaves the Dark Ages and civilization starts to spread once more, remote areas that used to be magical wilderness become incorporated into farmland. By 1220 this might no longer be an occasional nuisance, but rather a serious threat to the Order, as auras vanish and vis sources become scarce.

Magic could also be declining along with all the other supernatural powers, in which case the Dominion would suffer as much as the Order of Hermes. Miracles would become less common, fewer demons would appear, and faeries would retreat fully into stories. Such a background sets up a tragedy for magi, unless they have the chance to reverse the decline.

A third option is to have magic on the rise, again either in opposition to the other supernatural auras or in concert with them. This might work well if you want to start with a saga that is closely tied to mundane historical facts, and increase the level of fantasy later. If only magic increases in power, the player characters might become more powerful than any opposition, but if all the realms increase together the newly powerful magi will face newly powerful priests, faeries, and demons, so the challenge remains, just at a greater scale.



Resources

The resources to which the player characters have access also influence the speed of advancement, although that influence is much lower than the speed of the saga. It doesn't matter how many books or how much vis the characters in a slow saga have; they never have time to study them.

Nevertheless, it is important to give some thought to resources.

Vis comes in two ways: vis finds, which don't renew, and vis sources, which do. Early in the saga it is better to hand out vis finds, rather than sources. You can then keep track of how much the player characters use, and decide how much vis you want them to have, before you hand out sources. Vis finds run out naturally, while sources have to be taken away, which might annoy the players.

Vis amounts are highly saga-dependent, and there is no "right" way to do it. The following numbers are merely a guideline.

Low Vis: Up to 5 pawns per magus per year. Studying from vis is very rare, and vis-boosting the Penetration of spells is almost unheard of. Only necessary rituals are cast, and enchanted items are uncommon.

Moderate Vis: Around 10 pawns per magus per year. Studying from vis is common, although books are still preferred. Enchanted items can be made fairly easily; the main concern is getting the right kind of vis, not the amount. Rituals can be cast if they are helpful, and in extreme situations the magi might use vis to boost spell Penetration.

High Vis: Around 20 pawns per magus per year. Magi can do pretty much anything they want involving vis. This is probably too much vis for most sagas.

Books also come in two sorts, summae and tractatus, and the analogy goes futher than that. Because a tractatus can only be studied once by a given character, you can be fairly sure of the effect that it will have. If you want to keep the rate of power advancement down, restrict the number of summae the covenant has, and don't let the covenant build up a large reserve of tractatus no one has studied yet. In addition, when a magus's Arts reach the point of being as high as you are comfortable with, cut off the supply of books. The magus can still invent spells or learn other Arts, and that buys you time to become accustomed to the new level of power.

Don't forget that magi in a covenant can write books for each other. You shouldn't interfere with such activities, but should take them into account.

Saga Speed

Advancement in **Ars Magica** happens by seasons of game time (see "Advancement," page 163), and so the number of seasons of game time that pass for every game session is an extremely important factor in determining the style of a saga. The ideal saga speed is entirely a matter of troupe preference, but it is important to be aware of the implications in advance. Fortunately it is easy to speed up or slow down a saga if you decide that you have made a mistake.

Slow Saga

In a slow saga there are, on average, two or more game sessions per season. Characters do not improve much, and the different lifespans of magi and companions are largely irrelevant.

The main advantage of this style of saga is that the style of play does not have to change much (see "Story Types," page 212). The main disadvantage is that the laboratory rules, which are central to **Ars Magica**, will get little use. In addition, players may become frustrated if their characters do not improve. This style is closest to the conventional style of most roleplaying games, and is a good way to start a saga, as it allows everyone to get used to their characters and establish their personalities before time, perhaps, starts to pass more quickly.

If you intend to play a slow saga, Virtues and Flaws affecting study, lifespan, and other seasonal activities in game are much less significant, while those that affect the character's starting scores are much more significant. There is no need to change the classification of any Virtues or Flaws, unless you want to, but players should be aware of the relative importance of the different types when they are creating their characters.

Medium Saga

A medium saga has, on average, one to four seasons per game session. Characters do improve, but unless you play very frequently, or over a long period of real time, magi are unlikely to die of old age or pass into Final Twilight.

A medium saga is a good compromise rate, and an excellent way to start, since it is fairly easy to slow down or speed up, as required. Flaws affecting study are of similar significance to those affecting character generation, so players need not pay attention to such subtleties.

In a medium saga it is quite likely that companions and grogs will die of old age, although probably not until the saga is rather advanced. As the characters are likely to have seen extensive play before their deaths, this can create excellent opportunities for roleplaying, and the chance to play the heir of a favored character.

Fast Saga

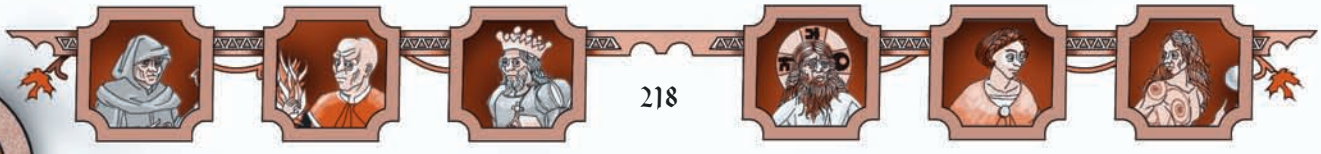
In a fast saga, more than one year passes per game session, on average. In a fast saga, magi rapidly become powerful, and a magus who starts the saga fresh from his gauntlet can expect to die of natural causes before the end. Companions may be played only a handful of times before they die of old age.

In fast sagas, the emphasis is very much on the magi, particularly once they have become powerful (see "Story Types," page 212). Virtues and Flaws that affect only a character's starting scores are much less important, and should probably be made reclassified or made more effective if they are to be balanced.

Fast sagas are good for players who want to play epic magi who create magical effects which influence the whole of Europe, but they are not a good way to start a saga. In a fast saga, characters change radically almost before you know it, so a slightly slower start is a good way to get to know them. If some members of the troupe are new to **Ars Magica**, it would be rather difficult for them to manage five or more seasons of study between every game session.

Pulsed Saga

A pulsed saga combines the fast and slow sagas. A dozen game sessions might cover a single season, but then twelve game years might pass before the next session.



Pulsed sagas have many advantages. The intense bursts of activity give companions and grogs ample opportunities for play, while the long periods of downtime allow characters to study, and magi can advance to high levels of power.

Most sagas are pulsed to some extent, as it is very unusual to hit exactly the average rate every session. It only really becomes a separate style when the contrast between rates becomes extreme. This also creates the main problem with this speed of saga: it can be difficult to provide an in-game reason for everything becoming quiet for years of game time, after the characters have spent a season involved in one adventure every week. If you do want to play a pulsed saga, it is important for the storyguide to work out how each story arc will finish, and why any loose ends will wait years before needing to be resolved.

Troupe-Style Roleplaying

In a typical roleplaying game one person serves as the gamemaster, while the other participants have one character each, whom they play from session to session. Troupe-style roleplaying breaks away from those assumptions, and this can make it difficult for experienced roleplayers to get into. There are a number of types of troupe-style play, and while they are listed in ascending order of difference from standard roleplaying, this is not meant to suggest that the later forms are better than the earlier. If you want to try the full range, it is probably best to work up through the stages, so that people get used to the differing roles of troupe-style games, but you can also pick a single stage that sits well with your group and simply use that.

If **Ars Magica** is your first roleplaying game, you should simply select the style that seems most appealing, and then modify it as necessary so that everyone is having fun.

Although none of the styles of troupe-style play are better for everyone, it is almost always better to use some version of troupe-style play rather than conventional play. This is because, although the game is centered on magi, it is very hard to run a whole saga in which the players play their magi in every session. For one thing, it becomes very difficult to challenge a whole group of fairly experienced magi, as at least one member of the group is likely to be skilled at any form of magic. It can be done, but having to do it every session is likely to strain the storyguide. Another problem is that magi like to spend time in their laboratories, and they might well not want to go out at the same time. After a while, it can come to seem rather artificial if everyone drops everything to go on an adventure.

However, if you play in the conventional fashion and some players have non-magi, different problems arise. First, magi are far more powerful than other characters, and get far more attention in the rules. Someone stuck playing a knight might well find his character aging and dying, possibly of boredom, while the magi study magic and create enchanted devices, and even when he does get to see some action he is likely to be overshadowed by the magi in most adventures.

Even the simplest troupe-style play avoids these problems, as every player has a magus and another character. Thus, you should at least try it out.



Alternative Characters

In this version of troupe-style play each player has two or more characters, but only plays one of them in a given session. At least one character should be a magus, and at least one should be a companion (see page 17). There is nothing to stop a player having two magi and four companions, if he can cope with only playing each character once every six sessions or so, and with the book-keeping of keeping each character up to date.

If you play this way, it is essential that a player's characters have good reasons not to go on adventures together. They may dislike each other, but this is not essential. Instead, one player's companion could be closely linked to another player's magus, or the two characters could have very different interests.

This style of play is quite close to conventional roleplaying, in that everyone has their own characters, and no one is handling more than one character at once. As an extra bonus, it makes it easy for players to introduce new characters if they become tired of an old character or don't like the way he is developing in the saga. This style avoids many of the serious problems that the conventional style raises in **Ars Magica**, but it can still lead to rather more magi going on an adventure than is ideal.

Pooled Characters

Playing with pooled characters means that, in addition to a player's magi and companions, there is also a "pool" of grogs and bit parts, who can be played by anyone. Thus, on a typical adventure, one player might play his magus, a second her companion, while the other two take grogs from the common pool.

This has a number of advantages. First, the number of magi in a group tends to be small, which makes them easier to challenge. Second, the covenant staff get to appear on stage, without condemning anyone to playing bit parts all the time. Third, when playing a grog you can cut loose and enjoy yourself. If you overact and ham up your main character, you are likely to end up annoying the other players. On the other hand, a grog who is hammed up can be restricted to small doses, making him entertaining rather than annoying.

More generally, because a grog is not your main character, it is easier to take major risks, or to do things that you know make the character look stupid. The actions of grogs can be some of the most memorable aspects of

adventures. It is also possible to run more than one grog at a time, since they can fade into the background while another character takes most of your playing attention.

From the storyguide's perspective, you can kill grogs to emphasize the seriousness of a situation without killing characters into which the players have invested vast amounts of emotional energy. In games with pooled grogs, grogs are supposed to die. They are played enough for the players to care, but they are not so central that a grog death means a major change in the saga. This applies to other major events; grogs get maimed, go mad, or acquire responsibilities that mean they can no longer go on adventures.

In this style of game it is very important for each pooled grog to be looked after by a single player for development between sessions. It is probably best to start with just one grog per player, and create more as people get more used to using the advancement systems. The player managing the grog's downtime activities gets to say what he does in his time off, and as the number of grogs grows some troupes enjoy spending time on the soap-operatic aspects of the relations between the grogs and the magi.

It is important to remember that **Ars Magica's** advancement system means that characters do not fall behind in power when they are not played, so that players' primary characters do not lose out when the players are running grogs.

Another major advantage of this style of play is that it can easily handle player absences, particularly if the player warns the troupe in advance. As long as the troupe can get that player's main characters home before the session for which the player is absent, there is no problem at all, just one fewer people to play grogs. The system can even handle players leaving for years to work overseas; their characters fade into the background, spending all their time in the lab, and then can rejoin the saga when the player gets back, still at the same sort of power level as the characters who have been played.

Of course, the game does still rely on the storyguide being available.

Guest Storyguiding

The next level of troupe-style playing involves a player occasionally running a session. The normal storyguide can play some of the pooled grogs, and thus remains involved in the game.

This has a major advantage, in that it gives the regular storyguide an occasional break, which can be very good for both creativity and enthusiasm. It also allows someone to have a go at storyguiding without committing to running a whole saga.

There are, however, potential problems. Since the regular storyguide is going to play, the guest storyguide cannot check all the details of the story in advance, so there is a risk of clashing with the regular storyguide's long-term plans.

The best way to avoid such problems is to have the guest storyguides run stories that take place in isolated locations, such as a distant island, or a cave complex. Regiones (page 189) are excellent for this sort of thing, particularly if they can only be entered under rare conditions, so that the characters cannot go back. The guest storyguide should discuss the sorts of rewards and risks that he can include, so as to avoid upsetting the regular storyguide's plans. It is even possible for the guest storyguide to run a story that takes place in a dream, so that it has no long-term effect on the saga at all, but such devices can easily be overused.

Alpha and Beta Storyguides

The next step is to have more than one member of the troupe acting as storyguide on a regular basis. One storyguide, the alpha storyguide, is responsible for the overall shape of the saga, and has final veto power on story additions, but one or more beta storyguides take responsibility for specific aspects of the saga. A beta storyguide might be responsible for a particular magical regio, or for a local faerie forest, or for the covenant itself, if the characters have joined an old and large institution. As long as the action remains within that location, the beta storyguide has free rein. Some of the participants are still just players, however.

The big advantage of this style is that the alpha storyguide can have a magus and companion, as long as they are designed to go on the sorts of adventures that the beta storyguide runs. In addition, this version of troupe-style play can handle the alpha storyguide's absence as easily as that of any other player, as long as there is some advance notice.

The alpha and beta storyguides should make sure that they are agreed on the sort of reward level that is appropriate, and on the tone of the saga and its individual parts. There is nothing wrong with making a faerie forest into a comedic part of a saga, as long as everyone is agreed in advance, but introducing laser guns and spaceships is likely to cause problems.

This style has the additional advantage that events can sometimes surprise everyone, including all the storyguides, when the different plots interact in unexpected ways. This is an advantage, in the same way as unexpected player actions are good for a conventional game, but it does mean that the storyguides need to be very flexible.

Pure Troupe Style

In the purest form of troupe style, everyone runs games in roughly equal amounts, and there is no alpha storyguide. This requires quite a bit of coordination, and the troupe must decide on a method for resolving disputes in rule interpretation. One possibility is to have one person as the "rules storyguide," and have her interpretation be final, but a more democratic method might also work if the group is willing to cooperate.

This style gives everyone an equal chance to run the game and play characters, and can handle any anticipated player absences without any trouble. If one player runs out of storyguiding ideas, she can simply play for a while, until something new occurs to her.

Pure troupe style does, however, require a group of players all of whom are comfortable with rules and with running games. This might prove difficult, especially if the troupe recruits new members from time to time.

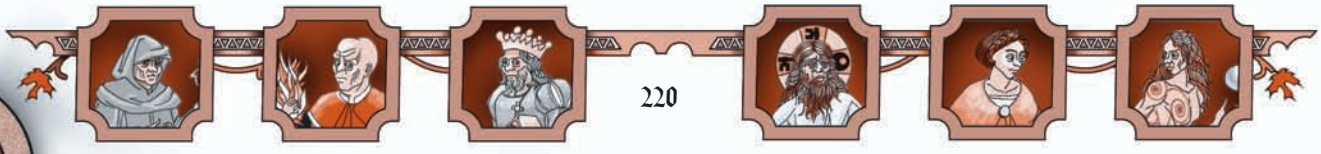
Researching a Setting

So, you've decided you want to run an **Ars Magica** saga. What now? You need to create the covenant, probably with the cooperation of the players (see the Covenants chapter), and then you need to put it somewhere. There are a number of options for this, and none is better or worse than the others. You can even switch between them during a saga, either doing more research, or deliberately including more non-historical elements.

Research needn't involve books and libraries. You can search on the internet, ask questions on mailing lists and discussion forums, or watch historical documentaries on television. This is, after all, a game, so you should research the things you find interesting, in a way you find enjoyable.

The Pure Fantasy Saga

You can set your saga in a pure fantasy world. You might adapt a published one to include the Order of Hermes, or create your own. The advantage is that you don't have to worry about historical facts at all, and can have exactly the setting you want. The disadvantage is that the setting of **Ars Magica** has even



influenced the mechanics, so you will find that you have to adapt or ignore a lot of the game material.

The No-Research Saga

Pick a Tribunal for the covenant (see the map on pages 200 and 201). Pick names for the local nobility, towns, and parish church. Decide what sort of geography you want. Use elements from the Mythic Europe chapter to make your stories feel medieval. Have fun, and ignore people telling you that the king of England in 1220 wasn't William the Bastard.

The Low-Research Saga

Get hold of a modern map of Europe, and pick an area with the sort of terrain you want. Look up twelfth and thirteenth century events in an encyclopedia or general world history, to give you a few names and trends. Most of the cities, towns, and villages in modern Europe were there in the Middle Ages, only smaller, so shrink places. (There are some exceptions, but at this level of research, you don't want to worry about that.) Add more forest. Roads, with the exceptions of freeways/motorways/autobahn, tend to follow historic routes that sometimes go back to the Romans, so you can use those as described.

From that point, things proceed as for the No-Research Saga.

Alternatively, buy one of the Tribunal Books from Atlas Games, and set your saga in that Tribunal. This gives you most of the benefits of the Extreme-Research Saga, with a level of effort more like the Low-Research version.

The Medium-Research Saga

Pick your area from a modern map, as above. Then find a history of that area, and read the chapters on the twelfth and thirteenth centuries. This will give you quite a few names, a fair bit of social detail, and some idea of which towns were important back then. Work what you've learned into your saga in a way that will impress your players.



The High-Research Saga

Once you have chosen your area, get hold of a history of that area that focuses on the twelfth or thirteenth centuries. Reading such a book will probably give you more information than you can possibly include in a saga. More recent histories are better for gaming purposes than older ones, because recent historians tend to pay more attention to what life was like, and to events other than battles and the deaths of kings. Give characters names that match the sorts of names you find in the book, so that they "sound right." Have the repercussions of events you read about affect the covenant. Foreshadow future history, giving the players a chance to change it. And so on.

The Extreme-Research Saga

Read several single-volume histories of the area in question, to get a more balanced view. Find, and read, histories of specific aspects, such as the history of a single city, or of the law, or of the Church, or even a single monastery. Track down books written in or about your area during the twelfth and thirteenth centuries, and read them in translation. Learn Latin so that you can read the ones that haven't been translated yet. Learn paleography so that you can read the ones still in manuscript. Go back to university and get a Ph.D. in medieval studies while actually just researching your saga.

Somewhere before the "learn Latin" stage is the amount of research that most authors do

before writing a Tribunal book or similar piece of setting material for the line. For a personal saga, that's a lot of research.

Saga Styles

There are a number of different ways of playing **Ars Magica**, all valid, and many compatible with each other. Indeed, almost any combination is possible over the course of a saga, particularly as there is nothing wrong with the style of a saga changing over time. The descriptions here are merely intended to give you some ideas, and help you work out what sort of saga you want to play.

High Fantasy

The characters spend much of their time dealing with demons, faeries, giants, dragons, and angels. Powerful, flashy mystical effects are extremely common, dealing with mundanes is not. This works particularly well with a Low-Research Saga, as high fantasy elements have to be made up anyway.

Mundane Interactions

The characters spend a lot of time dealing with local nobles, churchmen, bandits, and traders. They might worry about whether the covenant has enough cattle to provide the vellum for its library, or be concerned with the trend towards violent antisemitism sweeping the country. Magic might be used a lot, but it tends to be low-key and subtle, even if it is powerful.

Hermetic Life

The characters spend most of their time interacting with other Hermetic magi. They might be dedicated politicians in the local Tribunal, bibliophiles trying to gather the finest library in the Order, or Hoplites dedicated to hunting down any magus who turns to diabolism.

Action-Adventure

The characters fight and defeat enemies, whether by force of arms or force of magic. They may or may not loot the bodies afterwards.

Investigation

The characters unravel mysteries, discover murderers, and trace the resting place of lost treasures.

Politics

The characters negotiate with others to get what they want, or to help their allies get what they want.

Creation

The characters are trying to build something, whether abstract or concrete. They might be trying to create the strongest, most vibrant covenant in the Order, or a giant flying ship, or bring justice and peace to a war-torn area of Europe.



Appendix I

Fourth Edition Conversion

Converting from **Ars Magica** 4th Edition to 5th Edition is a good idea, because a lot of long-standing problems in the rules have been fixed. However, that raises the question of what has changed. There are two viable short answers.

Nothing has Changed

The game is still about powerful wizards of the Order of Hermes, who live in covenants with Mythic Europe, a world where myth and history mix. Hermetic magic is still based on five Techniques and ten Forms. There are the same Houses of Hermes. Essentially, the summary of the game that you would give to someone who knew nothing about it is exactly the same as it was before. This is as it should be; this is a new edition, not a new game.

Everything has Changed

On the other hand, the revisions have affected just about every part of the rules and background. Again, this is as it should be; this is a real new edition, not simply a republication with a different cover in the hope of getting people to buy the book again.

The Long Answer

This chapter provides a summary of what has changed between the editions. It doesn't cover everything, but it should give you an idea of the most important things to look at.

Background

The twelve Houses of Hermes are now split into three groups: four are Mystery Cults, four are True Lineages, and four are Societates, groups of magi with similar interests. They are still the same Houses as before, however.

Beyond that, the background has changed very little. The Order of Hermes and Mythic Europe chapters have been completely rewritten, but the aim was to say things more clearly, not to say different things.

Character Generation

The rules for character generation are very different.

First, Virtues and Flaws no longer have point values; they are split into Major and Minor. In addition, Flaws that create story hooks are now Major Flaws, unless they also have a benefit, in which case they are Minor. This means that a number of –1 Flaws have become Major Flaws, and a number of +1 Virtues have become Minor Flaws. Similarly, Personality Flaws are handled differently.

Abilities now cost five times their (level + 1) to raise by one level. This means that the same advancement rules can be used for both Arts and Abilities.

Characters get a different number of experience points at character generation. The overall result is that characters generated at a certain age, and characters played up to the same age, will be almost the same. This was very far from the case in Fourth Edition.

The rules for Confidence have changed.

Covenants

The rules for covenants have been totally redone. They are nothing like the Fourth Edition rules.

Magic

Spell level is now subtracted from the casting total before determining Penetration. This makes Magic Resistance, and in particular the Parma Magica, much more effective.

The limits of magic have been clarified. The chances are that the official interpretation will differ slightly from your house rules interpretation, given how ambiguous the earlier wording was. The only deliberate change is that Hermetic magic is now incapable of scrying on the past or future.

The scope of the Techniques and Forms has been clarified. In particular, Muto now deals with giving something a property it cannot naturally have, while Rego deals with giving something properties it can naturally have. As a result, spells have moved both ways between the Arts.

Sympathetic magic for Penetration is now in the core rules.

Spell mastery has been completely rewritten.

Certamen no longer has an associated Ability.

Vis boosting of spell ranges, durations, and targets has been cut.

Spell ranges, durations, and targets have been changed and streamlined. The size of a target now has some effect on the spell level. Wards and magical senses are dealt with explicitly.

The spell guidelines have been gone over thoroughly. Many spell levels have changed a bit, some have changed a lot.

All laboratory activities now use the Lab Total. All Lab Texts use the same rules, and learning spells from texts is now a matter of inventing them based on a Lab Text.

There are no separate rules for writing, copying, or learning spells: that is covered by the rules on Lab Texts.





Long-Term Events

The study rules have been completely revised to get a more sensible advancement rate.

Aging has been changed, to give a sensible distribution of ages at death, and to require less book-keeping.

There are now actual rules for the bad effects of living in high auras or having spells cast on you constantly; this is called "Warping." These rules integrate with the rules for Wizard's Twilight, which is now the way that Warping affects Hermetic magi.

Combat

Combat, as is traditional, has been completely rewritten.

Character Conversion

Fifth Edition characters tend to advance slightly more slowly than Fourth Edition. As a rule of thumb, if you want to mix characters, add 20% to a Fourth Edition character's age, and then convert as follows.

Characteristics: Characteristics are unchanged between Fourth and Fifth Editions.

Virtues and Flaws: Convert each Virtue or Flaw to its new status. If this results in an unbalanced character, discuss suitable modifications with your troupe.

Abilities: Leave at the old value, and multiply remaining XP by five. Spread the XP from removed Abilities among the replacements, as desired.

Arts: No need to change.

Spells: Note new levels. Spells a character can no longer cast (some have changed Arts) should be replaced with ones he can, of the same level as the old spell.

Twilight: Divide the number of Twilight Points by three, and use this as the Warping Score.

Appendix II

Formulae Review

Chapter Six: Covenants

Art Summa Cost:
Level + Quality

Art Summa Level Limit: 20

Art Summa Quality Limit:
11 + (20 – Level), or 22, whichever is lower

Ability Summa Cost:
Quality + 3 x Level

Ability Summa Level Limit: 8

Ability Summa Quality Limit:
11 + 3 x (8 – level), or 22, whichever is lower

Tractatus Cost: Quality

Tractatus Quality Limit: 11

Lab Text Cost:
1 Build Point per five levels

Vis Sources Cost:
5 Build Points per pawn of vis per year

Vis Stocks Cost:
1 Build Point per 5 pawns of vis

Enchanted Item Cost:
2 Build Points per five levels of effect

Teacher Cost:
Communication + Teaching + Highest Ability Score

Score Limits:
By age (see page 31)

Specialist Cost:
Highest Ability Score

Score Limit:
By age (see page 31)

Chapter Seven: Hermetic Magic

Form Bonus:
Form score/5 (rounded up)

Casting Score:
Technique + Form + Stamina + Aura Modifier

Formulaic Casting Total:
Casting Score + Die Roll

Ritual Casting Total:
Casting Score + Artes Liberales + Philosophiae + Die Roll

Fatiguing Spontaneous Magic Casting Total:
(Casting Score + Stress Die)/2

Non-Fatiguing Spontaneous Magic Casting Total:
Casting Score/5

Penetration Total:
Casting Total + Penetration Bonus – Spell Level

Concentration Roll:
Stamina + Concentration + Stress Die

Limit on Vis Use in Spellcasting:
The maga's score in the Art of the vis

Vis Boost to Casting Score:
+2 casting score per pawn

Vis Botch Dice:
+1 botch die per pawn of vis used

Fast Casting Speed:
Quickness + Finesse + Stress Die

Fast Cast Penalty:
–10 to Casting Score

Fast Cast Botch Dice:
+2 botch dice

Determining Form of Magical Effect:
Perception + Awareness vs. 15 – effect magnitude

Ceremonial Casting Bonus:
Add Artes Liberales and Philosophiae to Casting Score

Aiming Roll:
Perception + Finesse + Die

Mastery Ability:
Adds to casting score and subtracts from number of botch dice

Targeting:
Penalty of one for every separate target, including the first

Twilight Avoidance:
Stamina + Concentration + Vim Form Bonus + stress die vs. Warping Score + Number of Warping Points gained + Enigmatic Wisdom + local aura + stress die (no botch)

Twilight Comprehension:
Intelligence + Enigmatic Wisdom + stress die vs. Warping Score + stress die

Botch Dice:
1 + 1 per Warping Point gained to trigger the Twilight

Twilight Time:
Intelligence + stress die vs. Warping Score + stress die

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Chapter Seven: Hermetic Magic Continued

Initiative Total:
Quickness + Finesse + Stress Die

Attack Total:
Presence + Technique or Form + Stress Die

Defense Total:
Perception + Form or Technique
+ Stress Die

Attack Advantage:
Attack Total – Defense Total
(if Attack Total is higher)

Weakening Total:
Intelligence + Penetration
+ Attack Advantage

Resistance Total:
Stamina + Parma Magica

Chapter Eight: Laboratory

Lab Total:
Technique + Form + Intelligence
+ Magic Theory + Aura Modifier

Vis Extraction:
One tenth (round up) of Creo Vim
Lab Total pawns of Vim vis

Vis Limit:
Magic Theory x 2 pawns per season

Maximum Total Levels:
Teacher's highest applicable Lab Total

Maximum Levels in One Technique and Form:
Teacher's Lab Total in that Technique and Form

Highest Level of an Individual Spell:
Student's Lab Total in the Technique and
Form of the Spell

Similar Spell Bonus:
Magnitude of highest-level
similar spell known

Longevity Ritual:
+1 bonus for every five points
or fraction of Creo Corpus Lab Total

Longevity Ritual Vis Cost:
1 pawn for every five years of age
(rounded up)

Writing Laboratory Texts:
Latin x 20 levels per season

Copying Laboratory Texts:
Profession: Scribe x 60 levels per season

Familiar Bonding Lab Total:
Any Technique + any Form + Intelligence
+ Magic Theory + Aura Modifier

Familiar Bonding Level:
Familiar's Magic Might + 25 + (5 x Size)

Familiar Bonding Cost:
1 pawn of vis per five levels or fraction.
Vis must match Technique or Form

Chapter Nine: Spells

Spell Magnitude:
Level/5 (rounded up)

Spell Guidelines:
Range: Personal;
Duration: Momentary;
Target: Individual

Intellego Spells:
Not affected by Target size

Base Individual:
Determined by Form

Base Part:
Same as Individual

Base Group:
Mass of ten standard Individuals

Base Room:
Large enough for 100 standard Individuals

Base Structure:
Ten base Rooms

Base Boundary:
An area 100 paces in diameter

Increasing Size:
Multiply size by ten for each magnitude
added to the spell.

Requisite Necessary for Spell's Effect:
+0 magnitudes

Requisite Enhances Spell's Effect:
+1 magnitude or more

Added Effect is Purely Cosmetic:
No requisite

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Chapter Ten: Long-Term Events

Increase an Ability by One:
(Ability + 1) x 5 experience points

Increase an Art by One:
Art + 1 experience points

Advancement Total:
Source Quality + Bonus from Virtues – Penalty from Flaws

Exposure Source Quality: Two

Adventure Source Quality: 5–10

Practice Source Quality:
3–8, usually 4

Training Source Quality:
Master's score in Ability being taught + 3

Training Gain Limit:
Master's score in Ability being taught

Teaching Source Quality:
Teacher's Communication + Teaching + 3 + bonus

Teaching Gain Limit:
The teacher's score in the Art or Ability

Summa Statistics:
Source Quality and Level

Summa Gain Limit:
Summa Level

Tractatus Statistics:
Source Quality

Vis Source Quality:
Stress Die + Aura Bonus

Summa Source Quality:
Author's Communication + 6 + bonus

Summa Gain Limit: Level of summa

Tractatus Source Quality:
Author's Communication + 6

Copying Carefully:
1 tractatus per season, or 6 + Profession (Scribe) points towards a summa.

Copying Quickly:
Three times as fast as careful copying, copy Source Quality is 1 lower than copied book.

Supernatural Ability Source Quality:
Normal Source Quality – Total Score in Supernatural Abilities

Aging Total:
Stress die (no botch) + age/10 (round up)
– Living Conditions modifier
– Longevity Ritual modifier

Crisis Total:
Simple die + age/10 (round up)
+ Decrepitude Points

Chapter Eleven: Obstacles

Initiative Total:
Quickness + Weapon Initiative Modifier – Encumbrance + Stress Die

Attack Total:
Dexterity + Combat Ability + Weapon Attack Modifier + Stress Die

Defense Total:
Quickness + Combat Ability + Weapon Defense Modifier + Stress Die

Damage Total:
Strength + Weapon Damage Modifier + Attack Advantage

Soak Total:
Stamina + Armor Soak Bonus

Attack Advantage:
Attacker's Attack Total – Defender's Defense Total

Recovery Total:
Stamina + Medic's Chirurgy or Medicine score + Magical Aid + Stress Die

Non-combat Damage Total:
Damage Bonus + Stress Die

Non-combat Soak Total:
Soak Total + Stress Die.

Chapter Twelve: Realms

Creature Magic Resistance:
Might Score

Creature Penetration:
Might Score – (5 x Might Points spent on power) + Penetration Bonus

Character Penetration:
Effect Roll – Ease Factor + Penetration Bonus

Regio Sight Roll:
Perception + Appropriate Ability + Stress Die

Ease Factor:
5 + (2 x difference between current level's aura and sought level's aura)

Chapter Thirteen: Bestiary

Creature Magic Resistance:
Might Score

Creature Power Penetration:
Might Score – (5 x Might Point cost of the power) + Penetration Bonus

Creature Power Level for Dispelling:
Creature's Might Score

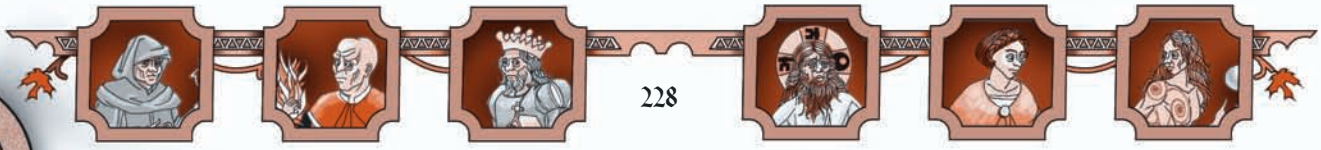
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Character:

Player:

Saga:

Setting: Current Year:

Covenant:

Age: **Size:** **Confidence:**

Decrepitude: _____

Effects of Aging:

Warping: _____

Effects of Warping:

Birth Name: _____
Year Born: _____
Gender: _____
Race/Nationality: _____
Place of Origin: _____
Religion: _____
Title/Profession: _____
Height: _____ Weight: _____
Hair: _____ Eyes: _____
Handedness: _____

Characteristics

		Description	Score
Intelligence	Int	( )	
Perception	Per	( )	
Strength	Str	( )	
Stamina	Sta	( )	
Presence	Pre	( )	
Communication	Com	( )	
Dexterity	Dex	( )	
Quickness	Qik	( )	

Virtues:

Flaws:

Abilities

Exp.	Ability	Speciality	Score
[ ]		( )	
[ ]		( )	
[ ]		( )	
[ ]		( )	
[ ]		( )	
[ ]		( )	
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Personality Traits

	Score

Reputations

	Type	Score
	( )	
	( )	
	( )	
	( )	
	( )	
	( )	
	( )	
	( )	

Combat

Soak: _____

Armor Worn:

Combat Modifiers:

Armor Load: _____

Fatigue Levels

☐			Fresh
☐	0	2 min.	Winded
☐	–1	10 min.	Weary
☐	–3	30 min.	Tired
☐	–5	1 hr.	Dazed
☐		2 hr.	Unconcious

Wounds

	Range	Number	Penalty	Notes
Light Wounds	_____	☐☐☐☐☐	–1	
Medium Wounds	_____	☐☐☐☐☐	–3	
Heavy Wounds	_____	☐☐☐☐☐	–5	
Incapacitated	_____	☐		
Dead	_____	☐		

Weapons

	Qik + Weap – Enc = INIT	Dex + Ability + Weap = ATK	Qik + Ability + Weap = DFN	Str + Weap = DAM	Load	Range
	+ – =	+ + =	+ + =	+ =		
	+ – =	+ + =	+ + =	+ =		
	+ – =	+ + =	+ + =	+ =		
	+ – =	+ + =	+ + =	+ =		
	+ – =	+ + =	+ + =	+ =		
	+ – =	+ + =	+ + =	+ =		

Equipment

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House:
Covenant:
Wizard's Sigil:

Domus Magna:
Primus:
Parens:
Covenant of Apprenticeship:

Magical Arts

Exp.	Technique	Score	Exp.	Form	Score	Exp.	Form	Score
[ ]	Creo		[ ]	Animal		[ ]	Ignem	
[ ]	Intellego		[ ]	Aquam		[ ]	Imaginem	
[ ]	Muto		[ ]	Auram		[ ]	Mentem	
[ ]	Perdo		[ ]	Corpus		[ ]	Terram	
[ ]	Rego		[ ]	Herbam		[ ]	Vis	

Base Casting Totals

Formulaic: Technique + Form + Sta + Aura + die
Ritual: Technique + Form + Sta + Aura + Artes Lib. + Philos. + die
Spontaneous (Fatigue): (Technique + Form + Sta + Aura + stress die)/2
Spontaneous (No Fatigue): (Technique + Form + Sta + Aura)/5

Fast Casting Speed
(+ stress die) Qik + Finesse = Total

Determining Effect
(+ die, vs. 15–magnitude) Per + Awareness = Total

Base Targeting
(+ die) Per + Finesse = Total

Concentration
(+ die) Sta + Concentration = Total

Magic Resistance
(+ Form) Parma x5 = Total

Multiple Casting
(+ stress die – no. of spells, vs 9) Int + Finesse = Total

Lab

Basic Lab Total
(+ Technique + Form) Int + Theory + Aura = Total

Longevity Ritual

Lab Total: Age Roll Modifier:

Twilight Scars:

Raw Vis

Art	Pawns	Physical Form

Familiar:

Int/Cun:
Per:
Str:
Sta:
Pre:
Com:
Dex:
Qik:

Size:
Might:
Soak:
Fat:
Init:
Atk:
Dfn:
Dam:

Bronze Cord: Silver Cord: Gold Cord:

Bond Qualties & Abilities:

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SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

SPELL: _____
Form: _____ Technique: _____
Level: _____ Bonus: _____
Range: _____ Duration: _____ Target: _____
Exp: _____ Mastery: _____
Notes: _____

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Ars Magica
Fifth Edition

"You may be the greatest wizard
Europe has ever seen.
Not yet, apprentice, but soon.
When your studies are complete,
neither knight nor king,
neither demon or dragon
shall command your fate.

"You alone shall decide
the history of this land,
from Scotland in the West
to the Holy Land in the East.
The King believes the tales
we tell to the simpler folk.
True power lies not
in the nobility or the church,
but in our laboratories and covenants.
It lies with us: the magi.
The wizards."

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