

# Promises, Promises

## An Introduction to *Ars Magica*<sup>™</sup>

*A free Jump Start Kit including abbreviated rules, a ready-to-play scenario, rule summary handouts, and six pregenerated characters*

### Welcome!

Welcome to *Ars Magica*!™ This Jump Start Kit is your invitation to *Mythic Europe*™, a land of medieval adventure where the legends are real. Here, jealous faeries guard dark forests, powerful dragons terrorize innocent villages, kings rule by divine right, and mighty wizards call on the *ars magica* — the art of magic.

This Jump Start Kit contains everything you need to play your first game of *Ars Magica*. It is suitable for demonstrating the game at gaming conventions, in game shops, or wherever games are played. It can usually be finished in less than three hours.

The scenario contained in this Jump Start Kit can be run by a storyguide without previous experience of *Ars Magica*. An experienced storyguide might feel more comfortable, but there's no reason you can't pick this booklet up and begin right away after digesting its contents. If you have a copy of the *Ars Magica* fourth edition rulebook handy, things might go more smoothly, but again, you shouldn't feel daunted if you don't have one. The most important thing is that you sample *Mythic Europe* and have fun.

### Before You Begin

First of all, if you'd like to play the scenario in this Jump Start Kit, stop reading now. If you're planning to be the storyguide, begin by reading the Background Briefing and Rules Briefing found towards the end of this book. If you read the scenario first, you'll probably be confused.

Once you've digested the background material, go ahead and read the scenario. You'll want to be familiar with it so you can guide the players through it easily. You'll also want to be able to improvise if the players do something unexpected. You should also look over the pregenerated characters so you have a general idea of what they can do.

Finally, before you actually sit down to play, you should photocopy the character sheets and enough of the Background and Rule Briefings so each player can have one.

Of course, this booklet can't possibly contain the full extent of either the rules or background for *Ars Magica*. In some places, rules have been omitted to get you playing as quickly as possible, and in others, background has been glossed over in order to avoid confusion.

The larger world of *Mythic Europe* is

detailed in the *Ars Magica* rulebook and its supplements (some of which are described elsewhere in this booklet). These can be found throughout the world in fine game stores. If you have trouble finding *Ars Magica* (or any Atlas Games product), please ask your retailer or contact us directly at the address below.

Remember to have a good time! If something comes up that you don't understand, don't sweat it. The *Ars Magica* rulebook covers a lot of things that can't be addressed here. You have plenty of time ahead of you to investigate the full spectrum of what *Ars Magica* has to offer.

Again, welcome to *Ars Magica* and *Mythic Europe*! We hope you enjoy your stay.

### Credits

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# Promises, Promises

## Libellus

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Stephen Eruditus of Jerbiton founded Libellus covenant ten years ago (a relatively short span by magical reckoning). Since then, the player characters have all become magi there at various points, having been recruited by Stephen. They have all been at the covenant for at least five years, and thus know their way around it very well. The covenant has few mundane servants for the magi, but has an excellent library. It lies within a magical aura with a rating of 3, meaning that all spellcasting rolls made inside the covenant receive a +3 bonus.

Rather than a single tower, the covenant is made up of several buildings surrounded by a stone wall. There is a gate which is guarded by the covenant's few grogs, and there are barracks for them. The central building is the council chamber, a great hall where all decisions are made.

Other important buildings include the library, kitchens, stables, and each magus' sanctum. These sancta are separate buildings, made of stone and thatched. Stephen's, uniquely, has a tiled roof. The covenant intends to tile the other roofs soon, but has not yet got around to it. (The library and council chamber also have tiled roofs.)

## Council Chamber

The council chamber is larger than the covenant currently needs. It is forty feet long and twenty five feet wide, with a high roof pierced by a lantern at the center. A long table runs down the center of the Hall, and there are seven chairs set there, one for each magus of the covenant. There is a balcony over the entrance at one end, where

observers of a council meeting may stand. The walls are hung with tapestries depicting great poets: Homer, Virgil, Ovid, Verderis, and Chrétien de Troyes. Verderis hangs behind the head of the table, the others on the side walls.

## Opening Scene

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Early one morning a loud explosion resounds from one of the sancta, and all the magi rush out to see what is happening. They see Stephen, standing in front of his sanctum, surrounded by flashing lights which occasionally dart through his body. As the characters are staring at this, a horse pounds up to the gate, which is opened to admit Jocelin, a messenger of House Mercere. He rides towards the magi and watches as Stephen's body fades out of existence.

Stephen has entered Final Twilight (a state where a magus succumbs to his own magic and leaves the earthly sphere forever), and Jocelin can explain this to the characters if necessary. "One can only command powerful magics for so long," he says sagely, "before they claim one's body for all time. This is Final Twilight — surely your masters warned you of its dangers."

Characters who investigate the cause of Stephen's Twilight episode (and roll Intelligence + Magic Theory of 9+) can determine that he made a terrible mistake during some otherwise routine research.

## Jocelin of Mercere

Jocelin is an unGifted Redcap (that is, he has no magical powers himself, and is a

member of House Mercere, who are often called Redcaps after their distinctive headgear), and he has been serving this area of the Stonehenge Tribunal for a dozen years. He has always been made very welcome at Libellus, and now he is repaying the favors. His horse is obviously very tired, and he makes the urgency of his message clear, asking the magi to gather immediately in the council chamber. The burden of his information is as follows:

"The Quaesitor Timor, accompanied by the powerful Flambeau Hoplite Cremate Spurius, is riding to this covenant. He will arrive tomorrow evening. He has been sent to investigate some suspected wrongdoing, and it is plainly serious — otherwise they would not have sent the Flambeau with him. I do not know what the charge is, but I suggest you find out and try to defend yourselves."

He knows no further details. When it becomes apparent that the magi have no idea what the problem could be he will, if they don't say so first, suggest that they investigate Stephen's activities, since he has passed into Final Twilight and can't defend himself. He makes it clear that, according to his interpretation of Hermetic Law, Timor will probably hold them responsible for Stephen's actions. He also explains that the penalty could be instant execution, which Cremate Spurius would be only too happy to carry out.

## Description

Jocelin is dressed in travel-stained clothes of good quality and the red cap of a Hermetic messenger. He has an average appearance, with brown hair, a beard, and green eyes. He has no magical abilities himself, but he wears a ring which grants him level 25 magic resistance. He carries an axe

and a small shield. The shield is enchanted to turn away any blow on which he concentrates. He is a competent fighter, but he shouldn't have to fight.

He likes the covenant, partly because he has always been treated well there, and partly because he has a soft spot for new foundations: he thinks that they will do wonders for the Tribunal, if only they are given a chance to grow. Hence his delivery of this warning, which, while not against the Code, is not the sort of thing that the Quaesitores look kindly upon.

Jocelin is an experienced member of the Order, and will do his best to answer the characters' questions throughout the scenario. He serves as a good mouthpiece for the storyguide to give advice to new players.

## Investigation

If the magi do not investigate Stephen's sanctum, they find nothing of relevance and will be in serious trouble when Timor arrives. Hence, Jocelin suggests investigating it if they do not think of it.

If they talk to the covenfolk (specifically Maud, Stephen's servant) they discover that Stephen sent and received a large number of letters that did not go through the Redcaps. If they ask specifically, they learn that, a couple of years ago, Stephen left the covenant for a few days, taking a block of stone with him. The magi think they remember this absence, but Stephen was

often away for a few days at a time. Again, if they ask specifically, they learn that the crucifix in his sanctum appeared just after the trip with the stone. If they merely ask about the crucifix, they learn that he acquired it a couple of years ago.

If they check the books on Hermetic Law in the library, they find several precedents stating that trading for books with mundanes does not constitute interference. See Handout 1.

## Stephen's Sanctum

Stephen's sanctum contains three rooms: an antechamber, his living quarters, and his laboratory. The characters must pass through the first two in order to get to the third.

### Antechamber

The antechamber is comfortably furnished with four chairs, a table, and a cabinet. The cabinet contains silverware: plates and cups for entertaining guests. There are two tapestries on the walls, depicting scenes from the history of Rome (Horatius Cocles defending the bridge and Mucius Scaevola immolating his hand). There is nothing of interest here.

## Living Quarters

This small room contains a bed, a wash-stand, and a chest full of clothes. The clothes are of high quality, and the wash-stand is well used. Stephen did not wish to smell of his experiments when he visited his mundane contacts. There are no decorations, but the quality of the clothes suggests that Stephen had income beyond his allowance from the covenant.

## Laboratory

This is the main room in the building, and the most interesting place. It is large, and three of the walls are lined with heavy tables, upon which Stephen has placed his lab equipment. A crucifix hangs over the door (unusual since few magi are Christians), and a brazier stands on a tripod in the center of the room, a fire burning happily within it. A lectern, with some papers on it, stands beyond the brazier, and a large block of stone, about the size and shape of a coffin, lies to one side of the door.

If no one thinks to use Intéllego Vim to check for any magical traps Stephen might have left, Jocelin suggests it. There are no traps, but see the section on the brazier on page 4.



## A Few Other Rules You Should Know

### Magic Resistance

Most magi and many other supernatural creatures are resistant to magic. The rules for this, however, are relatively complicated, and can't be done justice here. Unless you're familiar with the rules, simply subtract either the target's *Parma Magica* Ability x 5 ("*parma magica*" means "*magical shield*") or his Magic Resistance statistic from any spellcasting rolls which target him.

### Aiming Spells

Some spells (those that have the words "Aimed: +x" in their description) need to be aimed to be effective. When casting

them, the magus should roll a stress die + Perception + Finesse + the spell's Aimed modifier. For the purposes of this scenario, assume any total greater than 6 is successful.

### Taking Damage

In situations where a character might be physically wounded, the text might say "+10 damage is sustained," or somesuch. Simply roll a stress die and add the damage number given. The target rolls a stress die and adds his Soak statistic. Subtract the target's total from yours and divide the result by five (dropping fractions). The target sustains that many Body levels. Of course, if the target's total exceeds yours, no damage is taken.

Body levels work like Fatigue levels:

each level taken gives a penalty to all actions. These penalties are cumulative with fatigue penalties. Body levels are regained much more slowly than Fatigue levels; assume that none will be regained during this scenario.

### Ranges, Durations, Targets

All spells have statistics which limit their range, duration, and legal targets. These are listed on the characters' sheets for all formulaic spells. If you're not familiar with the rules and a given term doesn't make sense to you, use your best judgement. If you have the rulebook handy, you can refer to pages 103-104.

## The Lab Equipment

This is normal. Most magi have versions of these pieces. A couple of things are unusual, but since all magi learn some odd techniques from their masters, and develop their own, this is normal.

## The Crucifix

This is made of gold and decorated with four jewels. It is definitely out of place in this laboratory, both as a Christian item, and due to its opulence. It is not magical, but if it is removed from the wall (it is simply hanging from a nail) and examined, the words '*donum abbatis Sancti Edmundi*' (Gift of the Abbot of Saint Edmund) are found on the back. The abbey of St. Edmund is two hours' ride from the covenant.

## The Lectern

The papers on the lectern are drafts for a theological tract, concerned with the allowability of natural magic and the risks of demonic temptation. There are many references to Abelard, Aristotle, and Augustine, as well as to more minor figures. It is clearly unfinished, but it is a strong defense of the orthodoxy of the practice of natural magic. Jocelin confirms that since it has clearly not been sent anywhere yet, its existence could not be a breach of the Code.

## The Brazier

Intéllego Vim reveals that there is something highly magical in the brazier (a scroll case, although the spell will not reveal this), under the flames. It also reveals that the brazier itself is magical in that the fire is magically maintained. The flames are normal, but if they go out the magic of the brazier relights them. Reaching into the fire does +10 damage each round. Anyone reaching into the brazier should roll a simple die + Perception each round. If a 6+ is rolled, he has found the scroll case.

The fire can be magically circumvented. A spontaneous *Perdo Ignem* or *Rego Ignem* spell of level 10+ allows someone to search the brazier without damage. *Perdo Vim* 20+ has the same effect, although in this case the fire would have to be mundanely extinguished as well. Creative use of other forms should also allow the case to be recovered.

Generally, the level required will be 15+.

The scroll case is enchanted to ward off flames, and is cool to the touch. It can be opened easily, once out of the fire, and contains a charter (see Handout 2). This is between the covenant and the Abbey of St. Edmund, granting the covenant immunity to certain taxes, the right to gather some taxes themselves, and the land around them. The covenant is also to receive a sum of money every year, in return for unspecified particular services. Such an agreement is a clear breach of the Code, and Jocelin points this out if no one else realizes it.

## The Stone Block

The stone block is smooth, with no signs of a lid. It is hollow and contains Stephen's lab texts, but can only be opened by the use of magic, most obviously *Muto Terram* or *Perdo Terram* of level 10+. Intéllego Terram reveals that it is hollow, and Intéllego Animál reveals the presence of books within (because parchment is made of animal matter). Neither the stone nor the books inside are magical, and thus Intéllego Vim shows nothing.

If the characters look through these papers randomly, they find that Stephen invented a number of spells and made several enchanted items, that he was a Mentem specialist (as they already knew), and that he did not share all his discoveries with the covenant. If they are specifically looking for the lab text for the magical Stone discussed in Stephen's correspondence (below), they find it (see Handout 3). This tells them what the Stone does, and what it looks like.

## The Tables

The tables are also hollow, and contain Stephen's correspondence. Intéllego Herbam 10+ reveals the spaces; Intéllego Animál 10+ detects the parchment of the letters. *Muto* or *Perdo Herbam* will allow access to the letters (level 10+ in either case).

Sorting the letters takes a couple of hours, but reveals an extensive correspondence with the Abbot of St. Edmund's, as well as with a canon at Norwich cathedral and a Master at the University of Paris (see Handouts 4, 5, and 6). The letters from the canon and the Master concern trading for books, and are not in violation of the Code. A search of the library yields precedents to that effect. The letters from the Abbot, however,

are much more dubious. They reveal that Stephen was expected to provide some sort of magical stone in return for a charter guaranteeing the covenant's status. This is definitely against the Code, as Jocelin will confirm.

## Action

The characters probably have about a day by this point before Timor arrives. They must decide on some course of action. They may try to shift all the blame onto Stephen. Jocelin thinks this is a good move, but that it will be more convincing if they have recovered the Stone and ended the agreement with the Abbot. They may want to cover everything up. Jocelin warns them they will probably be caught. They may want to fight the Quaesitor and Hoplite. In this case, Jocelin strongly advises against it, and leaves the covenant if they persist, after assuring them they will be killed.

Given Jocelin's advice, the most likely course of action is an attempt to recover the Stone. If they choose to do something different, however, this is not a problem, since when Timor arrives, she will require that they recover the Stone or face immediate Renunciation (expulsion from the Order and likely subsequent death). The order of these events is not vital. The characters should, through Jocelin, be strongly encouraged to retrieve the Stone before Timor arrives, as it will greatly strengthen their case for being innocent bystanders. They should not be forced now, however. Timor will do that, later.

## The Abbey

There are several ways in which the characters can go about retrieving the Stone. The first is to approach the abbot and negotiate for its return — the letters indicate lines of argument which might work. The second is to stir up opposition to the agreement within the monastery, and then do the monks a favor by removing the Stone. Again, the letters suggest the prior might be a good target for such a strategy. The third is to bribe a monk to let them into the abbey and give them clear time to work on removing the Stone. Enquiries in the town outside the abbey walls tell them the cellarer is like-

ly to be their man. The final obvious solution is to sneak in and remove the Stone by stealth. All of these possibilities will be discussed below. If the players come up with something else, you will have to improvise. Jocelin can give some advice on this point, but it is limited to pointing out that frontal assaults on a major monastery are serious breaches of the Code, and suchlike.

The Dominion aura is level 4 within the abbey precincts and level 6 in the church (Dominion auras subtract their ratings from spellcasting rolls made within them).

## Samson, the Abbot

Abbot Samson negotiated the charter with Stephen in return for the Stone. He is not a pious man, being more concerned with the management of the abbey and with increasing both its power and security. As a result, he has made a good abbot, and he was not above negotiating with a magus. He is, however, somewhat worried about this particular deal. Although he doesn't think it was diabolical — and Stephen promised to write him a treatise showing that it wasn't — he knows that he would have trouble convincing other monks, especially the prior, and some of the local bishops. Thus, if these fears are played upon, and especially if he is told that the magi will not look kindly upon it, he could be convinced that the deal was not worth the risk. If the crucifix were returned, and the charter and correspondence destroyed in his presence, he would be even happier, because no evidence would remain. If the characters threaten him themselves, however, he concludes that removing them is the best way to protect himself. The abbot of St. Edmund is an ecclesiastical dignitary on a par with a bishop, and he can have them convicted of heresy and diabolical crimes in short order. Although the characters may be able to get away, finishing up in so much trouble is failure for all practical purposes.

If Samson were convinced, removing the Stone would be easy. He will simply tell the monks of the monastery that the characters are masons, and supervise them himself. He can even supply a suitable replacement stone from the abbey supplies.

Samson is a highly intelligent man (Int +2), and very experienced at running the abbey. It is difficult to deceive him (Folk Ken 5, Per +1), so it is just as well that the characters can accurately portray the situation as

one in which both groups are in trouble. He will agree to meet any who say they are from Libellus, and will remain polite unless the characters become threatening. He is one of the most powerful men in England, and expects to be treated with the appropriate respect. Characters who treat him as an equal may have trouble getting to an agreement.

Samson is a physically small man, and he wears the black Benedictine habit. The only jewelry he wears is a signet ring, with which he sealed the charter possessed by the covenant. His voice is firm, and he has great authority when necessary.

## John, the Prior

Prior John is an elderly monk, and has been at the abbey since he was a boy. He lives the Rule of St. Benedict, and some monks in the cloister whisper that he is a saint. He is certainly pious beyond all that normal people can stand: he was made prior because everyone trusted him, everyone thought he ought to be honored, and no one really wanted to be too close to him. (The prior is the second in command of the monastery, and takes over running it in the abbot's absence or after his death.)

John and Samson do not get along very well. John sees Samson as a corrupt and worldly monk, while Samson has nightmare visions of John completely ruining the abbey by supporting a Crusade or something. Nevertheless, they have worked out a *modus vivendi*, and the abbey runs smoothly. John lets Samson control the mundane affairs, with which he would not want to be tainted, and Samson backs up most of John's ideas about the spiritual life of the community.

If the characters approach John, they must do it on his terms. This means faking piety and claiming that they were very saddened to learn of Samson's dealings, or something similar. Fortunately, John is rather naïve, so a reasonable charade will convince him. The characters must direct things carefully: they do not want him to denounce the magi in public. Playing on the temptation that would be laid before weaker monks and magnates, were the possibility of dealing with magi to be known, would be one possible tack. At any rate, if they can get him to go straight to Samson, he will easily convince the abbot that the Stone must be removed, and the characters may then do so, under his supervision. He will expect them

to destroy it, unless they can give him a convincing story as to why they can't.

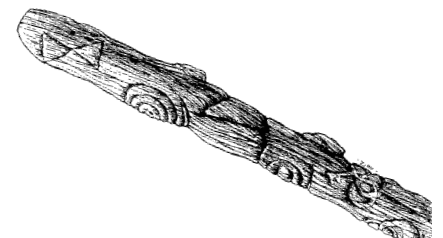
John is old, in his sixties, and frail. His hair is white and wispy, and his face is lined and stern. His voice remains powerful for the most part, especially when denouncing sinners, but it does crack from time to time. He makes frequent Biblical references in his speech; his piety is not just an act.

## Richard, the Cellarer

Richard is a middle-aged monk, given to the monastery as a child and brought up here. Unfortunately, his personality is wildly unsuited to a life of holy contemplation. As a merchant, he would doubtless have been a fine member of the community. As a monk, he is a disgrace. Careful bribery and character assassination have gained him the post of cellarer (overseer of the monastery's worldly possessions), in which he is happy. He can eat and drink as much as he needs, and he must frequently leave the monastery to oversee purchases, which gives him the opportunity to rendezvous with his lady-friends.

If the characters ask around in the town, they soon discover he can easily be bribed to let people in to or out of the monastery. It is then simply a case of spinning him a story. If they tell the truth he goes straight to the abbot, because there are limits to how far he will risk his immortal soul. The abbot will think the covenant is trying to renege on its agreement, and stirs up the town and local nobility against them. If they spin a plausible story as to why they need to be inside the abbey, he can be convinced. The more mundane the story, the less they need to give him as a bribe. In any case, the covenant's monetary stores are adequate to the task. If the story does not completely convince him, he may spy on them, and when they do something other than what they claimed, he raises the hue and cry.

Richard is rather overweight, and his habit is not of standard issue: it is far too fine quality. He will be happy to talk to the characters, as he gets very bored in the monastery, and he is casually corruptible.



## Stealth

The characters can try to sneak into the abbey and remove the Stone. If they do, they will almost certainly be caught. Monks are up at all hours, as they have to sing divine office at night as well as during the day. Assess the precautions that are taken, assign an ease factor, and roll a die every hour to see whether a monk comes across them. If they are moving about during the day, they will be caught automatically. The community is not large, although the abbey is, and even if they are wearing habits, they will be spotted as outsiders. If they are caught, the hue and cry is raised. They will have to try to talk themselves out of the mess without making things worse, but that will depend entirely on the story they use.

## The Stone

The Stone has been built into the outer wall of the abbey, which is now protected from breach and damage. The first problem is that the characters do not know where it is. If they negotiate with Samson, or if John does, this is not a problem; they will be shown to the appropriate stone. If they do things some other way, it's trickier. They must know that they are looking for a Stone to stand any chance at all. Searching the abbey with *Intéllego Vim* spells is a good way to get caught and burned as witches (although if they try it they should have a chance to talk their way out of it). Unless they have also read the lab texts, they will have to cast spells on every stone in the place. This is easier than trying to search the whole complex, and so, if they are careful, they might not get caught. If they have read the lab texts, they will know what it looks like, and what it does, so that they will know to start with the fortifications and can search by sight. In this case, they have a reasonable chance of not getting caught.

Removing the stone is a further problem. It is holding part of the wall up, and it certainly can't just be pulled out. Magic will have to be used, and the storyguide should adjudicate this on a case by case basis. Anything reasonable should work. If they are being supervised by the abbot, it might be advisable to pretend they are using mundane tools, but these will only make things a bit easier. Once they have removed the stone, they will have to fill the gap. If they

use a *Creo Terram* of level 10+ to create a stone, it will disappear at sunrise (the time when non-permanent spells are cancelled). If part of the wall does collapse, the abbey starts searching for the witches who attacked it, and soon come to the covenant (Samson knows which stone has gone, and where it came from, remember). Again, if they have negotiated with Samson they have a mundane stone to put in the gap.

The last problem is getting the stone out of the abbey. That is no problem if Samson is supervising them, otherwise, it is tricky, as the block in question is two feet by two feet by five feet. More magic will almost certainly be required, and the scene should be played by ear. Once it is out of the abbey, it can be hidden safely for the moment, but the characters are unlikely to be able to get it back to the covenant before Timor arrives, unless they come up with a truly brilliant plan.

## The Quaesitor

Quaesitor Timor and Hoplite Cremate Spurius have well-deserved reputations for intolerance. Timor has heard of the deal with the abbey, and has come to investigate. Stephen's passage into Final Twilight will be treated with some suspicion, but Jocelin's word will convince her. The rest of the progress depends on what the characters do.

If they are still totally ignorant, Timor reprimands them for negligence and investigates herself. She finds all the evidence in Stephen's lab, and demands that they resolve the problem within the next two days, effectively forcing them to complete the scenario with the benefit that they're starting with all the clues. In this case, they can forget about any congratulations and can expect to be formally reprimanded at the next meeting of the Stonehenge Tribunal.

If they figured out what has happened and try to bluff, Timor finds out using a formulaic spell called *Frosty Breath of the Spoken Lie*. In this case, Timor takes them into custody and summons an immediate tribunal to try them. They don't have a leg to stand on, and will be Renounced (that is, expelled from the Order of Hermes, hunted down, and executed). Jocelin should have strongly warned them that this was a possibility.

If they have made some attempt to resolve the situation, Timor will be more forgiving. Unless they really messed up at the

abbey and broke the Code thoroughly (by burning monks, for instance), she will happily overlook minor breaches of the Code there, recognizing they were necessary to repair the damage. If they have retrieved the Stone, returned the crucifix, and voided the charter, Timor might even go so far as to congratulate them. For results in between these two, Timor's reaction depends on what the magi did. If they have done quite badly, they may well be sent back to the abbey to fix the problems they've created, and Timor will try to cause trouble over Stephen's correspondence about the books. The magi will probably be able to at least defend these dealings using the precedents found in the library.

If the characters try to fight they die in a storm of fire as Cremate takes the covenant out. They have absolutely no chance.

Neither Timor nor Cremate Spurius have statistics provided. They are senior magi, and can do anything they want to the characters. However, they are both firm upholders of the Code, and will not break it.

Timor is a tall woman with dark hair. She wears dark blue robes with a stylized eagle embroidered on the left breast, and the Quaesitorial scales on the right. Her questioning style is aggressive and intimidating. She comes in convinced of the characters' guilt.

Cremate is a short man, dressed in red and gold. He says very little, merely glowering at the characters. His function in the scenario is to provide the firepower to back Timor up.

## Conclusion

After the scenario is over, make sure you answer any questions the players have about the scenario. Tell them what they might have done better, and answer any of their questions about **Ars Magica** (if you know the answers). If you have a copy of the **Ars Magica** rulebook, let them look through it.

Also let your players know that this scenario and a complete catalog of **Ars Magica** books are available free of charge from Atlas Games to anyone who asks for either. They can be obtained either by mail (the address is elsewhere in this book) or via the web (<http://members.aol.com/atlasgames>).

Lastly, be sure to thank the players for giving **Ars Magica** a try!



# Fabricor, Follower of Verditius

## Characteristics

Int +3, Per +1, Pre -2, Com -1, Str 0, Stm +1, Dex +2, Qik 0

Size	Soak	Confidence	Encumbrance
0	+1	3	0

## Fatigue levels

✓ OK,  0,  -1,  -3,  -5,  Unconscious

## Body levels

✓ OK,  0,  -1,  -3,  -5,  Incapacitated

## Abilities

Concentration 4, Finesse 3, Hermes Lore 3, Legend Lore 5, Magic Theory 5, Parma Magica 2, Penetration 1, Scribe Latin 3, Speak English 4, Speak Latin 5, Stoneworking 6, Woodworking 2

## Arts

Creo 10, Intéllego 8, Muto 10, Perdo 8, Rego 7, Animál 0, Aquam 0, Auram 0, Corpus 0, Herbam 7, Ignem 0, Imáginem 0, Mentem 0, Terram 12, Vim 7

### Circle of the Faerie Stone

Creo Terram 30

R: Near, D: Sun, T: Structure

Aimed: +0

Casting Total: +18

Creates a 12-foot-high stone wall in a circle up to 10 paces across. It has a Magic Resistance of 20. This spell only needs to be aimed if you intend to encircle a specific target.

### Statue to Animal

Muto Terram 25

R: Reach, D: Sun, T: Individual, Ritual

Casting Total: +11

Enchants a hand-sized earthen or stone statue of an animal. Later, anytime someone gives the command word (identified during the ritual), the statue turns into a life-sized specimen of the animal represented. The animal follows the orders of the person who gives the command word, and reverts to statue form when killed or when commanded to revert. If the animal is killed, the statue is no longer magical. One must touch the statue when giving the command word.

### The Miner's Keen Eye

Intéllego Terram 20

R: Near, D: Momentary, T: Small

Casting Total: +21

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.

### Ward Against Faeries of the Mountain

Rego Terram 20

R: Special, D: Ring, T: Circle

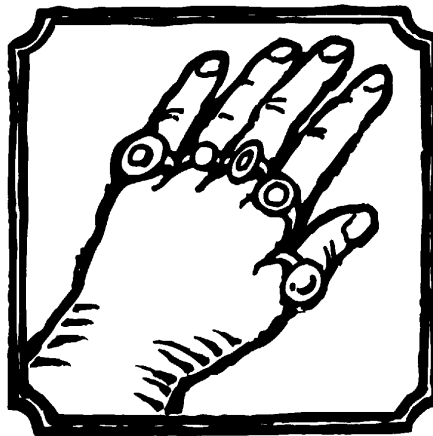
Casting Total: +20

No faerie of earth or stone 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. At some angles at night, the ring may be seen as a dark brown dome.

### Obliteration of the Metallic Barrier

Perdo Terram 15

R: Reach, D: Momentary, T: Special



*The Symbol of House Verditius*

Casting Total: +21

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.

### Pit of the Gaping Earth

Perdo Terram 15

R: Near, D: Momentary, T: Special

Casting Total: +21

The dirt in a circle 6 paces across recedes into the ground, leaving a pit 9 feet deep.

### Invisible Hand of the Thief

Rego Terram 15

R: Near, D: Momentary, T: Small

Casting Total: +20

Takes an item weighing up to 3 pounds and teleports it instantly to a sack or pouch you are holding. The spell does not work if the item is worn, held, touched, or seen by anyone but you, or if it is a living thing. You must know exactly what and where the object is.

### Seal the Earth

Creo Terram 15

R: Near, D: Sun, T: Room

Casting Total: +23

Creates enough dirt to fill in a pit of up to 6 paces across and 3 paces deep.

### The Crystal Dart

Muto Terram 10

R: Reach D: Momentary, T: Small

Aimed +4

Casting Total: +20

A 10-inch crystal dart rises from the ground at your feet, floats into the air, and speeds off like an arrow at a target that is within Far range. It does +10 damage.

### Eyes of the Eons

Intéllego Terram 10

R: Sight, D: Momentary, T: Small

Casting Total: +21

Determines the age of any nonliving target to within 10% of its actual age.

### The Unseen Porter

Rego Terram 10

R: Near, D: Concentration, T: Individual

Casting Total: +20

Creates an invisible force that can carry items up to the size and weight of a crate. 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, a Finesse + Intelligence stress roll of 12+ is needed. The spell can only carry inanimate objects, and cannot carry you. It also cannot lift things more than 6 feet above the ground.

### Probe for Pure Silver

Intéllego Terram 4

R: Near, D: Momentary, T: Small

Casting Total: +21

You are guided by a hunch to any silver nearby.

## Gregorius, Follower of Bonisagus

### Characteristics

Int +3, Per +2, Pre +1, Com +1, Str -1, Stm 0, Dex 0, Qik -2

Size	Soak	Confidence	Encumbrance
0	0	3	0

### Fatigue levels

✓ OK,  0,  -1,  -3,  -5,  Unconscious

### Body levels

✓ OK,  0,  -1,  -3,  -5,  Incapacitated

### Abilities

Certámen 2, Concentration 3, Hermes Lore 3, Legend Lore 4, Magic Theory 6, Occult Lore 5, Parma Magica 2, Scribe Latin 3, Speak English 4, Speak Latin 5, Theology 1

### Arts

Creo 10, Intéllego 10, Muto 7, Perdo 8, Rego 8, Animál 0, Aquam 0, Auram 0, Corpus 7, Herbam 0, Ignem 0, Imáginem 0, Mentem 7, Terram 0, Vim 12

### Sense of the Lingering Magic

Intéllego Vim 30

R: Near, D: Concentration, T: Individual

Casting Total: +22

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.

### Demon's Eternal Oblivion

Perdo Vim 25

R: Near, D: Instantaneous, T: Individual

Casting Total: +20

Weakens and possibly destroys a demon. Roll a quality die + this spell's level - 5. For every point by which you exceed the target's Infernal Might, it loses one point of Infernal Might. If its score drops to 0, the demon is banished back to Hell for an indeterminate amount of time. If you know the demon's true name, you may double your roll. Note that repeated castings of this spell are particularly effective, as the earlier castings reduce the number you have to beat.

### Wizard's Boost (Terram)

Muto Vim 20

R: Reach, D: Special, T: Individual

Casting Total: +19

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. The one you know works on Terram spells.

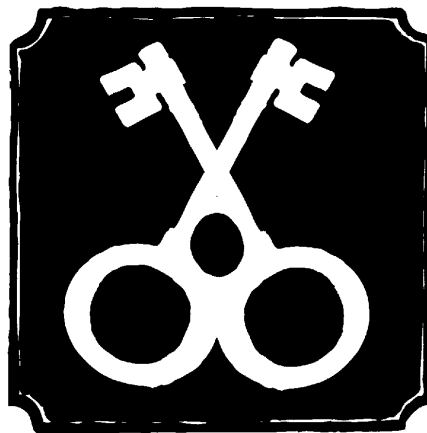
### Circular Ward Against Demons

Rego Vim 20

R: Personal, D: Ring, T: Circle

Casting Total: +20

When you set up the ring, the storyguide secretly rolls a quality die + the spell's level - 5. All demons with Infernal Might equal to or less than this total are unable to enter the circle or harm those within it. If you cast the spell again, the second ring dispels the first, regardless of the relative strengths. Some magi cast this spell before going to sleep at night. At night, from certain angles, the ring may be seen as a silver-



The Symbol of House Bonisagus

hued dome.

### The Phantom Gift

Creo Vim 15

R: Near, D: Sun T: Individual

Casting Total: +22

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; they shy away and are uncomfortable. 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.

### Gather the Essence of the Beast

Muto Vim 15

R: Touch, D: Instantaneous, T: Individual

Casting Total: +19

Concentrates the raw vis (magical power in physical form) 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.

### Disenchant

Perdo Vim 15

R: Touch, D: Instantaneous, T: Individual,

### Ritual

Casting Total: +20

You make a Hermetic magic item lose all its powers permanently if the level of this spell + 5 + a quality die exceeds the highest level of the enchantments in the item. The enchantment is utterly destroyed, as is all of the vis that was used in the magic item. The object left is in all ways a mundane item, but could be invested with enchantments again at a later time.

### Shell of Opaque Mysteries

Creo Vim 10

R: Touch, D: Permanent, T: Individual, Ritual

Casting Total: +22

This spell causes all attempts to investigate the magic item that is this spell's target 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.

### Scales of the Magical Weight

Intéllego Vim 5

R: Touch, D: Instantaneous, T: Small

Casting Total: +22

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.

### Sense the Nature of Vis

Intéllego Vim 5

R: Touch, D: Instantaneous, T: Small

Casting Total: +22

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. Some of the colors are very similar, but are easy to distinguish if the item is held steadily and studied for a few seconds.



# Jonaquil, Follower of Merinita

## Characteristics

Int +3, Per 0, Pre +2, Com +1, Str -1, Stm 0, Dex -2, Qik +1

Size	Soak	Confidence	Encumbrance
0	0	3	0

## Fatigue levels

✓ OK,  0,  -1,  -3,  -5,  Unconscious

## Body levels

✓ OK,  0,  -1,  -3,  -5,  Incapacitated

## Abilities

England Lore 2, Etiquette 4, Faerie Lore 6, Hermes Lore 3, Hermetic Law 1, Legend Lore 2, Magic Theory 5, Parma Magica 3, Scribe Latin 3, Speak English 4, Speak Latin 5, Storytelling 5

## Arts

Creo 8, Intéllego 0, Muto 12, Perdo 0, Rego 7, Animál 7, Aquam 0, Auram 0, Corpus 8, Herbam 10, Ignem 0, Imáginem 10, Mentem 7, Terram 0, Vim 0

### Visions of the Infernal Terrors

Muto Imáginem 30

R: Near, D: Sun, T: Individual

Casting Total: +19

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 + Stamina to see how well he resists the terrifying nature of his new perspective.

Roll	Result
<0	Scared to death (literally)
1-5	Incapacitated, perm. -1 to Stamina
6-9	Incapacitated with fear
10-15	Flee, fight at -6 if cornered
16+	Carry on, -3 on all rolls

### Piercing Shaft of Wood

Muto Herbam 25

R: Touch, D: Instantaneous, T: Individual

Aimed: +2

Casting Total: +17

Turns a piece of wood into a sleek, barbed, strong shaft that flies through the air at a target. Damage depends on the size of the item from which the shaft is formed: staff (upper size limit) +10, 2-foot branch +8, wand +5. If it pierces a body, removing the shaft causes the target to automatically lose a Body level, unless a Stamina stress roll of 6+ is made (add the Chirurgy score of the one who removes the shaft).

### Recollection of Memories Never Quite Lived

Muto Mentem 25

R: Eye, D: Instantaneous, T: Individual

Casting Total: +19

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.

### Stir the Slumbering Tree

Muto Herbam 25

R: Touch, D: Sun, T: Individual

Casting Total: +19

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 at a normal human level of perception. Such a tree may



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share some mental attributes or personality traits with the caster. The tree can rearrange its branches over the course of several hours, though too slowly for people to observe the movement from second to second. Most trees in magical areas are already awake.

### The Captive Voice

Rego Imáginem 15

R: Reach, D: Sun, T: Individual

Casting Total: +17

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.

### Dance of the Staves

Muto Herbam 15

R: Near, D: Momentary, T: Small

Casting Total: +22

Causes a pole, staff, haft, or any other long, thin, non-living wooden object to bend and lash about wildly for a few seconds and then stop suddenly, keeping its new, twisted shape. A whirling staff strikes its holder and does +4 damage, with a possible bonus if the weapon at the head of the pole hits the person.

### Panic of the Trembling Heart

Creo Mentem 15

R: Eye, D: Sun, T: Individual

Casting Total: +15

Creates an overpowering fear in one person of a specific object, person, or place.

### Aura of Ennobled Presence

Muto Imáginem 10

R: Near, D: Sun, T: Individual

Casting Total: +22

The target appears more forceful, authoritative, and believable. Numerous subtle changes in appearance bring about this change, including a slight supernatural illumination of the face, a more erect posture, and a louder and smoother voice. The target's Presence increases by +1, or rises to 0, whichever produces the higher result. The character gets a +3 on rolls to influence, lead, or convince others.

### Trap of the Entwining Vines

Creo Herbam 10

R: Near, D: Special, T: Special

Casting Total: +18

Causes strong, woody vines to grow rapidly from fertile earth. The vines cover a circle 2 paces across and reach 6 feet high. Anything caught within them is immobilized. To avoid the vines, the target must make a Quickness - Encumbrance stress roll of 9+. To break out requires a Strength stress roll of 12+ (allowed once a round). Someone not trapped can cut a trapped person free in two rounds, assuming proper tools. The vines weaken and wither to dust after an hour.

### Wizard's Sidestep

Rego Imáginem 10

R: Personal, D: Sun, T: Individual

Casting Total: +17

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.

### Transformation of the Thorny Staff

Muto Herbam 5

R: Touch, D: Sun, T: Small

Casting Total: +22

Causes a length of wood (up to 6 feet in length) to grow thick, sharp thorns at whatever spots you touch. If the spell is cast on a staff, the thorns do +4 Damage the first time a hit is scored, after which the thorns break off.

# Justin, Follower of Tremere

## Characteristics

Int +3, Per +2, Pre +1, Com +1, Str 0, Stm 0, Dex -2, Qik -1

Size	Soak	Confidence	Encumbrance
0	0	3	0

## Fatigue levels

✓ OK,  0,  -1,  -3,  -5,  Unconscious

## Body levels

✓ OK,  0,  -1,  -3,  -5,  Incapacitated

## Abilities

Awareness 6, Certámen 5, Concentration 3, Etiquette 2, Folk Ken 3, Hermes Lore 3, Intrigue 3, Magic Theory 5, Parma Magica 2, Scribe Latin 3, Speak English 4, Speak Latin 5

## Arts

Creo 0, Intéllego 12, Muto 0, Perdo 0, Rego 0, Animál 8, Aquam 0, Auram 0, Corpus 10, Herbam 7, Ignem 0, Imáginem 7, Mentem 10, Terram 7, Vim 8

### Peering into the Mortal Mind

Intéllego Mentem 30

R: Eye, D: Momentary, T: Individual

Casting Total: +22

You can thoroughly probe and understand the contents of the mind of the target, including his or her immediate and long-term motives, personal strengths and weaknesses, and other pertinent information. The target may resist this spell by making an Intelligence stress roll of 9+.

### Posing the Silent Question

Intéllego Mentem 20

R: Eye, D: Momentary, T: Individual

Casting Total: +22

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.

### Eyes of the Treacherous Terrain

Intéllego Terram 20

R: Sight, D: Momentary, T: Boundary

Casting Total: +19

You can tell intuitively if any natural terrain you see is treacherous, such as if a rock field is prone to sliding.

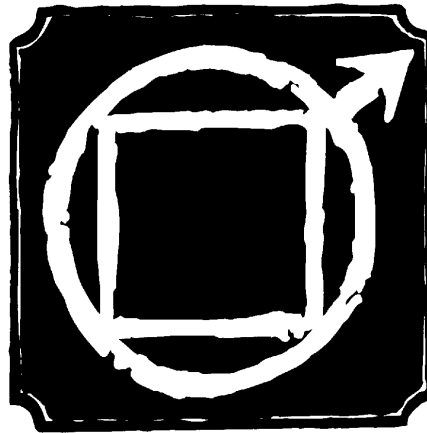
### The Inexorable Search

Intéllego Corpus 20

R: Arcane Connection, D: Concentration, T: Individual

Casting Total: +22

Determines the location of a specific person. To cast the spell you need a map and an arcane connection to the target (like a piece of clothing or personal object). After casting the spell, you can move your finger over the map at the rate of one hour per square foot of map. When your finger passes over the person's location as represented on the map, you sense the person's presence. (If the person is not in the area covered by the map, no sensations result.) You can locate the person to within a thumb's width on the map. Thus, a map with a larger scale gives



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more precise information. Each casting of the spell allows for the searching of one map.

### Hunt for the Wild Herb

Intéllego Herbam 15

R: Touch, D: Concentration, T: Individual

Casting Total: +19

When you cast this spell, the vegetation of the forest guides you (or the target of the spell) to the nearest specimen of the type of plant you seek, as long as you (or the target) continues to concentrate. You must have a sample of the type of plant you are looking for. A Perception stress roll of 6+ is needed to follow the subtle signs, which include pointing branches and inclined trunks. A plant of the type you seek must be within the forest you occupy or the spell fails automatically.

### Perception of the Conflicting Motives

Intéllego Mentem 15

R: Eye, D: Momentary, T: Individual

Casting Total: +22

You can detect the conflicting motives behind one target's actions. Thus you might learn that a guard feels conflict between fear and duty. This spell is often used before application of a Muto spell, since it is usually easier to change a target's emotions after you've sensed them than it is to create emotions.

### Vision of the Marauding Beast

Intéllego Animál 15

R: Touch, D: Momentary, T: Individual

Casting Total: +20

By touching wounds created by a beast, you get a mental image of the beast from the perspective of the person or creature attacked—handy for finding out what killed your horse. If the victim didn't see the beast, you can't see it either. If the attacker wasn't a beast, the spell refuses to function (though you must make a spell roll anyway to check for a botch).

### Physician's Eye

Intéllego Corpus 5

R: Sight, D: Momentary, T: Individual

Casting Total: +22

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.

# Lucidia, Follower of Flambeau

## Characteristics

Int +3, Per 0, Pre -2, Com -1, Str +1, Stm +2, Dex +1, Qik 0

Size	Soak	Confidence	Encumbrance
0	+2	3	0

## Fatigue levels

✓ OK,  0,  -1,  -3,  -5,  Unconscious

## Body levels

✓ OK,  0,  -1,  -3,  -5,  Incapacitated

## Abilities

Certámen 3, England Lore 1, Finesse 5, Hermes Lore 3, Legend Lore 2, Magic Theory 5, Parma Magica 4, Penetration 6, Scribe Latin 3, Speak English 4, Speak Latin 5

## Arts

Creo 10, Intéllego 0, Muto 7, Perdo 8, Rego 10, Animál 0, Aquam 0, Auram 7, Corpus 8, Herbam 0, Ignem 12, Imáginem 0, Mentem 0, Terram 7, Vim 0

### Ball of Abysmal Flame

Creo Ignem 35

R: Near, D: Momentary, T: Individual

Aimed: 0

Casting Total: +24

This spell creates an apple-sized ball of fire in your hand. When you throw it (up to the range of the spell), it bursts into flame as soon as it hits something, doing +30 damage. Anyone within 5 paces who looks at the burst must make a Stamina stress roll of 12+ or be blinded for one round (or permanently on a botched roll). You can hold the ball in your hand for up to three rounds before throwing it. After three rounds, it flickers out.

### Ward Against Heat and Flames

Rego Ignem 25

R: Touch, D: Sun, T: Individual

Casting Total: +24

Keeps heat and fire at bay, unable to approach within 1 pace of the target. This renders the target immune to damage from flames or heat of intensity less than that of a house fire. The target gets a +15 Soak against all fire-related damage. Any fire that is smaller than a house fire in intensity (that is, has equal to or less than a +15 damage bonus) doesn't penetrate the ward. Such fires simply dim at the protected person's passing and flare back up after he is gone.

### Conjuration of the Indubitable Cold

Perdo Ignem 20

R: Reach, D: Momentary, T: Room

Casting Total: +22

Cools the air in the targeted room (or within 10 paces of the target outside), leaving it a little below freezing. All nonliving things are chilled thoroughly, not just on the surface. All living things lose one Fatigue level and must make a Stamina stress roll of 6+ to avoid losing a second. House fires become as small as campfires, bonfires become as small as torch fires, and campfires and smaller fires go out.

### Leap of the Fire

Rego Ignem 20

R: Near, D: Momentary, T: Individual

Aimed: +2

Casting Total: +24

Causes a bonfire to make a leap of up to 10 paces in any direction, where it catches if there is fuel, or burns out if there is none. Make Targeting roll to hit a target; the flames do +10 damage.

### Pilum of Fire

Creo Ignem 20

R: Special, D: Momentary, T: Individual

Aimed: +1

Casting Total: +24

A 2-foot, thick, spear-shaped jet of fire flies from your palms doing +25 damage. One point less is done for each pace of distance between you and your target. Beyond 25 paces, the flames dissipate.

### Flash of the Scarlet Flames

Creo Ignem 15

R: Near, D: Momentary, T: Small

Aimed: -3

Casting Total: +24

A brilliant red flash explodes in the air where you designate. If you target a person's face (which requires a targeting roll), the target needs a Stamina stress roll of 9+ to avoid temporary blindness. If the target botches the roll, he is permanently blinded. If temporarily blinded, he can try to make a simple Stamina roll of 9+ each minute to recover. The flash is equivalent to looking straight at the sun.

### Lifting the Dangling Puppet

Rego Corpus 15

R: Near, D: Concentration, T: Individual

Casting Total: +20

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.

### Prison of Flames

Muto Ignem 15

R: Reach, D: Sun, T: Individual

Casting Total: +21

Turns a bonfire into a prison shaped like a miniature castle. A person thrown into the middle is not burned, but takes +25 damage if he or she tries to escape.

### Soothe the Raging Flames

Perdo Ignem 15

R: Reach, D: Momentary, T: Individual

Casting Total: +22

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.

### Wreaths of Foul Smoke

Creo Auram 15

R: Far, D: Momentary, T: Room

Casting Total: +19

Thick, yellow, sulfurous smoke rises up from the spot you designate, filling a circular area 9 paces across. It blocks sight, and for each round anyone breathes the smoke, a Stamina stress roll of 9+ must be made or a Fatigue level is lost. Once a character is Unconscious, further failed rolls result in the loss of Body levels. The smoke dissipates naturally; it may persist for less than a minute in the open, or it may hang in a closed room for hours. The area where the spell is cast will be damaged. Small plants wilt and die, and tree growth is stunted. A faint stench of sulfur clings for days to anything exposed to the smoke.

### Lamp Without Flame

Creo Ignem 10

R: Touch, D: Concentration, T: Room

Casting Total: +24

Illuminates the room you are in with a light equal to torch or lamp light, as long as you concentrate. When using lantern oil, you spread it over some object, and the light emanates from that object. When cast outside, this spell illuminates an area about 5 paces across.

### Palm of Flame

Creo Ignem 5

R: Touch, D: Concentration, T: Small

Casting Total: +24

A flame leaps up in your palm, which must be upturned for the spell's duration. The flame does +10 damage to anyone else that touches it.

# Meles, Follower of Bjornaer

## Characteristics

Int +3, Per +1, Pre -1, Com +2, Str -2, Stm 0, Dex +1, Qik 0

Size	Soak	Confidence	Encumbrance
0	0	3	0

## Fatigue levels

✓ OK,  0,  -1,  -3,  -5,  Unconscious

## Body levels

✓ OK,  0,  -1,  -3,  -5,  Incapacitated

## Abilities

Animal Handling 3, Certámen 1, Hermes Lore 3, Legend Lore 6, Magic Theory 5, Parma Magica 2, Scribe Latin 3, Sing 5, Speak English 4, Speak Latin 5, Survival 4, Track 2

## Arts

Creo 8, Intéllego 8, Muto 10, Perdo 0, Rego 7, Animál 12, Aquam 0, Auram 7, Corpus 10, Herbam 7, Ignem 0, Imáginem 0, Mentem 0, Terram 0, Vim 0

*Meles may take the form of a blackbird at will.*

### Curse of Circe

Muto Corpus 35

R: Near, D: Sun, T: Individual

Casting Total: +20

Turns a person into a pig. The target may resist this affect by making a Stamina stress roll of 9+.

### Transformation of the Ravenous Beast to the Torpid Toad

Muto Animál 30

R: Near, D: Sun, T: Individual

Casting Total: +22

Turns any animal into a toad, unless it makes a Size stress roll of 9+. Birds are so dissimilar to toads that they get a +3 bonus to their roll. A newly created toad will hold a certain terror for peasants and serfs, because many believe toads exude a poisonous substance from their skin.

### Shape of the Woodland Prowler

Muto Corpus 25

R: Touch, D: Sun, T: Individual

Casting Total: +20

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. You have a wolf skin you use to cast this spell.

### The Chirurgeon's Healing Touch

Creo Corpus 20

R: Touch, D: Sun, T: Individual

Casting Total: +18

The person touched can recover a lost Body level by making a Stamina stress roll of 3+, to which is added the highest Chirurgy skill of anyone who has successfully tended the wounds. Also, subtract the wound penalty from the roll. This does not heal damage from poison or disease, and the healing is not permanent.

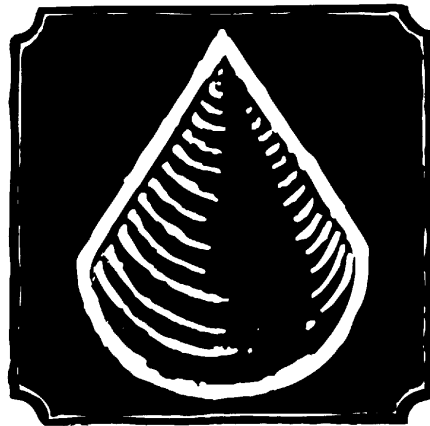
### Soothe Pains of the Beast

Creo Animál 20

R: Touch, D: Sun, T: Individual

Casting Total: +20

This spell looks much like a ritualistic "laying on of hands" seen in many churches. You kneel and press your hands to the wound while reciting a quiet incantation. The focus, a piece of amber, which is a stone routinely used by com-



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mon folk both to cure and to protect, you hang from a thong around your neck to give aid in the casting. The animal touched recovers a lost Body level by making a Stamina stress roll of 3+.

### Broom of the Winds

Rego Auram 15

R: Near, D: Momentary, T: Individual

Casting Total: +14

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.

### Disguise of the New Visage

Muto Corpus 15

R: Touch, D: Sun, T: Individual

Casting Total: +20

The target's facial features are transformed to any approximately human configuration you choose.

### Growth of the Creeping Things

Muto Animál 15

R: Touch, D: Sun, T: Individual

Casting Total: +22

Causes an insect, mouse, toad, or other small

(Size -5) creature to grow to four times its normal size. If it was poisonous before, it is even more poisonous now. Semi-poisonous creatures, like most spiders, do +8 points of poison damage in larger form.

### Tangle of Wood and Thorns

Rego Herbam 15

R: Near, D: Concentration, T: Individual

Aimed: +1

Casting Total: +14

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+.

### Viper's Gaze

Rego Animál 15

R: Eye, D: Concentration, T: Individual

Casting Total: +19

Holds an animal rigid as long as you maintain eye contact with it and concentrate on it.

### Charm Against Putrefaction

Creo Corpus 10

R: Touch, D: Moon, T: Individual

Casting Total: +18

Prevents decay of a human corpse, or of a severed body part. Necromancers use it to preserve their revived corpses.

### Eyes of the Cat

Muto Corpus 5

R: Touch, D: Sun, T: Individual

Casting Total: +20

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).

# Ars Magica Rules Briefing

## Rolling Dice

All die rolls in **Ars Magica** are made using a ten-sided die. There are three types of rolls that are made. The first is a *simple roll*, and the only oddity is that the zero counts as a ten. On a *quality roll*, incredible success is possible but great failure is not. Read a zero as a ten, but if a one comes up, roll the die again and double that result. If another one comes up, roll the die a third time and quadruple, and so on. On a *stress roll*, great extremes of success and failure are possible. Read a one as for a quality die. If a zero comes up, though, it counts as zero. In addition, you must roll a number of additional dice, called botch dice. You will usually roll one of these, but may have to roll more (at the storyguide's direction) if you were attempting a particularly difficult or dangerous task. Each zero that comes up on a botch die makes the failure that much worse.

When in doubt about which type of die roll is called for, use a simple die. The storyguide will instruct you when any other type of roll is called for.

## Basic Activities

All characters have two important types of statistics: *Characteristics* and *Abilities*. Characteristics are inborn levels of competence, and the numbers assigned to them range from +5 to -5. Abilities indicate learned proficiency at some activity. Abilities only have positive numbers. There is no theoretical maximum score for an Ability, but a score of five or six indicates a professional level of ability.

For most activities, a die roll is added to the sum of a Characteristic and an Ability. That total is compared to an ease factor set by the storyguide. If the total is higher than the ease factor, the attempted activity succeeds.

The meanings of the Characteristics and Abilities are fairly self-evident. Characteristics like Perception, Strength, and Communication mean just what you think they do, as do Abilities like Magic Theory or Scribe Latin. Some Abilities may be a little more obscure. If you have a rulebook, you can look them up on pages 50-59. If not, don't worry about them for now.

## Magic

There are fifteen magical Arts that each magus knows: five *Techniques* and ten *Forms*. Techniques are like verbs — things you do — while Forms are like nouns — what you do things to. All spells are described by one Technique and one Form (with some complications that are neglected here). As a general guide, a score of 0-4 in an Art is weak, 5-15 is respectable, 16-25 is good, and over 25 is excellent.

The Techniques are *Creo* (create), *Intéllego* (learn about or detect), *Muto* (change), *Perdo* (destroy), and *Rego* (control). They are normally abbreviated Cr, In, Mu, Pe, and Re, respectively.

The Forms are *Animál* (animals and animal products), *Aquam* (water), *Auram* (air and weather), *Corpus* (humans and humanlike bodies), *Herbam* (plants and plant products), *Ignem* (fire), *Imáginem* (images and illusions), *Mentem* (human or humanlike minds), *Terram* (earth, rock, and metal), and *Vim* (magic itself).

As an example, to create a ball of fire, a magus would use a *Creo Ignem* spell. To destroy a person, he would use a *Perdo Corpus* spell. To find out about an animal, he would cast *Intéllego Animál*.

The rules for using magic are a little more complicated than most activities. First of all, magi can use their magical Arts to cast two types of spells: spells that they know, called *formulaic spells*, and ones they make up on the spur of the moment, called *spontaneous spells*. No matter which kind of spell is being cast, it has a level, which tells how powerful it is. A level 5 spell cannot do much, while a level 20 spell will have substantial effects and a level 50 spell would create effects talked about for years.

The formulaic spells that each character in this scenario knows are listed on his character sheet. To cast a formulaic spell you know, roll a stress die + Technique + Form + Stamina. If you exceed the spell level, it goes off. If you are under the spell level but within 10, it goes off, but you lose a Fatigue level. If you miss the spell level by more than 10, it doesn't go off and you lose a Fatigue level. If you botch, the storyguide makes up something nasty that happens to your character. You can cast as many spells as you like, and the same spell as many times as you like, as long as you are not unconscious from fatigue.

To cast a spontaneous spell, first decide roughly what you want to achieve and which Technique and Form you will use. Then roll a stress die + Technique + Form + Intelligence. If you choose to spend a Fatigue level, divide this total by two. If you choose not to, divide it by 5. The level of the spell you have cast is the total after division. The **Ars Magica** rulebook has a lengthy set of guidelines for determining what a given level of spell will do. Refer to it if you have a copy. If not, the storyguide should simply use his best judgement to determine what happens. You'll have plenty of opportunity to experiment with spontaneous spells in other scenarios.

## Fatigue

Fatigue caused by spellcasting (and other factors) is measured in *Fatigue levels*. Most characters have six Fatigue levels (fresh, winded, weary, tired, dazed, and unconscious), each with a corresponding penalty that is subtracted from all rolls a character makes (0, 0, -1, -3, -5, and incapacitated, respectively). Each time your character takes a level of fatigue, check off a next box on his fatigue track. The corresponding penalty now applies.

Fatigue levels are recovered by resting. Recovering from unconscious to dazed takes two hours, from dazed to tired 60 minutes, from tired to weary 30 minutes, from weary to winded ten minutes, and from winded to fresh two minutes.

## Fighting

Although less complex than many role-playing systems, **Ars Magica's** rules for combat are too lengthy to detail here. This is less a problem than it might appear, though. Most magi are wholly unsuited to physical combat anyway, and this scenario shouldn't require fighting.

If a physical situation develops, the combatants should simply describe their combat actions and compare totals on either a stress die + Strength or a stress die + Dexterity.

# Ars Magica Background Briefing

## Characters

**Ars Magica**, being a game primarily about magic, focuses on characters called *magi*, wizards of great power, in a medieval Europe where all the legends are true.

There are other types of characters in **Ars Magica**: *companions*, who are specialists in all manner of trades, and *grog*s, who protect the other characters from mundane dangers. In this scenario all of the players will play *magi*, leaving the companions and grogs for another day.

Player character groups (which are composed of *magi*, companions, and grogs) live in *covenants*. The word covenant connotes both the idea of a group and of a location: a covenant is one part university, one part adventuring party, one part political alliance, and one part magical laboratory. The *magi* in this scenario belong to the covenant of Libellus.

## The Order of Hermes

All *magi* are members of the mystical *Order of Hermes*, an organization of wizards which spans Europe, but which is not without internal divisions. The members of the Order are governed by the *Code of Hermes*, an oath which they all must take.

There are two other ways that *magi* of the order are divided up. First, the Order is divided into *tribunals*. These are regional divisions, each of which covers parts of Europe. For example, the Stonehenge Tribunal, of which Libellus is a part, covers England and Wales.

Second, each individual *magus* (the singular spelling of *magi*) belongs to a particular *house*. All but one of the twelve houses is a group of *magi* who can trace teacher-pupil relations back to one of the founders of the Order. Members of each house are found all over Europe. Members of each house tend to inherit their masters' idiosyncracies, and so the members of each house tend to think and act in a similar manner.

*House Bonisagus* contains those descended from Bonisagus, the inventor of Hermetic magic, and Trianoma, the politician who founded the Order. As a result, it has a great deal of prestige. Its members are

usually either theoreticians who study magic or politicians who work to keep the Order together.

*House Bjornaer* have a particular affinity with animals, as each member has the ability to take the shape of one at will, and to change back to human form similarly. They tend to be concerned with preserving the wilderness from the advance of civilization.

*House Criamon* are mystics and philosophers, renowned for being almost totally incomprehensible and tattooing themselves with strange markings.

*House Flambeau* prefer direct solutions to problems, usually involving fire. They do not, however, fight for its own sake, merely seeing it as a good solution to most problems.

*House Jerbiton* are closely associated with the mundane world, maintaining contacts with the nobility and patronizing art and mundane learning.

*House Mercere* are an oddity. Most members have no magical ability, and devote themselves to delivering messages to covenants. They are regarded as *magi* by the Code, however, and are accorded a strong degree of protection.

*House Merinita* are concerned with the faeries, and are generally regarded as little less strange than the *Criamon*.

*House Quaesitor* are the judges of the Order. They investigate alleged breaches of the Code and take the evidence to Tribunals. If they find overwhelming evidence, however, they may impose summary justice, and rely on the Tribunal backing them up. It usually does.

*House Tremere* are a very well-organized house, and they seek political power. Members excel in the use of *certámen*, a non-lethal magical duel, and base their hierarchy on it. They are in disgrace at the moment, as a substantial portion of the house were found to be vampires. All the vampiric *magi* were killed, but the stigma remains.

*House Tyltus* believe the best way to learn is through conflict. Accordingly, they seek conflict in all things.

*House Verditiis* spend their time creating magical items, a task at which they are supremely skilled.

*House Ex Miscellanea* contains everyone else: wizards adopted into the Order from outside, and the followers of traditions which joined after the founding.

## The Code of Hermes

I, [name], hereby swear my lifelong loyalty to the Order of Hermes and its members.

I will not deprive nor attempt to deprive any member of the Order of his or her magical power. I will not slay nor attempt to slay any member of the Order, except in a justly executed Wizard War. I understand that a Wizard 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 Wizard War, no retribution shall fall on the *magus* 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. I will not interfere with the affairs of mundanes and thereby bring ruin upon 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 spy on members of the Order of Hermes.

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

I shall further the knowledge of the Order and share with my *sodales* all that I find in my search for wisdom and power.

I request that should I break this Oath, I be cast out of the Order. If I am cast out, I ask my *sodales* to find me and slay me that my life may 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 as one and grow strong.

This I hereby swear on [date]. Woe to them who try to tempt me to break this Oath, and woe to me if I fall to the temptation.



## The Charter

Charter between the abbey of St. Edmund and Stephen Eruditus of Libellus. All the provisions below are agreed in the sight of God and Holy Church: let no one break or disregard these provisions.

Item, that Stephen and those at Libellus be allowed to live unmolested on land belonging to the abbey, saving the honor of St. Edmund.

Item, that Libellus, its inhabitants, and the land one mile in all directions be exempt from all taxes, tolls, and duties levied by the abbey.

Item, that Stephen may levy the said taxes, tolls, and duties.

Item, that Stephen shall supply to the abbey of St. Edmund a stone, to be built into the walls of the said abbey. This stone shall draw upon the virtues of the earth and herbs to make the walls of the abbey unbreachable.

Item, that Stephen shall supply tribute as may be agreed between him or his representative and the abbot of St. Edmund. The said tribute shall not be levied more than once per year.

Sealed this fourth day of April, in the year of our Lord 1219.

*(Promises, Promises Handout #2)*

## Hermetic Law Texts in the Library

### Tribunal of the Rhine, 1005

Restas of Jerbiton was accused of interfering with the mundanes in a way likely to bring ruin upon his companions. He was proved to be using magic to improve his trading position when bargaining for books, and as a result was amassing a large library at a low price. It was ruled that this practice would tend to make it impossible for other magi to acquire books, and might bring suspicion on those who tried. Restas was punished by the loss of his library.

### Tribunal of Thebes, 1040

Helios of Flambeau was accused of breaching the Code concerning dealings with mundanes, as he was engaged in purchasing many books from their libraries. It was found that he was using no magical means to assist this trade, and it was decided that this was not a breach of the Code. The precedent of Restas was cited, but it was ruled that it was his use of magic, and not his purchase of books, that breached the Code.

### Tribunal of Provence, 1103

Pierre de Galve of Jerbiton was accused of breaking the Code. He was copying texts from the covenant library, and trading them to mundanes for other texts. It was alleged that the dissemination of the texts of the Order among mundanes would cause bad feeling among them, and bring ruin upon us. It was revealed that Pierre was not copying texts concerned with the Arts or Magic Theory, and it was ruled that this was not in breach of the Code. The precedent of Helios was cited, and it was stated that trading books for books was no different from purchasing them.

*(Promises, Promises Handout #1)*

## Lab Text: The Stone of Guarding

The Stone of Guarding is made to be built into a wall surrounding an area, and it will protect that area so long as it remains within the wall. The stone is of white marble, veined with red, and two feet square on the ends, five feet long. It has been invested with effects to perform the following functions.

First, any wall into which it is built is protected from damage. No mundane assault will so much as chip it, while magical assaults will be resisted by the magic of the stone. The sole exception is the stone itself, which may be removed from the wall. Otherwise, how would an unwanted wall be demolished? (The protection effect is MuTe, and tenth magnitude. The magical defense is ReVi, and fifth magnitude.)

Second, anyone passing violently across the boundary of the wall will be afflicted with fear, forcing them to turn about and flee. (The fear effect is CrMe, and seventh magnitude.)

*(Promises, Promises Handout #3)*

## Correspondence: Stephen and Samson

*These are only extracts. Stephen has retained all the letters he received from Samson, abbot of St. Edmund's, and the rough drafts of the letters that he (Stephen) wrote in reply.*

### From Stephen

...I am sure that I can be of assistance to your reverence. For we must remember that the lion, when trapped by a net, was not too proud to accept the assistance of the mouse....

### From Samson

...I have no doubt that your assistance would be valuable to the temporal status of the abbey, but I have doubts about its true benefit. What does it profit a man if he gain the whole world, but lose his soul? The Devil may have deceived you, and be seeking, through you, to deceive me....

### From Stephen

...The Devil is an enemy of my Order as much as of yours. We fight with the natural weapons that God provides in the world, and you fight with His own power. By as much as God is greater than the creatures are you greater than us, but as God entrusts his plans to weak man for their effectation, so may you trust us. The Devil has no hand in our work: our power is as natural as the sun or wind....

### From Samson

...While I can see that your assistance would not be against the laws of God and man, I am less sure about Prior John. He is prone to intolerance, and may seize on any sign that I have deserted my calling to stir up enmity among the monks. As the shepherd of my flock, I cannot risk such an event. I fear that your magic smacks too much of diabolism to be an acceptable trade for rights....

### From Stephen

...As for Prior John, he is not the abbot. You alone have authority in the abbey, and you should not be swayed by fear of an underling. I can create an item which will protect your abbey, but in such a way that those looking on will never suspect a thing. Thus you will be able to keep it secret from the Prior, and avoid such turbulent and unhealthy confrontation....

### From Samson

Very well. Bring the item, and you shall have your charter.

*(Promises, Promises Handout #4)*

## Correspondence: Stephen and William

These are extracts from correspondence between Stephen and William, a canon at Norwich cathedral.

### From Stephen

I have heard that the library of your cathedral contains a copy of Boethius De Hexaemeron. I would be most interested in obtaining a copy of this text: I am sure that we can come to a mutually beneficial arrangement.

### From William

Your information is correct. We do have such a book, and I would be happy to discuss terms on which we would allow you to make a copy. Perhaps you have a book which you could offer to us, in return?

### From Stephen

...The books I have in which you might be interested are few. I have a copy of Plato's Phaedo, translated into Latin, and a collection of the letters of St. Augustine. I also have a volume containing various works of Alcuin....

### From William

The Phaedo is a work that we do not have, nor am I aware of any other copies. As such, we would happily give you the opportunity to copy Boethius, were you to give us the chance to copy Plato.

### From Stephen

I shall travel to your city this winter [this is the winter now coming] and bring the text of Plato with me. I look forward to meeting you in person.

*Promises, Promises Handout #5*

## Correspondence: Stephen and Charles

Extracts from correspondence between Stephen and Charles, a Master at the university of Paris.

### From Stephen

The University of Paris excels all others in learning and repute. I have heard that there are many new books in your city, bringing the wisdom of the ancient philosophers to today's scholars. Would it be possible to obtain copies of some of these texts?

### From Charles

Books flow through our university like an eternal river of wisdom. Since such a river is only truly valuable if put to use, I would be happy to come to some arrangement concerning the transmission of these books to you. As you know, scholars at this university are always short of money, and happy to take work as copyists...

### From Stephen

I was delighted to receive your response, and I have sent you three livres Tournois by this messenger as an earnest of my goodwill. If you would send me a list of those books to which you have access, and how much it would cost to have copies made and sent here, I would be happy to continue our correspondence.

### From Charles

Your gift was gratefully received, and will be remembered in heaven at the last judgment. I have investigated the books in the city, and compiled the following list of those which I think may be of interest... [There follows a list of two dozen books.]

### From Stephen

This list is of great interest. I enclose forty livres Tournois, and have asked this messenger, whom I trust, to return to Paris in order to collect the books when they are ready. I hope that our future dealings can remain so mutually profitable.

*Promises, Promises Handout #6*

# What's Next?



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