

Faerie



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FAERIES™

A Complete Handbook of the Seelie



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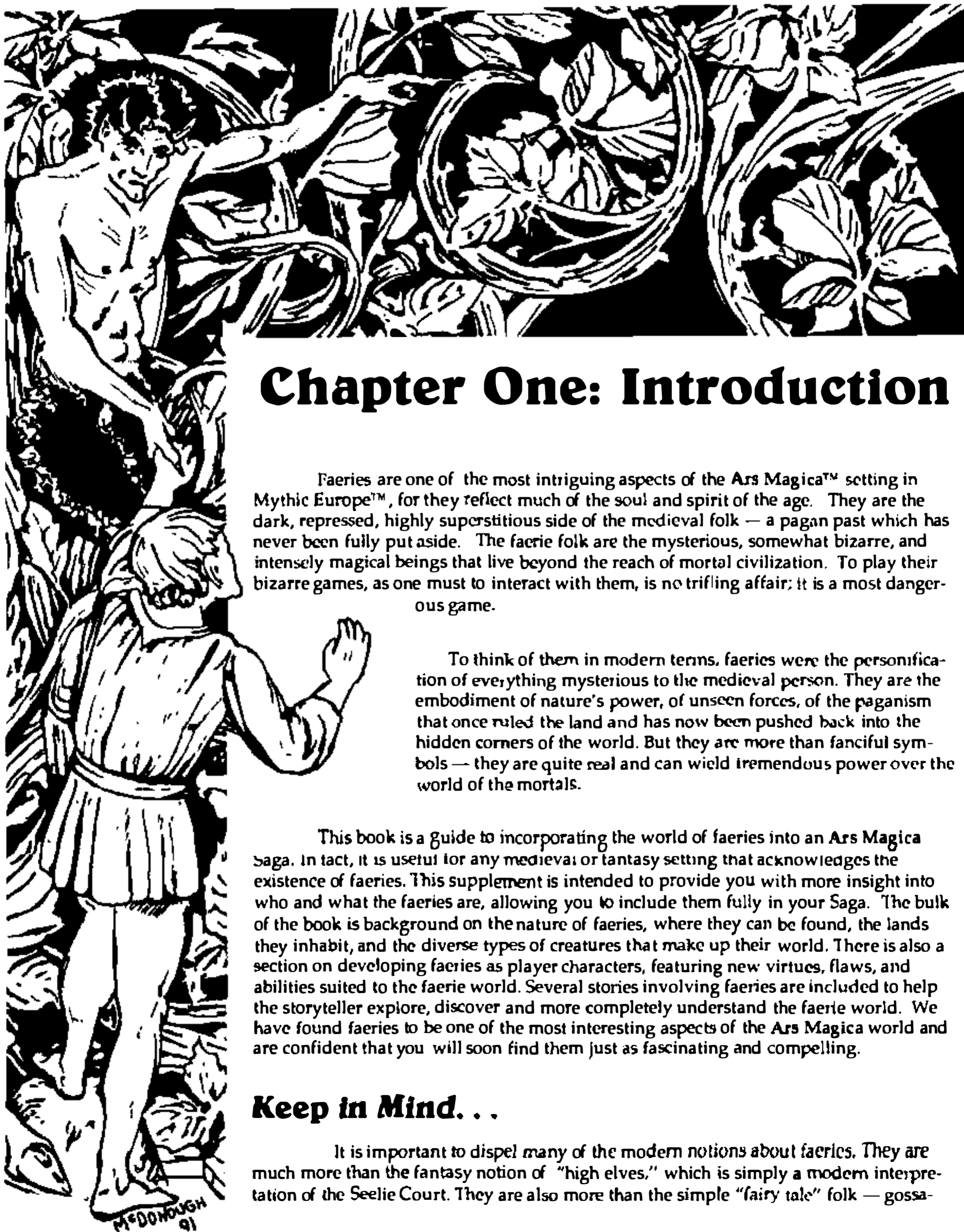
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Chapter One: Introduction

Faeries are one of the most intriguing aspects of the *Ars Magica*[™] setting in *Mythic Europe*[™], for they reflect much of the soul and spirit of the age. They are the dark, repressed, highly superstitious side of the medieval folk — a pagan past which has never been fully put aside. The faerie folk are the mysterious, somewhat bizarre, and intensely magical beings that live beyond the reach of mortal civilization. To play their bizarre games, as one must to interact with them, is no trifling affair; it is a most dangerous game.

To think of them in modern terms, faeries were the personification of everything mysterious to the medieval person. They are the embodiment of nature's power, of unseen forces, of the paganism that once ruled the land and has now been pushed back into the hidden corners of the world. But they are more than fanciful symbols — they are quite real and can wield tremendous power over the world of the mortals.

This book is a guide to incorporating the world of faeries into an *Ars Magica* Saga. In fact, it is useful for any medieval or fantasy setting that acknowledges the existence of faeries. This supplement is intended to provide you with more insight into who and what the faeries are, allowing you to include them fully in your Saga. The bulk of the book is background on the nature of faeries, where they can be found, the lands they inhabit, and the diverse types of creatures that make up their world. There is also a section on developing faeries as player characters, featuring new virtues, flaws, and abilities suited to the faerie world. Several stories involving faeries are included to help the storyteller explore, discover and more completely understand the faerie world. We have found faeries to be one of the most interesting aspects of the *Ars Magica* world and are confident that you will soon find them just as fascinating and compelling.

Keep in Mind . . .

It is important to dispel many of the modern notions about faeries. They are much more than the fantasy notion of "high elves," which is simply a modern interpretation of the Seelie Court. They are also more than the simple "fairy tale" folk — gossa-

mer-winged little people that flitter about in cherry woodlands. *Ars Magica* faeries are based on real faerie tales, not modern fantasy novels or Victorian children's stories. The faeries in *Ars Magica* descend from the medieval, not the Tolkien, tradition, so they are very different from faeries in other roleplaying games. It is very important for the Storyguide (and the players) to keep in mind these concepts:

- This is not typical fantasy roleplaying material. Dwarfs are not little Scandinavians with long beards and sledgehammers who like to drink, get rich, and kill bad guys. Dwarfs are earth faeries. Think of them as spirits of everything in the ground and everything that comes out of the ground. Anything mortals do with the products of Earth, they can do better.
- High Faeries are not Elves. Elves are ancient Greeks with pointy ears who like to dance and drink wine coolers. High Faeries are the living memories of gods, heroes, and whatever Strangers were here before us. The same fascination modern people have with archeology, mythology, and UFO stories, medieval people had for faeries.
- Low Faeries are not Halflings. Halflings are glorified and patronized simple country folk. They like to plant their gardens and serve their betters. Low Faeries aren't cute, they can be dangerous, and many don't look human at all. They are not the Stepln Fetchits of the High Faeries; High Faeries scorn mortals, while Low Faeries bring out the magic in all mortal practices. High and Low faeries usually aren't found in the same places.
- As always, you must remember that *Ars Magica* takes place in the Twelfth Century. Black knights in fluted plate armor and diminutive pubescent children with butterfly wings are the inventions and legends of people from the Seventeenth Century and later. Those stories are closer to us, but the Twelfth Century was closer to Celtic, Germanic, and animist magic and beliefs. People in Baltic lands won't even nominally accept Christianity for another hundred years. Vikings are still kicking around here and there. On the Isle of Man, they'll still be jumping bonfires and sacrificing chickens until Queen Elizabeth comes along. The Mongols rule Russia. Latin scholars think that precious stones come in male and female; put two sapphires in a box and you get mom, dad, and a bunch of bouncing baby sapphires. This is Twelfth Century scientific thought. Explore these ideas; they are rewarding, enriching and exciting.

"The faeries are, and always shall be, creatures of mystery and legend. If ever we are able to fully understand them, it will only be because the faeries have finally left this

mortal realm and no longer recreate themselves anew every moment that they live. Only when faeries are a product of history, and woe be to the world if this were to occur, will we ever have the faintest grasp of who and what they truly are, and even then, when we finally do have this appreciation and understanding, we shall be wrong."

— Quendalon, Primus of House Merinita

The Faerie Enigma

There are many dangers in the world, many creatures and beasts of the wilderness, and of course there are always the Demons. Generally these dangers are predictable, and the wise magus can foresee their actions and attempt to protect themselves from such threats. What unsettles even the most knowledgeable magi is the world that lies beyond the limits of civilization and rationality, the realm of the Fay.

Faeries are all the beings that are intimately connected to nature, which configures itself as the Faerie aura. Indeed, they may be the spiritual manifestation of nature itself. Their true potency lies in their inherent magical nature, not in their muscle. Some have supernatural strength, but most rely upon illusion, deception and other forms of trickery to protect themselves and to carry out their mysterious desires.

An exact picture of the faeries is nearly impossible to compose, because of the amount of folk lore that has grown up around them, some of it true, most of it false. Sometimes what in legend is a most malicious faerie, is in fact a kind, gentle and severely misunderstood being. When a character uses legend lore to gain information about a faerie, do not hesitate to tell them the most misleading of the legends about the faerie; such is the nature of folk lore. Always mix the truth with sheer fallacy. Even when a character makes a Faerie Lore roll, you might want to mix some misinformation in with the real content of what you are saying. The fay are simply too exotic and foreign to get consistently clear and accurate information on them. They are the strangest and most enigmatic of all the creatures known to the Order of Hermes. In fact, many wizards use the term *Seelie* to describe anything overly strange or exotic, e.g. "It was a *Seelie* experience."

The Fay

Physically, faeries are incredibly diverse. Not only do faeries come in a multitude of shapes and sizes, but some faeries can vary their own shapes and sizes. Being nature spirits, they are as varied as the whole of the natural world. The powers and power level of faeries is also highly variable, though invariably they are highly magical. Some faeries can perform minor tricks and illusions, others can do the work of ten mortals in a

single night, while a few are of such truly awesome power that they were worshipped as gods in pre-Christian times.

However, in spite of the vast physical and magical diversity of faeries, there are some similarities among all of them, important similarities for all who would deal with them. These consistencies are described below:

- Faeries are immortal and ageless. Unless killed, which is usually quite difficult, faeries will be as they are forever. One consequence of their immortality is their lack of an immortal soul. Faeries have no Heaven for which to hope for and no Hell about which to worry. When their body dies, they are wholly extinguished, then reborn as another faerie of the same type, some even retain memories of their former lives. However, if they are lucky, they need never worry about death at all. For this reason, faeries have no gods and no religion. The whole concept of worshipping a deity is foreign to them. A priest preaching to faeries would only confuse some and amuse others. This is not to say that faeries are without morality. They have quite strict rules of morality and behavior which may not make sense to mortals. Only those mortals who know these rules can deal favorably with the faeries.
 - Over time, faeries may change their forms, or they may even die, but always they come back in a new form and return to the realm of fay. Faeries live long lives; many are immortal. If a faerie is killed, it will usually reappear, sprung from the womb of nature a season or two later. Therefore, death does not have the same impact that it does on mortals; they certainly do not fear it as the humans do. However, faeries do not have a soul and if they die outside of the realm of the faerie, they die forever. Their spirits are part of the spirit of nature — it could be said that faeries as a whole are the animating spirit of nature. It certainly would explain their seeming lack of individuation.
 - Faeries are thought to be able to perceive the world outside their faerie homes. They seem to have a strange ability sometimes to know the secrets of the mortals whom they meet. This seems to indicate a strange, tenuous connection with the mortal world, even that which is found inside the Dominion. They seem to know about most of the things that happen, and seem to have knowledge that they should not — sometimes even knowledge about the future (which they have a hard time separating from the past or present). It is thought that this is because they can see the reflection of our world within theirs, the realm of Arcadia.
 - The fay are mimics of sorts and will often copy the mortal society which they perceive from Arcadia.
- They might copy the courtly grace of the nobility, or they may play act that they are serfs. Faeries may play a game of nobility which they learned from the mortals; even the conflict between the Seelie and Unseelie courts can be seen as a kind of game. There have even been faeries encountered who pretend that they are the inhabitants of a covenant. One source even states that the faeries who were pretending they were wizards were able to cast spells similar to Hermetic ones. Once faeries get into a role, they are able to achieve wide and varying powers, even though they have no similar power in their normal form. This only partly explains why faeries are so dangerous and enigmatic.
- The main desire of faeries is to have fun, which may mean frivolity or it may mean playing an eons old game. The most important thing to a faerie is having fun and being amused — it is their primary consideration. They live so long and have lived for so long, that they spend their time in the pursuit of pleasure, and have grown bored. They look for any way they can to escape this trap, this web of tedium. Faeries need no food, but often enjoy eating for it is something to do — they have similar feelings about sex.
 - Many faeries do not have a set form, but can appear in any form concurrent with the aspect of nature which they represent. Nymphs of streams, springs and lakes, spirits of animals, plants and growing crops, and Dryads for every kind of tree in the forest are some examples. They constantly recreate themselves into new forms and new powers. The laws of nature found in particular faerie realms change through time; as they get bored with the old way of things, they create a new way.
 - A faerie is not entirely a creature of this world, and does not have needs that correspond to mortal flesh. A faerie does not need to eat (though they may well enjoy a feast) and a faerie does not need to sleep, but they may do so if they find it interesting. Whatever a faerie does, they do out of pure fancy and whimsical desire. A Satyr does not hunt because they need a meal, they hunt for the thrill of it. On the other hand, a mystical beast is an animal, an animal with the taint of magic, yet an animal nonetheless. A mystical beast is mundane in the sense that its needs and motivations are usually based, ultimately, on its corporeal desires.
 - Faeries cannot truly be evil, for even the most malicious of faeries do their harm more out of a love of mischief than out of a will to do evil. True evil is something which just doesn't seem to apply to faeries, true evil is a thing of humanity and of Demons. Mystical beasts, on the other hand, can indeed be evil, especially if they are smart enough to know what they are doing — such as a dragon. A

griffin, however, is merely a bird of prey, and cannot truly be considered evil, though it may indeed cause great evil.

- There is no such thing as faerie children, for faeries are manifestations of the eternal spirit of nature, not actually animals who are a physical element of it. However, faeries can die, even from old age. When they do, they almost always come back at a later time, often arising spontaneously in a new form out of the earth or a tree fully formed. However, sometimes a faerie might arise out of another faerie as a pseudo child, one placed there by the great spirit of the forest and not created by a sexual process. Such "faerie children" may look like babies, but they have fully developed minds. They are valued above all else by the other faeries, for they are the ones who have truly lost all of their memories of what they once were, and must start from the beginning once again.

The Fay

The origin of the word Faerie comes from the word fay, and an appreciation of its meaning can be quite beneficial in gaining a more thorough understanding of the wee folk. Fay means to be enchanted or to be bewitched.

Faerie Magic

Most faeries have a power of a kind, and can at least do things such as bring good or bad luck, strike mortals with paralysis, slay cattle, or feed on the goodness of grain or milk. A faerie can do both good and ill to a mortal, while some are wholly wicked, many are quite kind, but all of them need to be treated with respect. Many a helpful brownie has turned into a malicious boggart because some fool spurned or misused their gifts.

Every faerie has an affinity, such as for trees, flowers, cats, etc. These may be as broad as in Hermetic magic, or may be more specific. The more specific the affinity, in general, the more powerful. That is, a faerie with the affinity "plants" could affect flowers, but not as effectively as one with the affinity "flowers." The Faerie Aura can range anywhere from 1 to 10, (note that this has changed from first edition *Ars Magica*) and this is multiplied times the affinity to get the level of the "spell" that a faerie can effect. Please keep in mind that faeries do not "cast spells," rather magic is something which they affect naturally.

Also, the magic affected by each faerie may display itself differently. The most common way that magic emanates from them is uncontrolled. Magic simply happens as a result of the presence of the faerie. Most do not have any control over what their magic does, nor are they aware that they are affecting it.



Their magic also seems to allow them to speak any language as long as they are without the bounds of the Faerie Aura — it is a natural element of their magic. However, if they speak in their own languages (more often than not, some forgotten ancient tongue), they will not be understood by the mortals around them. Their magic only works for the faeries.

Another common way for magic to manifest itself is via hard labor. The stereotypical dwarf is an example of this. In himself, he cannot create magic. However, if he spends months of labor working on a single project, refusing to stop at no less than perfection, he may quite literally put some of his own essence into the creation. Then instead of having a priceless goblet of expert workmanship, one has a priceless goblet of expert workmanship which can create its own fine wine and be used to scry if pure water is placed into it.

Faerie Realms

The realm of the faerie is wide and diverse, filled with creatures both beautiful and ugly, strange flora and fauna, and magnificent caves and castles. There was a time long ago, when the gods walked the earth and the worlds of the faerie and mortal were much closer. Now, human civilization, religion and magic have forced the faerie to occupy the darker recesses of the world — deep forests, tall mountains, vast seas and oceans. Yet many faeries have adapted to the mortal world and have become a part of it — the so-called "low faeries." And while the Seelie and Unseelie Courts and the faeries of the wilderness have little influence on the day-to-day life

of mortals, their power can often be felt by the weary traveler, the lonely farmer, and even the wandering magus.

Most faeries live either in small family groups, or as solitary hermits, and some live in villages under faerie knolls. The areas where faeries live are entirely different from the mundane lands. Magic pervades every aspect of the place; beauty and magic seem to spark from every leaf and misshapen twig. It is a wonderland where dreams seem more real than the hours spent awake. In some ways, it is a very hard environment to describe to your players and in which to roleplay, but it is also an extremely evocative and compelling setting. Let your imagination run wild (just think like Calvin, not Hobbes) and you won't go wrong.

Every different faerie area can be considered a faerie realm. Each of these fantastic places usually has its own unique structure and operates under its own unique natural laws (which can be very different from the natural laws of the mundane world). The many strange and wonderful manifestations of the faerie realm are worlds unto themselves. Though they are all connected with one another through their secret entrances to Arcadia, their main similarities between one another is that they all differ from the mundane realm of man.

While each faerie realm is structured differently, some generalizations can be made. Almost universally, the nobility are the most sophisticated and beautiful of the faeries and are usually "elf like." Many noble faeries are known to have a sense of dignity, which is usually quite lacking in the other faeries. They are known to enjoy music and dancing, and wear jewelled, glittering clothing.

Some members of mortal society are reputed to have the blood of faeries within their veins. It is said that only those who are bothered by the supernatural, who keep seeing and meeting the faeries, are those who have faerie blood. The wizards certainly believe that those whom the common folk say have faerie blood, are often those who have innate magical powers and perhaps are good prospects for apprentices.

The faerie give one another the title of lady or lord as an appellation of respect, usually earned by that faerie who is able to lead the others to new, exciting experiences. The lords of the faeries are not always the oldest faeries, for often those who have recently (by faerie standards) arrived in the realm of the fay have the most imagination and creativity.

Those faeries who spend much of their time under the influence of the Dominion usually have grown to be quite small. Even on those nights when the Faerie Aura finally holds sway, and these faeries can emerge from their hiding places, they remain undersized. It is an adaptation that allows them to conceal themselves and thereby avoid being hunted down by overly zealous church officials. In some rare instances, they are so tiny

that the entire dance circle can be held on the brim of a farmer's hat. These are the faeries from whence the appellation "Wee folk" comes from.

Arcadia

There is a realm beyond the faerie forest, beyond the faerie glen, underneath the faerie pool, a land called Arcadia, or sometimes simply as Faerieland. Arcadia is a reflection of our own world, but not a clear one. To human eyes, at least, it is distorted and misshapen. There are many different ways to enter Arcadia, but you always need to do so from some spot within a faerie realm, usually the most potent spot within a forest or glen.

There is a correspondence between our world and their's. Although they are not the same place, when something happens in one, often there is a reflection of that occurrence in the other. Thus what may be a city in the mortal world, is a strange and desolate series of rock formations, upon which many images dance in Arcadia. Some faeries come to the place to be amused and watch the images as they conduct their strange affairs. Mischievous faeries may even attempt to cause trouble by breaking off pieces of rock or using their magic to do small tricks. The powers the faeries in Arcadia have in the mortal world, especially where the Dominion rules, are very small but cannot be entirely discounted.

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Chapter Two: Nature of the Fay

The medieval person sees the world magically, not logically or scientifically. They perceive connections between people and things in which today we no longer believe. For them, intuitable, universal principles, rather than concepts of germs, genes or gestation, are what guide the processes of the world. A magical explanation of a person's injury is just as valid as a practical one, in many cases more valid — and in *Ars Magica*, this is the way the world really works.

Faeries are simply an extension of this kind of world view, of this fundamental belief in magic. Faeries are the expressions of the medieval persons understanding of nature; they are the dramatization of the forces which guide nature. To the medieval person, faeries are Nature itself, and are a power not to be underrated.

In order to understand the personality they give the fay, you need only imagine them as the wild and uncontrolled side to the folk of the Middle Ages — the restless, endlessly creative, playful, crazed and unleashed side to an otherwise stolid group of people. They are the dark and obscure aspect of a forthright and honest people, who realize that there is much within them that they do not understand and never will.

The Legends

Many stories are told about the fay — who they are, what they are, and from whence they came. Curiosity about such strange, unearthly people is widespread, and very different stories are told from place to place. The village priest, if he is unable to keep his country congregation from thinking about faeries at all, may explain that they are dead souls or fallen angels too bad for Heaven and too good for Hell. A sterner Christian may believe they are imps and devilish spirits — even if they are not demons themselves, they still pay a tithe to Hell every seven years. An easy-going Venetian pastor may leave a bowl of milk every evening for the monachello in the church basement, believing the diminutive monk to be the spirit of some early Christian.

While the voices of religious authority may be unable to agree about the faeries, common folk are secure in their own unique explanations. While in places where Christianity is firmly entrenched, the too-bad-for-Heaven-and-too-good-for-Hell explanation has its adherents, the country people who remember the "old ways" have different ideas. They know the strange and small semi-human faeries, with their dark skins, distorted faces, and animal characteristics, to be spirits of the land. They grow from it just as rocks,

rivers, and the Fall harvest springs from the earth. They are tied to the land, each to its place, and the health of the land is measured by their abundance. They are revered, and, to the horror of many priests, offerings are made to them. These offerings are not considered acts of worship by those who make them — they are only the faeries' due. Just as the lord is owed labor, and the miller a portion of the ground grain, the faeries are owed as well. The keepers and voices of the land are accorded great respect and the first fruits of any harvest.

The human-like faeries, the secret neighbors, are another matter. The common folk know them to be the descendants of gods. Such faeries are known as such only in parts of the world where the great pre-Christian deities have not been completely forgotten. In Germanic lands (Germany, Scandinavia, Denmark, the Netherlands), they are known as the descendants of the Vanir. The Vanir were the "other gods," not part of the pantheon of Odin and Thor, a beautiful race of gods of the arts of peace, music, dance, hunting, fishing, increasing the herds and winning love. They survive in these lands as they always have, but no longer are they known as gods.

Most faeries are like the Vanir; lovely, golden people dressed in white or green. They travel in the wind, can become invisible or insubstantial at will, have no use for mortal goods, and control the life-giving powers of sunlight, warm winds and fresh water. They love purity and generosity, reward their favorites with gold, topaz and fertile livestock, and punish those they despise with short life, infertility or family curses.

Some say that, among the faeries, none of the gods have entirely disappeared, that they all still live in Arcadia, for they no longer care for the mortal world. In the far north, they still believe that Odin rides at the head of the faerie Wild Hunt, running down the lesser faeries of the woods. In the far south, they continue to call upon the Greek and Roman gods, though they know them as faeries and not as true gods.

In Celtic lands (England, Scotland, Ireland, Wales, France), the pedigree of the faeries is extensive. The oldest stories describe these lands as peopled only by a race of terrible monsters, the Formorians. They, or their descendants, may survive as the most horrible and deformed ogres. Waves of immigrants fought the Formorians, say the stories, and the first victors were the Firbolgs. Their victory was short and their descendants rare, for they in turn were conquered by the Tuatha de Danann. These are still the greatest of the ancient faeries, for they are beings of great sophistication and power. The stories of their heroes and their battles are still told, for the humans who came after them worshipped them as gods (before they turned to Christianity).

The Firbolgs and the Tuatha de Danann were faerie, not human, for the legends tell that the first

humans came after many years of the rule of the Tuatha de Danann. The Tuatha did not make war against the immigrant human beings, but the coming of mortals was the end of their kingdom. The greatest of the Tuatha de Danann set sail for the Isle of the Blessed, Tir-na-Nog, the land beyond all lands, where death is unknown and the trees flower and bear fruit at the same time and in every season. It is said that the Isle of the Blessed exists upon the realm of Arcadia. In this refuge, they are forever beyond mortal contact, although it is said that the Isle of Avalon, where King Arthur was taken at the hour of his death, is none other than the Isle of the Blessed.

Other Tuatha de Danann chose to stay near the lands they knew, and drew back before mortals and human civilization into dwellings under the ground. They became the faeries known as the Daoine Sidhe or the Tylwyth Teg. Their magic has made Hibernia (Ireland), a greatly magical place, one which is the closest to the Isle of the Blessed.

Arcadia connects with Hibernia through the underground dwellings of the Daoine Sidhe. The Daoine Sidhe are most powerful within all of Hibernia, and diminish in power the farther they travel from their homes. To remain even this close to the mortal world, the Daoine Sidhe have given up a great deal of the power of the godlike Tuatha de Danann, but in the middle ground between gods and mortals, they are able to keep something of both. Their commerce, if any, with the Tuatha de Danann on the Isle of the Blessed is beyond human ken, but their commerce with humanity is well recorded and elsewhere described.

Here the ancient tales end, and beyond is where the idle speculation begins. Some say that among the Sidhe were those who came to enjoy the human world so much that they gave up much of their remaining power to join it as the "common" faeries of human lands. Many say these faeries-without-Arcadia, the pixies and spriggans and diminutive faeries, are the descendants of either the Firbolgs or the Picts, the first faeries and the first humans to walk the land. Still others, however, say that they, like the faeries of the wild country, simply sprang from the earth in their present forms.

True Nature: Hermetic Theories

What manner of beings the Celtic Tuatha de Danann and Tuatha de Llyr, the Germanic Vanir, and the various other Lords of faerie are has long been studied by the magi of the Order of Hermes. The only conclusive theory that has even been widely accepted among the Order's scholars is that the faeries are still an unknown quantity, and will likely always remain so.



It is known that some faeries were once worshipped as gods on the Earth, though what truly constitutes a god is a matter for theologians. Scholars believe that these gods were originally the fiercest and most aggressive of the faeries, and when Arcadia and the mortal world more closely adjoined, they could have indeed been considered gods. Some go even further and say that all other faeries are descendents of the original gods. These gods had scores of less powerful descendents — the Celtic Sidhe, the Germanic Altar, and the Good Neighbors. The faeries who live under the hills, in the great forests and the lands of legend, and who form the general population of faerie worlds, are thought to be degenerate gods. They are descendents of the ancient gods, of the faeries who were worshiped by the common folk — spiritually if not physically. Many magi believe this to be fact, including most of House Bonisagus.

House Merinita of the Order of Hermes is renowned (as well as respected and despised in different quarters) for its vast experience with faeries and their world. Merinita herself is said to have left this world for Arcadia. She disappeared shortly after claiming to be on the verge of discovering “the mystery of the eternal spirit of the wilds.” It is said her successor, Primus Quendalon, spent two years in Arcadia in search of her and her secrets, and his return caused much dissension within House Merinita. (See *The Order of Hermes* supplement for more information.)

Since Quendalon’s death, a tome entitled *Mundus Faunae* was discovered at Irenicilia, the Domus Magnus of House Merinita. This work goes beyond the typical legends which magus and mortal alike have believed regarding faeries and their ilk. Soon after it was discovered, this tome was attacked by the leaders of House Merinita as part of a conspiracy to defame the good name of Quendalon. Its defenders, however, believe it is a brilliant picture of Arcadia composed by Merinita herself and heavily used by Quendalon before his sojourn into this remarkable, magical realm.

Due to political reasons, *Mundus Faunae* has been suppressed and discredited as a useful tome for studying the fantastic, mysterious world of faeries. Among the members of House Bonisagus, it is an object of derision and ridicule. The cream of House Merinita’s free-thinkers, however, believe it contains the definitive theories of what the true nature of faeries is and from whence they really came. In public, of course, most would deny the ideas espoused by *Mundus Faunae*, but the few who understand its implications wholeheartedly believe in its truth.

The ideas expressed in *Mundus Faunae* are stranger than the speculation of mortals and magi alike. It is as enigmatic a tome as the faeries themselves, and insists that a theory of faeries is impossible, for one can never fully know them. Among the younger magi, especially those who have been to Arcadia themselves, the theory is slowly being accepted.

Most faeries were all once mortal — mortals who have entered the realm of fay and have remained there over time. They surrendered the accoutrements of civilization and adopted a more natural and primitive lifestyle. The magic of the fay is the great spiritual energy of nature itself, and any other power merely gets in its way. This is why iron injures faeries so severely and why the Faerie Aura is so incompatible with the Dominion.

Most faeries can be seen as refugees. When a group of people successfully conquers a land, they push out the old inhabitants to make room for themselves. Over time, if the conquest is truly successful, the conquerers become the new “natives.” Eventually, there is no room for such a thing as a “former native,” either in theory or in everyday life. The only escape for the conquered from the new paradigm is to enter Arcadia or its faerie environs.

The monotheistic religions create the same problem on a spiritual level. Christianity and Islam deny not only the license to worship outside their paradigm, but also the idea that anything outside of their paradigm even exists. The believer in a religion displaced by monotheism has no place to go on a spiritual plane, just as a member of a conquered people no longer has a physical place which is “their land.” Such a person cannot enter Heaven, because they are an unbeliever. By



the same logic, however, they cannot go to a Hell they do not believe exists. Their own beliefs have been rescinded, like their right to a country, by fiat.

This kind of rewriting of the world hits hardest those people who had a special place in the old world. To a certain extent, a farmer in the old world is like a farmer in the new. A king or queen without a country, however, or lesser nobles without a ruler, priests without a religion, or warriors without a leader, are lost people. They no longer have real lives in the new "real" world.

Such people have few options. They can try to live on as walking anachronisms, or they can desert the new world to which they do not belong. Deserters have two possible destinations. They can work themselves into the cracks of the new world, hiding in remote places and in ancient occupations where fragments of the old world can persist. There, they become something small, quick and quiet, an expert at deception and disguise, at blending in with the land or disappearing. Or they can leave the real world altogether and venture into the realm Arcadia.

All that ends up being left of displaced peoples are words and legends. The legends are usually more thrilling, noble, and powerful than their real lives in the old world could ever have been. Many of the survivors of old worlds would choose to walk back into those legends, even at the cost of giving up reality. They would enter the legendary past or join the realms of their gods. Becoming a dream means only giving up a life whose best pieces are already gone.

When a person gives up their mortality, they give up the certainty of a consistent, particular name and shape. They give up, slowly, over time, personal memory, personal history, and all direct relation to the world of real people and things. A real person has parents, children, brothers and sisters, a memory of yesterday morning in the real world and an anticipation of tomorrow there. A faerie does not; they may remember, but over time they will cease to care about such memories. When the faerie dies and is reborn in a new form, they may forget completely who they once were. Eventually, they will remember bits and pieces, perhaps even recalling everything at some point, but they will never again have the emotional connection with those memories. What they once were will be incomprehensible to themselves, they have changed and nothing that they were makes sense any more.

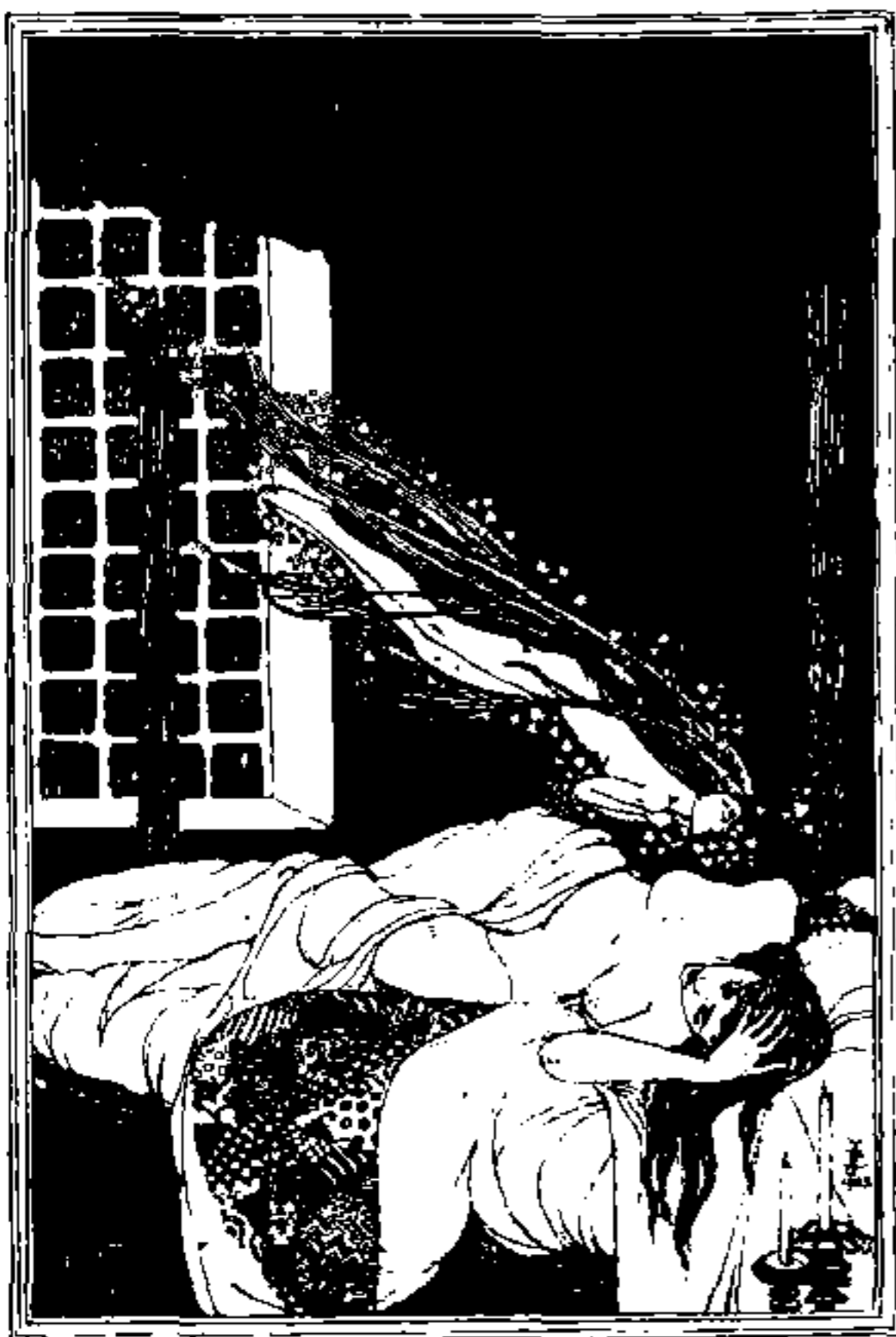
Faeries also give up the power to create and change the world. Creation is the act of bringing a dream into the real world. Faeries may be the stuff of dreams, but the power to make anything real is lost with their own reality. The worlds they inhabit are like children's storybooks — since it has already happened, it can't be changed. An archaeologist, finding iron artifacts at an unusually early date, can insert iron into the real Bronze Age — it was there, we just didn't know it. But putting iron into the Legendary Bronze Age is another matter. It is like bringing cars into a Western movie; changing the story takes creativity, otherwise, it just doesn't fit, it's not right. Faeries are desperate for those who can keep their own storylands fresh and alive by bringing about new stories. These people have become the dreams the faeries have longed for. Only a mortal can tell the tale or add to the one that is already being told.

The oldest faeries who entered Arcadia landscapes in ancient times are quite bizarre to more recent peoples. They may have been hunters who became separated from their tribe, but were "adopted" by the nature spirits. Such faeries have been separated from society for so many centuries, and have such a foreign ancestry, that they bear little resemblance to mortals anymore. Other faeries seem as bizarre as some unknown people from the other side of the world might to local eyes.

The most recent peoples of Arcadia haunt and are haunted by the memories of the mortals they still uncomfortably resemble and of the past they are slowly forgetting. Such new faeries are very dangerous, not by their incomprehensibility, but by their very proximity. They may still hold a grudge against those who resemble their mortal conquerors. They may still want normal food. They may want real cattle or real children. The disadvantages of being faerie (that is to be "unreal") aren't always clear until you become such. They may be envious, or angry, or want to go back to their former lives. Such faeries are feared as people fear ghosts.

Not all faeries, however, were once mortals. A very few were, and still are, true spirits of nature; they are completely non-human things and do not have a human nature. Their nature is of rock, or earth, or plant, or beast, or air, or water, or something unguessed and unguessable. Faeries without human nature or human form are unaffected by intrusions into human stories — iron, religious symbols and bells mean nothing to them. They are vulcrable only to whatever would destroy their nature. Some faeries, like the fates, seem to have been neither mortal nor good, but exist nevertheless as beings more related to humanity than to anything else.

Finally, some human-like faeries seem to exist without deriving from anyone who physically entered Arcadia or from nature itself. It may be that if a human being can become a faerie, then a piece of mortal creativity sufficiently powerful enough, or catchy, or lucky, or properly contrived, might become a faerie as well — if the shadow of Arcadia was close enough at the time, that is. Such a faerie could be anything. What might come from great temples or castles would be very different from the tavern where every dumb joke or off-color story was jovially related by generations of drunken mortals.



Faerie Ethics

Faeries have a morality all their own which is quite alien from the Christian variety. Their mortality has no direct correlation with the ways of respectable humanity, yet it does have its own internal logic. Each faerie realm is different, as is each faerie, therefore there is no one code of ethics for all of them (just as there is not one single code for all of humanity). Each faerie interprets it in different ways, and certain ethics may not apply to them all equally.

The most important part of faerie ethics is the giving of one's word. Faeries always keep their word. If they promise something, they will hold to it. However, they often, especially if they have malice in mind, hold to the exact letter of the promise which can be of great discomfort if the promise was poorly worded. In addition, humans who break their promises to faeries will be singled out for special malice due to the great value of promises among faeries. Being creatures of magic, the binding of a faerie to its word is as much a magical binding as it is a moral one; faeries not only refuse to break their word, they are totally incapable of doing so. This kind of magical limit applies to all aspects of faerie morality. Because of this limit, faeries do not give their word lightly.

One consequence of the importance of promises to faeries is that they always keep bargains they make with mortals and expect mortals to do the same. Fairness and repayment are very important to faeries. If you deal well with faeries, you will certainly be rewarded, while those who deal ill with faeries will be rewarded in a different manner. However, whenever you receive something from the faeries, you must never thank them for it. If you do, you may drive them into a rage, or they may simply never deal with you again. The reason for this is not clear, but it may be that the faerie takes the "thank you" to be its repayment rather than a more fair material repayment, or perhaps as an attempt to get it in debt to you again. While faeries should not be thanked, there is no prohibition against praising their gifts, and it is often a good idea.

Remember that while faeries keep their bargains they have made with mortals, they can and do steal. Also, while faeries must keep their word, they can lie in other circumstances. When dealing with faeries, there are a number of traits faeries value highly and others which they despise. Neatness and generosity are almost universally praised by all but the most malicious faeries, while slovenliness, stinginess, excessive religious piety, and dishonesty are all despised by the faeries. In addition, the faeries value their privacy greatly, and those who spy upon faeries or intrude on their privacy in other ways are likely to be the target of some horrible retribution. Faeries place great store in the rules of hospitality and the treatment of guests. Invited guests of

faeries will be treated with respect and will not be ill-treated. Even invited guests, however, can receive horrible treatment from the faeries if they break any of their rules.

Fertility is of great importance to faeries and they are not reluctant to ask questions about a person's sexual life or what children they have born. Because most faeries cannot themselves have children, it is of great interest to them, indeed it might be said to be one of the few things which they truly hold sacred. Those who do not engage in sexual activity are seen as somewhat deranged and possibly even as dangerous by the faeries. To purposely withhold one's self from such a basic pleasure is unthinkable. Therefore, faeries take any sort of rejection of their offers of intercourse very bitterly.

The Difference Between Faeries and Demons

In symbolic terms, the difference is great.

Faeries represent human weakness, they represent the giving in to our desires, our weaknesses for fine food, drink, etc. Faeries are the will to have fun, to enjoy life, to delve into the excesses of life.

Faeries live for whatever moments of rapture they can find and they live every second as if it was the last second they would ever live. Faeries find it hard to understand mortals who do not live in the present and who do not understand the importance of the enjoying the rapture of the moment. Some faeries do not even consider such mortals to be alive.

On the other hand, Demons are the intellectual acceptance of evil, the cognitive act of doing something that we know to be wrong. This sort of evil activity is truly diabolic, for it is not done out of bodily weakness but out of an essential greed, a basic and fundamental egotism.

In practical terms, there is little similarity either. Faeries are not evil, not even the Unseelie court, and have nothing to do with Heaven or Hell. Faeries do not have souls and are not interested in and are not made a part of the eternal war between good and evil. They live between the two polar extremes and are generally ignored by both.

Perhaps because of their interest in fertility, they are rather wanton in their own conduct and are very friendly towards potential lovers. However, they are known for losing interest in mortal lovers quickly, feeling them to be unequal to faerie lovers. If a mortal falls in love with a faerie, the faerie may be overwhelmed by the power of the mortal love. Faeries are usually unable to love, but faeries with empathy are able to return any love which they are given. Such love is considered the most precious as well as the most harmful gift a mortal can give a faerie. When such a love is

given, a relationship can last for the lifetime of the mortal and, if the mortal is willing to forever leave the mortal world and enter Arcadia, they can live forever with their faerie love in a garden of great beauty and bounty. A faerie who loves a mortal is able to live anywhere in the Dominion as long as they are loved in return; and as long as the mortal holds true to some promise they made to the faerie, such as: "I will never reproach you as to your origin." If their love ever falls, or if the promise is broken, their faerie spouse will instantly disappear never to return.

Another important characteristic of faeries, which is perhaps in part due to their immortality, is the importance placed on tradition by faeries. In many ways, faeries mimic the way humans lived in earlier times. Faeries often wear archaic clothing, do not use iron, and those who farm grow barley as their only grain. (Barley was the oldest grain cultivated in Europe.) This cultural inertia may also in part explain faerie morality, like the virtue of hospitality to guests, which was of great importance in earlier times. Their armor, weapons and dwellings recall an earlier age.

While faeries tend to dislike mortal change and innovation, they are not unappreciative of mortal creativity, especially in the realms of music and poetry. Words and music are of great magical significance to faeries. The magical power of faerie music causes mortals to lose track of time and to dance themselves to exhaustion. However, faeries are creatures of imitation and illusion, not of creativity, and human creativity, especially when it involves words or music, is a wondrous and powerful thing.

Faeries often entice away or even kidnap human poets and musicians as well as dancers and other artists. Characters with Free Expression and a high level of skill in art, music or some similar ability who visit the faeries should be careful about showing off their abilities. (Editor's note: This may be why some of the leading magi of House Merinita disappear from time to time — they are so in touch with the faerie world, that they are unable or unwilling to return to the mortal world.) While human creativity can impress faeries, and possibly make them more kindly disposed, it can also cause them to want to keep such interesting folk around for a long time. Unlike Free Expression, the mystic virtue of Enchanting Music is a common ability for faeries and people with faerie blood. Faeries will recognize it and are not likely to be effected by it. In fact, most faerie music is enchanting to mortals by its very nature.

Faerie Laws

The following are some basic rules of faerie that are known to mortals. They can sometimes be learned by reading special books, talking to special people, or by trial and error in Arcadia. Faeries themselves tend to



either see these rules as incredibly obvious or are totally unaware of the way in which they always obey them.

1. APPEARANCES ARE EVERYTHING

The greatest (some say the only) power of faeries is Glamour. This is not quite the same thing as illusion. Glamour is illusion made real. An illusory chair is a phantom; you will fall to the floor if you try to sit in it. A Glamour of a chair is solid. It lasts as long as the faeries are nearby, or as long as the faerie who created the Glamour is nearby, or until a faerie gets tired of it and changes it into something else, or until it is seen through by magic or true faith. Since real illusions are a touchy thing, mortals have to decide the conditions under which a Glamour will last, and whether all the wealth, power, and glory of the faeries are true or illusory. Glamour is real to mortals in Arcadia.

Generally, if you can get to Arcadia in the first place, whether or not it is real is a moot point. When you are entering and leaving, however, Glamour has a lot to do with the condition in which you and your possessions enter and emerge. Animals are variously affected by Glamour. The dumbest of them will be unaffected by it at all. Those more intelligent may be hopelessly confused by mixed information, and will not function well in Arcadia. Truly domestic animals are used to accepting someone else's reality, and will generally respond to Glamour as their master indicates, regardless of whether or not they believe it is real. The same holds true for faerie animals in the ordinary world.

No one knows whether faeries themselves see Glamour as completely real or completely illusory. Some say they are made of Glamour themselves. They are aware of Glamour's relationship to illusion, however. The most serious violation of faerie law a mortal can

commit is to claim knowledge of the illusory nature of all that is faerie.

Outside of Arcadia, Glamour that is seen and understood for what it is no longer exists to the one who sees through it. Within Arcadia, Glamour seen through remains. It may be reality a magus or bishop sees behind the Glamour, but that reality functions as an illusion. Any Glamour seen through in Arcadia appears in its "real" form when Arcadia is left behind. Any Glamour not seen through may remain when the ordinary world is reached. Faeries seen through disappear from that part of the ordinary world where their Glamour was penetrated. In Arcadia, however, one of two things occurs. Either the person seeing through the faerie can no longer sense the faerie's presence (but can still be affected by them), or they see the faerie's "true" shape. Ordinary people may be struck mad or bestowed with a faerie power, and magi may undergo Twilight.

2. EVERYTHING THAT'S MINE IS MINE. EVERYTHING THAT'S YOURS IS MINE, TOO.

Faeries are bound to their possessions. In a very real way, their characteristic possessions are part of them, for they are part of the form they have taken. Unless a characteristic possession is ritually unbound from the faerie's form, it goes back to them when they change shape. Human possessions are very simple in faerie eyes. Humans have many things. None of these are bound to them, so they are not important parts of the human. Human homes, farms, and towns are giant faerie markets where everything can be had for free. Generosity is one of the major good human qualities. Being upset over the loss of something that is not part of you is nonsensical at best, and equivalent to giving something away and demanding it back at worst.



special qualities attributed to them — earth, plants, animals, beer, bread, precious metals and stones, and so on. Dull or base objects seem to cause them difficulty — base metals, stones and the simple works of mankind, for they have little spirit. Perhaps faeries seek in a simple child's toy the same spirit as that which elevates a golden goblet above a tin cup, or in a bowl of cereal the breath which causes the rising of bread. What is known is that faeries excel in the most difficult and uncertain arts, while often seeming helpless to master the most basic skills of making and mending.

Since, to them, everything contains a spirit, objects are as responsible for their actions as animals or people. A faerie struck by a stone is likely to be as angry at the stone as at its thrower. They consider iron to be more their enemy than their weakness, and the blacksmith a master responsible for his pupil's conduct. For all their proficiency with mortal spirits, however, the Church maintains that faeries are unable to affect the immortal human soul.

4. THE LAWS OF SIMILARITY MUST ALWAYS BE OBSERVED.

With the faerie, nothing is without cause. The mundane causes of natural law — that water always runs downhill, that striking one's hand results in pain — are irrelevant, and may not operate at all in Arcadia. It is essential causes, the true nature of relationships, that always hold true. Just as the Helianthus, the flower which most resembles the sun, is the herb with the strongest solar properties, so the faeries, who place night before day, value silver (the metal of the moon) above gold (the metal of the sun). The castle of the Green Knight must be searched for in the greenest places (the forest and the sword) and may never be found in a desert, lake or mountain of ice. Urziffil, a magus of House Merinlta, has stated, that in faerie places, since the bottom of lakes and seas are a kind of solid ground, the water above is like the sky above the earth, breathable and full of all kinds of fish, like every kind of bird. Legend holds that every great stone circle in the world, being alike by the laws of faerie, is connected to every other. Faerie paths connect what is alike, says the story, and it is possible to walk into the circle at Stonehenge and out at Avebury ring. The knight Louis ParCow, who was known to have faerie blood, used the hare as his device. It is well known that he mysteriously fell ill and died after his enemy Jean de Bretagne trapped an unusually large hare on his hunting ground. It is these true correspondences that the faeries must obey, even as we must obey natural law.

Certain non-hermetic magi know the art of binding a possession to a person so that the faeries will acknowledge its ownership. People often bind their most treasured possessions to themselves in a similar fashion, without knowing it. Faeries view the theft of such a possession, or of any of the possessions characteristic to the form they are in, as a deliberate attempt to steal part of the owner's life force. A faerie's characteristic possessions may be as limited as a flower in a sprite's hair, or as extensive as a faerie queen's castle and everything in it.

As a rule, faeries have few scruples about taking any mortal goods, or any belongings possessed by a visitor to their realms. They take what they wish, and they often wish to take whatever they see. It is unwise to take a treasured belonging into a faerie forest. Though a faerie will certainly let a mortal take from them, they do not like mortals to take from the forest itself, for they understand how much "harvesting" will eventually harm the aura of the forest. If a mortal steals from them, they may punish them severely. This makes hunts for raw tris within the faerie realm very dangerous.

3. EVERYTHING IS ALIVE.

Life doesn't depend on flowing blood or a beating heart. Life is the presence of a spirit, and all things have spirits. Faeries have form and solidity in the physical world because they desire it, and faerie Glamour makes their desires real. If a rock or a shoe had no animating spirit to desire form and solidity, it would not exist at all in Arcadia. In the mortal world, faeries understand and affect best those things which contain life, or have





Chapter Three: The Faerie Realm

The areas of the world where faeries live and maintain their power are known as faerie realms, or as faerie places. They are usually in isolated areas, far from civilization, though they are not completely unreachable by mortals. Because the faerie realm is an inherently magical place, it tends to be unusual in appearance, often violating physical laws by its very nature. For example, a faerie wood amidst a natural wood may retain a spring like appearance even in the dead of winter, when the surrounding forest is bare of leaves.

The faerie realm can be considered part of the environs of Arcadia; it is not a part of Arcadia but there is always a connection with it somewhere, though by no means is there always an open gateway or a path between the two. The magical potency of a faerie place is derived from its proximity to Arcadia, and typically the closer the correspondence to Arcadia the more potent the aura is.

The faerie realm exists in many different regions and places, but most locations are found in woodlands, deep forests, ponds and caves. Most mortals will be aware that they are entering a faerie place because of a noticeable change in scenery (e.g. the sudden abundance of bright flowers, or the presence of unusual sounds or music). Some faerie places are not as obvious, and are only noticeable to those with Faerie Sight or Faerie Blood. Faeries are naturally distrustful of mortals and may do what they can to keep them from entering their domain. Some particularly powerful faerie places (Faerie Aura of 5 or more) may have some form of supernatural protection against mortals, such as an invisible barrier. This can be dispelled by the faeries if the mortals are known to be friends (or if the faeries wish to entrap the mortals in their land!).

Faerie places throughout the world are disappearing. This is largely due to the influence of the Dominion, which is continually expanding as the peasants chop down more and more forests to expand their fields. The more civilized a region is, the more difficult it will be to find a faerie place within that region.

Described below are some of the more common types of faerie places. It should be stressed that individual examples of such places will differ widely. Try to make each faerie place in your saga unique in some special way.

Faeries can live outside of the faerie realm, it even seems impossible for faeries to live full time in an area with a Dominion of 3 or more. While they may appear in a strong Dominion area on nights when the Faerie Aura blooms, no faerie is able to stay active all the time — while the Dominion is dominant, they sleep within the wood of a tree or inside the ground. If the Faerie Aura isn't powerful enough to dominate the Dominion at least one night a year, then the faeries will disappear. Already many city folk do not believe in the existence of faeries (though everyone generally accepts that faerie forests do exist.) because of the power of the Dominion within the city.

Regio

All of the area within a faerie place radiates a Faerie Aura, which is called a *regio*. Faerie Aura is the magic of the faerie realm, and allows unusual phenomena to occur, such as stable weather, strange plant growth, and even fleeting illusions. Faeries themselves use this power to replenish their own Faerie Might, which allows them to perform magical feats. For this reason, faeries are usually weaker outside a faerie place. However, some are aware of the nature of *vis* and are able to transport enchanted objects with them outside of their realm, thus drawing power from these objects until the faeries return. Mortals who take enchanted items from a faerie place run the risk of being pursued into the mortal world by such faeries who consider the theft of *vis* the same as the theft of a piece of their soul (although in some cases, magi have been able to purchase the *vis*, or have been given it as a gift).

The Faerie Aura, as described in this supplement, differs somewhat from the explanation given in *Ars Magica* itself. The areas of Faerie Aura within the faerie realm are very similar to "normal" magical regions in that they have a strength, rated one through ten, and are associated with a particular power; either Faerie or Magical (there are no Divine or Infernal Regions within the forest). The *regio* are tied to, but separate from, the mundane world. *Regio* of great power, like a faerie mound, are far removed from the world we know, while *regio* of lesser power are similar to, but have slight differences with, the mundane world.

By way of clarifying what a *regio* is, let us look at a magical faerie spring. Using the standard rules, this spring would have an aura of three to five depending on its importance to the area. Players could wander about and find this spring if they searched long and hard enough. The faeries might hide the spring with illusions or mislead the humans' senses, but the spring's actual physical nature would not change.

The same spring under these new rules, now exists on several interconnected but separate levels of differing aura strengths that occupy the same space. Each

level is physically real by itself, though somewhat different from the rest. The highest level is most removed from the mundane world and has the highest aura. There, the spring would be as the faeries made it, perhaps with a low, engraved marble wall surrounding the spring and a fountain in the middle. A level lower would find the aura reduced and the spring less noticeably faerie in origin, with the engraving faded and the marble wall looking more like a jumble of rocks. The lowest level would be the mundane world, with no aura and the spring just a plain spring with a few rocks strewn about its edges.

People and creatures normally exist on one level at a time within a *regio*, completely independent of the other levels. Exceptionally powerful beings might cast shadows across a few adjacent levels, and gross physical happenings on the mundane level can affect higher levels. If, for example, someone destroyed the spring in the mundane world, the highest level's spring might begin to dry up. Likewise, if a faerie tore apart the marble wall in the highest level, the rocks might move or disappear from the mundane level.

One way to picture a *regio* is to imagine a series of thin magical layers stacked upon each other in increasing order of strength. The layers rest on the mundane world with the highest strength aura layer at the top. Each successively higher layer is smaller than the one below it. Thus, a person wishing to travel from the mundane world to the highest level would cross into the lowest level, then the next lowest and so on until they reached the level with the highest aura. Or, they may fail to enter one of the higher levels and remain on a level somewhere in the middle.

Arcadia can be considered the highest level of a *regio*, but unlike the other levels, it extends across the entire earth. You can only get to Arcadia by traveling through *regio* which eventually connect to a place with a Faerie Aura of ten. But once you are in Arcadia, it doubles back over the same expanse, and stretches out over the whole earth, even in places where there is Dominion in the real earth.

Regio in Play

This section provides specific information about *regio* and gives the rules for their creation so that you may populate your faerie realm with *regio* of your own.

Creating Regio

Regio are associated with a power and have a strength rating from one to ten. Each individual *regio* is made up of one or more levels, typically one level for each level of aura. However, feel free to create *regio* with greater or fewer levels if you desire.

Once you have decided the power, strength, and number of levels for your *regio*, draw an overall map showing the boundaries of each level. When finished it should look something like a contour map, with each boundary clearly labeled with its strength for easy reference. Don't worry too much about the exact locations of the contours; they're magic after all and can wander about depending on the time of year, the phase of the moon, or your whim. See the end of this section for a sample map of a *regio*.

The next step is to decide physically what the *regio* looks like at its two extremes — in the level with the highest aura and in the mundane world. Remember that the levels are related and that important physical objects in the highest level should cast a mundane "shadow" in the normal world and vice versa. Detailing levels other than the highest and lowest is usually unnecessary, as the levels in between are simply steps between the two extremes. If your players decide to explore a level you haven't detailed, simply look at the two extremes of the *regio* (the mundane and the highest level), and create a level that lies somewhere between, having some of the characteristics of both.

Noticing Regio

To notice the fact that you have left the mundane world and are traveling in a *regio* requires a base roll of Per + Area Lore (or Faerie Lore, if applicable) of 10+. Add the aura of the level you are in to your roll. For example, if you wander into a level one *regio*, you would add one to your roll, and if you entered a level ten *regio*, you would add ten to your roll. Be subtle about successful rolls, especially if it was for a low-level *regio*. Describe how the light seems different, the colors brighter, the air sweeter, that the characters feel watched, or any number of small details that will give it away slowly. Players may also feel a slight tingle or shiver go up their spine whenever they cross a boundary.

Entering Regio

Most beings, unless they are native to a particular *regio*, cannot travel freely from level to level. Crossing from the mundane world to the lowest level in a *regio* often happens accidentally, especially during special times of the year like Midsummer's Eve when the Faerie Aura is particularly bright. However, normally it requires a strong will, a subconscious desire, or knowledge of the boundary or magic to help one across. Higher levels within a *regio* can be quite difficult to enter, as you must work your way from level to level upward to reach them.

The base chance to enter any level is two times the level being entered plus six, e.g. you need an 8+ to enter level one of a *regio*, and a 26+ to enter level ten of a

regio. Many things can modify this roll, depending upon the individual situation. Characteristics, virtues and flaws, personality traits and abilities may all help or hinder the attempt. A person tracking something that goes into a *regio* may add their Per + Tracking to their roll, for example. A short table of sample modifiers is presented below.

Exempli Gratia: Entering Regio

Róbert the woodcutter wanders through the forest all the time, normally in broad daylight. Every time he crosses a level one boundary, he must check to see if he enters it or remains in the mundane world. On a normal autumn day, he makes a stress roll of 8+ (6 + 2x a level of one) to enter, with his die roll modified by -9 (-3 for autumn, -3 for daylight, and the Storyguide determines his charms are good for -3). Thus, as long as Róbert stays away from the forest on pagan holidays, dusk, dawn and nighttime, he shouldn't have any trouble.

Here's another example: A Prince of Faerie (with Faerie Might 40) leaves his regio on Midsummer's Eve and chances upon a beautiful maiden. He takes a walk with her and without her knowing it, wishes to take her back to the Heart of Faerie (aura strength 10). The modifiers are: +10 for Midsummer's Eve, +3 for Summer, +20 for his help (half his Faerie Might of 40) and +3 for the phase of the moon, for a total of +36. He needs to beat an 8+ to enter the first level, then a 12+, 16+, 22+ and finally a 26+ to get her all the way to Faerie (across the boundaries of level 1, 3, 5, 8, and 10). Our Prince shouldn't have any trouble unless he botches. The girl will probably notice something is amiss before he has taken her too far, however (see "Noticing Regio"), unless he takes care to keep her distracted.

Let's say that the girl wakes up the next morning and wishes to leave by herself. She needs to roll a 26+ to leave the highest level (what she needed to get in), modified by +9 (+3 for summer, +5 for dawn, and +1 for some familiarity [from a generous Storyguide]). Looks like she'll be wandering for a while unless she gets lucky and rolls a lot of "1's"

One can enter a *regio* either accidentally or deliberately. Examples of accidental entrance to a *regio* include: following or tracking a being who enters a *regio*, or unknowingly being helped into one by a faerie or other magical creature. When a player comes to a border accidentally, simply have them roll a stress die plus any modifiers that seem pertinent. If they fail, they remain in the mundane world and shouldn't notice anything strange unless they were tracking someone; then the tracks might disappear into thin air. If the player succeeds, they may notice slight differences in

their surroundings and the mundane world (see "Noticing Regio"). Once in the lowest level of the regio, it is entirely possible for them continue to the next level and so on. Each time the person comes to a boundary to the next highest level, roll to see if they enter it as well. It is possible to work to the highest levels of a regio in this manner, though highly unlikely.

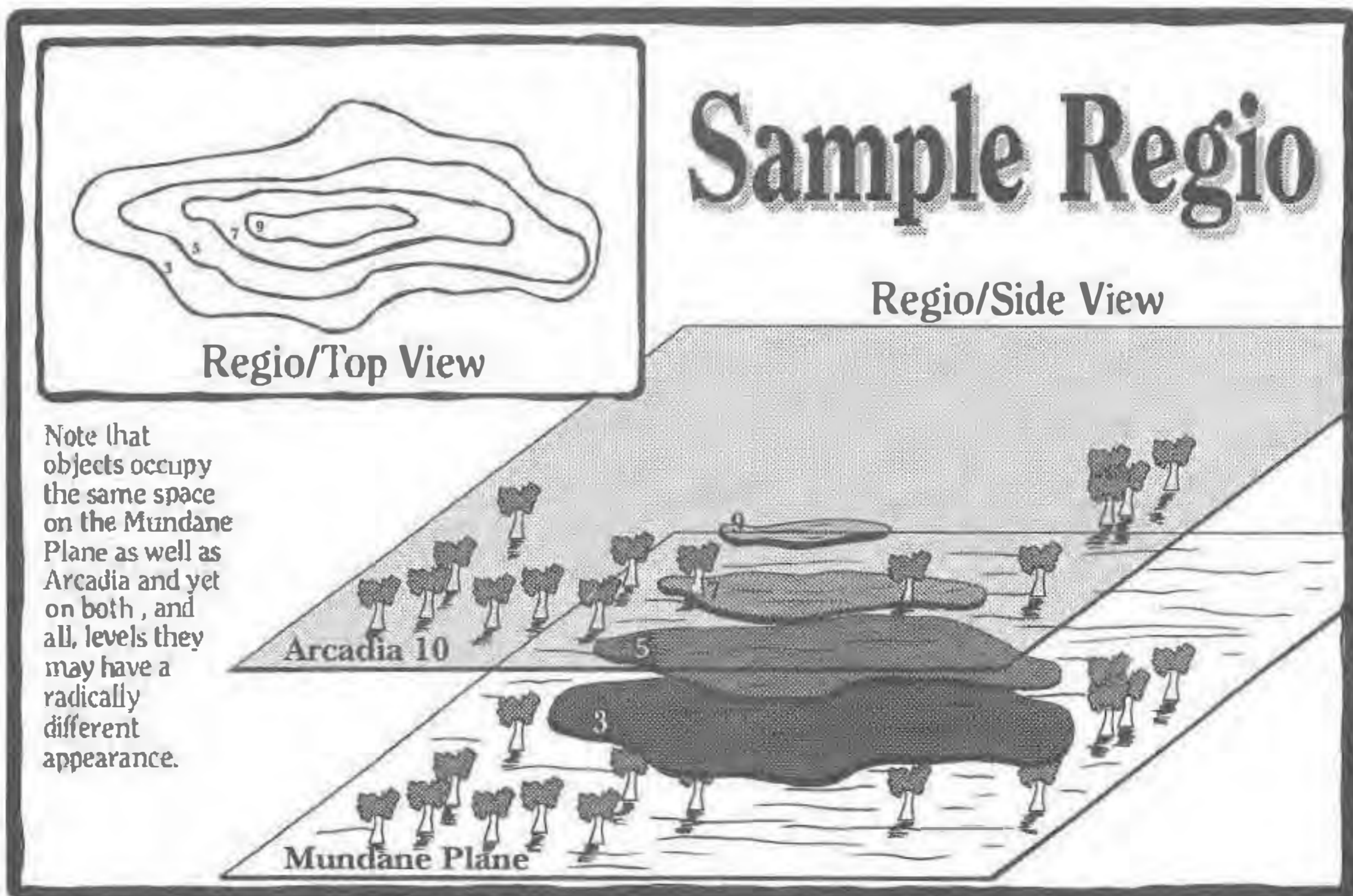
Players may also try to enter regio deliberately. The procedure for entering is the same, except that they will probably use spells or some other means to aid their cause. The Storyguide will have to judge the effectiveness of their preparations on a case by case basis. Possible methods include: willing oneself into the regio (requiring concentration or meditation rolls to receive a bonus), saying certain arcane phrases or using charms learned from books or learned people, trying to attract faeries to help in their endeavor, or using spontaneous Muto or Rego Vim spells. Be sure to take into account the time of day, season, and any previous encounters with the regio.

Leaving Regio

The rules for leaving a regio are basically the same as for entering them. When a being comes to a boundary

leading to a lower level, they must roll a six plus 2x the level they are trying to leave. Modifiers to the die roll are applied as normal. Beings who unsuccessfully try to leave a level will find themselves inexplicably doubling back on their tracks and all paths or trails will lead in circles to keep the players within the regio. It is possible for someone to become trapped in a high level of a regio when they linger too long. A person may find it easy to enter a high level of a regio on Midsummer's Eve and find it difficult to leave the next morning. A common faerie trick is to aid an unwitting mortal into a high aura level, then leave them there to find their own way out. Fortunately, faeries soon tire of mortals blundering about in their realm and often lead them out before too much damage is done.

Some regio, however, have a mystical charm that may make it difficult for people to leave of their own volition. Usually, this effect is restricted to the highest level of a powerful regio and not all people will feel its effects. When a party enters the highest level of an appealing regio that has an aura of eight or more, the Storyguide should carefully consider the demeanor of each character as well as noting the actions and reactions of each character to the regio. If any characters seem naturally drawn toward or fascinated by the area, those



Note that objects occupy the same space on the Mundane Plane as well as Arcadia and yet on both, and all, levels they may have a radically different appearance.

characters must make a personality roll that equals or beats the level of the regio in order to leave. Examples of personality traits that add to the die roll are loyal, reliable, distrustful and practical. Examples of personality traits that subtract from the die roll are easily charmed, gullible, curious and love of nature. The Storyguide will have to determine which personality traits apply (as well as any other modifiers deemed necessary) on a case by case basis.

Exempli Gratia

Rollo, a practical minded mercenary, and Dexter, a garrulous bard, were pixie-led and find themselves deep in the Heart of Faerie (aura strength 10). As they discuss what to do, the Storyguide notes that, while Rollo seems anxious to leave the strange land, Dexter lingers and appears enamored with faeries. The Storyguide asks for a stress roll from Dexter to see if he can even think of leaving the beautiful regio. Dexter needs a 10+ (because the aura is level 10) to have his choice in the matter. To this roll is added his personality trait of Fear of the Unknown, +2. Dexter rolls a 7 + 2 for a total of 9; one less than he needs. The Storyguide informs Dexter that he really, really loves Faerie and has no desire to leave.

Rollo decides to leave on his own and the Storyguide decides that this regio is so charming that it even has a chance of capturing the heart of a stout mercenary. Rollo rolls a 7 + 3 (for a reliable trait of +3) and gets a 10 — he just manages to shake off the urge to stay.

Modifiers for Entering or Leaving Regio

This table lists the most common things that can modify a person's chance of entering or leaving a regio. It is by no means complete and is meant only as a guideline for possible modifiers. Individual Storyguides will often have to make judgment calls on a case by case basis. An (F) or (M) following the description indicates the bonus is only good for Faerie or Magical regio respectively. Remember that these bonuses add or subtract from the die roll, not the number needed to beat to enter the regio.

Season or Particular Day —

- 5 for Winter.
- 3 for Autumn.
- +3 for Spring.
- +5 for Summer.

+10 for Midsummer's Eve, and proportionately less for other pagan holidays.

-10 for Easter and Christmas Eve, and proportion-

ately less negative for other predominantly Christian Holidays.

Time of Day —

- +8 for a full moon, down to no bonus for no moon.
- +5 for dusk or dawn.
- +3 for nighttime.
- 3 for daytime.
- 5 for high noon.

Weather —

- +1 to +5 for fog or mist.
- +3 for rain.

Previous Knowledge —

+1 to +10 for familiarity with the regio (previous visits, reading about it in books, etc.). A good rule of thumb is +1 for the first visit, and an additional +1 for every two visits thereafter to a maximum of +10.

Help from others —

variable (+ or -) for the aid or hindrance of a being who is native to the regio and can travel through it freely. Most beings can add or subtract up to half of their might score to another's attempt to cross over (lower this to one quarter if the being is entering a strange regio).

Characteristics —

+Per for finding the boundary or following someone through at a distance.

Virtues and Flaws —

- +3 for Faerie Blood or Faerie Upbringing (F).
- +3 for Magic Susceptibility (M).
- +5 for Susceptibility to Faerie Aura (F).
- +5 for Simple-minded.
- 6 for Withstand Magic.

Useful Abilities —

Awareness Talents, Magic Sensitivity, Visions, Track, Concentration, Magic Theory, (Arca) Lore, Faerie Lore, Legend Lore.

Useful Techniques and Forms —

Intellego Vim (for finding), Rego or Muto Vim (for entering).

Emotions —

variable (+) — Strong feelings of loss, sadness, fear, or desperation may cause the spirit of the Earth Mother to try and comfort the being by drawing them to her. Also, someone with a love of nature may find it easier to enter a regio.

State of Mind —

variable (+ or -) — A person in a contemplative or reflective state of mind may find their feet unconsciously leading them to the peace of some regio. Likewise, a person lost or paying little attention to where they are

going may stray into one. On the other hand, a person paying close attention to their travels or having a mind filled with everyday worries is unlikely to leave the mundane world.

Magic Items —

variable (+ or -) — Magic items may help or hinder one to enter *regio*. Charms or amulets against faeries will hinder passage (F), while carrying certain flowers or trinkets may help cross boundaries (F), especially if they were gifts from the faeries.

Magic in Regio

Magic cast in a *regio* receives the bonuses (or penalties) for the aura of the level the caster is on (see *Ars Magica*, p.73). If, for example, a mage casts a spell on a level with an magical aura strength of five, he would add five to his roll.

Time in Regio

Time within *regio* is quite unpredictable. Sometimes no difference can be detected between time passing in the mundane world and a *regio*, but often large discrepancies arise. Hours can become weeks, and even years can shrink to minutes or seconds. How time flows in *regio* is completely up to the whim of each Storyguide, but it is recommended that the effects become increasingly severe as the players travel into levels with higher aura strengths, e.g. Rip van Winkle type time effects should probably be reserved for strength ten aura levels. This way a person could wander in and out of the lowest level of a *regio* without realizing it, but might lose or gain a few hours or days when entering higher levels of *regio*.

Regio can be large, small, powerful, weak, uninhabited or peopled with the remnants of an entire culture. Because of this enormous variety, most of the specifics of each *regio* are left for each individual troupe to create and explore.

Festivals

During certain times of the year, the Faerie Aura spreads out from the faerie realm, and a Faerie Aura may actually cover the entire countryside. This typically happens during such pagan festivals as Summer Solstice or the ancient festival for the dead (now known as Halloween). In such cases, simply add 1-5 to all the *regio* in the region affected by the pagan festival, this could mean that what was formerly a level 1 aura/*regio* becomes a level 4 aura/*regio*, and what was a level 7 becomes a level ten (which means it will now have entrances into Arcadia). What was once neutral



ground or even Dominion may well be overcome by the Faerie Aura — simply add new “contour lines” around your existing *regio*, deciding for yourself the extent of these new more powerful *regio*. A good idea is simply to imagine what the faerie forest must have been like years ago before the coming of the Dominion and recreate that area on this one special night.

Faeries and Regio

Faeries can exist at all levels of a *regio* at the same time, but normally they do not bother to do so as they prefer to exist at the highest levels of the *regio*. Though a faerie may wander the forest freely, it is likely that they consider one of the pockets of higher *regio* their “home” and may dislike visitors. They don’t mind people wandering about, as long as they don’t come into their patch of the *regio*.

Overview

All *regio* are connected to the mundane world at the bottom (thus allowing travel between them), and higher level *regio* are connected at the “top” via gates

into Arcadia. All *regio* which have spots in them at level ten aura connect in some way to Arcadia, usually via some sort of gate (see the "Arcadia" chapter for more details). Therefore, you can travel between these high aura regions by going through Arcadia; of course for mortals this is far more difficult than it may sound.

In addition, some of the *regio* which have levels with strengths higher than six are connected to each other. These connections are not always apparent and often involve a gate or doorway of some kind. Whether or not this gate is physical varies. Sometimes the gates are obvious, like a rune-inscribed marble arch standing at the center of the *regio*; while at other times, the gate may be nothing more than a certain place between two trees, requiring elaborate rituals to activate. These gates are not necessarily known to all inhabitants of the *regio*. Some individuals may travel between *regio* extensively, while others remain ignorant of the existence of anything beyond their own *regio*.

Faerie Aura

This is an expanded version of the chart on page 73 of the *Ars Magica* rules.

Area	Faerie Power
Top of Faerie Mound	1
Outskirts of Faerie Wilderness	1
Faerie Woods	2
Important Site in Faerie Woods	3
Megalith Site	4
Faerie Forest	4
Heart of Faerie Forest	5
Faerie Pond	6
Faerie Valley	7
Faerie Village	8
Faerie Castle	9
Arcadia	10

Faerie Woods

Small wooded areas, such as groves and ravines, may be the home to a faerie population. Such places are usually in relatively close proximity to civilized areas and their faerie nature will be well-known to the local inhabitants. The faeries may even be on good terms with their neighboring mortals, and be offered yearly offerings, although in some cases, the faeries may be vengeful toward the villagers. Often, the faeries of a wood enter into a bargain with a particularly influential mortal of the area, who agrees to keep mortals out of the wood

in return for magical protection (usually in the form of a yearly gift). Frequently, the woods are the only remnant of a great faerie forest, and any hostility from its inhabitants may be explained by this.

Faerie woods are generally normal-looking woodlands with little in the way of unusual plant-growth or other signs of faerie power. The inhabitants are rarely the humanoid members of the Seelie and Unseelie Court, who themselves seek the deeper enclaves of faerie forests. Rather, faerie woods are usually inhabited by lesser faeries — sprites, faerie animals, etc. These faeries may or may not be "organized" into a cohesive society. They may often be at odds with each other, making and breaking alliances among themselves, but doing little more than playing nasty jokes on their enemies. A wood inhabited by faeries of the night, however, may resort to more lethal games.

A common encounter in a faerie wood is the *faerie tree*. A faerie tree is any ordinary plant that is under the magical protection of the faeries in the area. Typical faerie trees include the whitethorn, the hazel, and the bourtrees. A plant that is under faerie protection usually cannot be harmed or removed by mortals, except when cold iron is used against it. Such faerie trees may contain raw *vis* or be enchanted with a number of spells.

Typically a faerie wood is but one faerie *regio*, with an aura of no higher than 2, though some areas of 3 or even 4 may exist within its confines. These areas include important sites such as meeting places, magical circles, etc. Arcadia is rarely reachable from a faerie wood, at least in a physical sense. Mortals who sleep in a faerie wood may find themselves dreaming their way to Arcadia. They will awaken with vivid memories of their experiences, but will find no physical evidence of ever having been to Arcadia.

If, during one of the great pagan festivals, the *regio* increases enough to allow a gateway to Arcadia, there will be a large festival. This will be invisible to mortals, except for those who follow the old ways and come to participate in the revelry. However, if mortals with hostile intent, bearing iron, come to these festivals, all the faeries will vanish in an instant. The remains of this festival will be a trampled ring of grass in a glade within the woods, from whence will spring daisies or mushrooms in the morn.

Faerie Forests

Faerie forests are larger and more remote than faerie woods. They contain a higher faerie population and are the site of at least one Seelie and/or Unseelie Court. They are most commonly peopled by the *sidhe* or high faeries, the elder faeries who have lived in the world since its creation. Deep faerie forests are often unapproachable by mortals, since they are under the magical protection of the inhabitants. Mortals attempt-



ing to enter a faerie forest may soon find themselves lost or confused. Some enchantments send trespassers into a deep sleep, during which they are transported outside the forest boundaries by the faerie inhabitants.

Faerie forests are magical places and may take on strange and unearthly appearances. Perhaps the trees are all the same height and are evenly spaced, or perhaps the seasons never change or it is always daylight. Usually, the stranger the appearance, the more Faerie Auras are present in the forest. Entrances to Arcadia can often be found amongst the strangest phenomena in a faerie forest.

There is a very direct relationship between the faerie forest and its inhabitants. Many faeries are born from the trees of the forest. Known as *tree elves*, these faeries resemble the trees from which they came, and act as protectors of their forbearers. Crimes against the trees by mortals will be met with ill health against the criminal or his descendants.

In the heart of a faerie forest is the faerie court. A court will be ruled by a *sidhe* king and/or queen, with a varying number of *sidhe* "nobles." Lesser faeries make up the rest of the court, acting as servants and messengers. The court meets at a circle of trees or stones, or, less often, a circular pond. Such places have a higher power than the surrounding forest. It is rare that mortals will ever see the court at the heart of a faerie forest, unless they command some special favor with the king or queen.

To some extent, a faerie forest can be considered to be a large level one *regio*, with islands of higher strength scattered throughout. Thus, a person entering the Forest and crossing into the first level of the *regio* can travel throughout the Forest on this level (or could possibly enter the forest without entering the *regio* at all). As they travel, they might encounter other, individual *regio* which have higher strengths, in which case, they would have to roll to enter them. Travelers in a faerie forest often do this very thing without realizing it, for the first level of the *regio* is not very far removed from the mundane world.

Faerie Ponds

A faerie pond is a generic name for any small body of water where faeries may be found. This includes streams, fountains, waterfalls, springs, ponds, lakes, marshes, bogs, and fens. Such faerie ponds may be located in a faerie wood or forest, or may be surrounded by mundane countryside. Some may be invisible to the mortal eye while others are simply well-hidden by tall plants or deep mists.

Naturally, faerie ponds are home to water faeries such as nixies and water sprites. They are usually only inhabited by Low Faeries, unless they are within a major faerie area. Faerie ponds within a large faerie forest may have entrances to Arcadia in them, usually beneath the surface of the water or behind a waterfall. The water of a faerie pond is magical, containing life-sustaining qualities (or life-shortening qualities if inhabited by dark faeries), raw *vis*, or a particular spell enchantment.

The Faerie Aura of a pond varies with its proximity to other faerie regions. Isolated faerie ponds rarely exceed 1, while ponds in or near a faerie wood will have a power of 2 or 3. Ponds deep within faerie forests may be as high as 5, depending on the importance of the site. The power of a faerie pond may not be manifest at the surface of the water — one may need to go underwater in order to utilize its effects. Some ponds may have their Faerie Aura vested directly in the water, so that transportation of the water to a different place allows the power to be transferred as well.

Faerie Mounds

The faeries who farm and trade with mortal farming villages live amid the meadows and plowed fields of the settled countryside. These faeries live in faerie hills or mounds, coming out to trade with (or steal from) mortals. They often render themselves invisible to most mortals, and, excepting those whom they wish to

trade with, they are mostly unnoticed. However, their dwellings, the faerie hills or mounds, are visible. These places are areas of faerie power, and most were sacred sites in pagan times, when humans interacted with faeries more and often worshipped them. Some of these sites are old barrows, where pagan lords and kings were buried. In these mounds, the faeries either live with the ghosts of the long dead lords, or live amid the splendor of the offerings to that lord, the lord's spirit having long since departed. In any event, all faerie hills have a few characteristics in common. All are of regular shape, usually much more regular than a natural hill could ever be. They are usually circular conical hills or long low oval mounds (Silbury Hill and West Kennet are two examples of large faerie hills in England).

To the mortal eye, faerie mounds are no more than oddly-shaped grassy hills, but to those the faeries allow, and to the magi with the appropriate spells or magical sight, there is a large door in the side of each of these hills (a 15+ is needed for those with Second Sight, or simply a 20+ on a roll with *Intellego Terram*). The door is magical, and will admit no one without the faeries' permission, except on Halloween night, Midwinter Eve, Beltane or Midsummer's Day at noon. Faerie mounds are a special example of *regio*, for they exist as

only one level of aura, once you go through the door you have entered the *regio* and no special rolls are required to enter the mound once you have found the door.

Inside the mound, there is a line of small stone-walled rooms, possibly filled with jewels and bones if the hill was once a pagan tomb. In the last room, there is a large stone gateway leading to an open space with large fields surrounding a village.

The houses in the village may be either small and humble or large and richly decorated, depending on the wealth of the inhabitants (sometimes the country nobility of the Daoine Sidhe live in such hills rather than in the richer faerie castles). These houses are arranged in a small village surrounding a central courtyard. Faerie fields and pastures can be found outside the village, and the whole area is almost completely covered by a thick, grey impenetrable fog which never lifts. Mortals can become quickly lost in such a fog. The only other exit is another door directly opposite of the entrance, though not all mounds have one. This exit leads to Arcadia.

The inhabitants of some faerie villages will regularly visit with others in Arcadia, while other communities will deal mostly with the mortal world. Faeries who deal with other faeries are quite strange to mortal eyes, and will have very unusual houses and farming practices, while faeries who deal mostly with mortals will seem much like old-fashioned mortal farmers.

There is no physical way to enter the village except through the magical entrance—digging one's way into the mound will simply produce lots of dirt and rock. The village exists in a *regio* that borders both mortal world and Arcadia. Even if most mortals cannot enter the faerie village, the mound can be an important place. Mortals who sleep on the mound, especially on a pagan holiday, may receive prophetic dreams and visions, good luck, or similar aid. However, some may also be carried away by the faeries, either to the village or deep into the Arcadia itself. Similar faerie villages may be found at the bottom of some lakes (see Faerie Ponds above) or on remote mountainsides.

Faerie Valleys

There are those faeries who live openly with mortals who practice the old pagan religions. They can be found in small, hidden mountain valleys containing very rich farmland. The animals will be exceptionally healthy, as will the people, many of whom may even have Faerie Blood. Minor magic will be common in such valleys—talking owls, prophetic dreams, wise old oaks, etc. A potent magic protects the valley from the mortal world in the form of an aura with effects similar to the *Rego Mentem* spell "The Shrouded Glen." In addition, such valleys are always in secluded places which make



them naturally difficult to find. Some of these valleys contain gateways to Arcadia while others do not. In all faerie valleys, the faeries and mortals cooperate, and the mortals live the way people did in the Bronze Age, growing oats and barley, and not using iron (though it is thought by some scholars that the mortals are actually faeries who simply haven't given up their old ways or are playing a complicated game). Though the valley can be considered a faerie regio as a whole, the faeries themselves reside only in the higher regio locations.

Faerie Castles

On some high and isolated mountain crags, there are castles which can only be seen on certain days of the year, or from certain mountain passes and peaks. These castles are the dwellings of nobles of the Daoine Sidhe who did not retreat to Arcadia with the coming of iron and Christianity. In the isolated human villages near such castles, offerings may still be made at the foot of the crags on pagan holy days. Horses, grain, milk, cloth and food are the most common offerings — the Daoine Sidhe do not accept human sacrifice.

Faerie castles will appear strange and elaborate. They may appear to grow directly from the mountain rock, and often do not resemble the castles of mortal nobles. Those with Second Sight will be able to see these castles all the time, but no one can enter or even closely approach these structures without the permission of the inhabitants, except perhaps on pagan holidays like Halloween. Under no circumstances can openly hostile people approach such castles. If an uninvited visitor attempts to approach the castle, he will walk towards it indefinitely but never get any closer.

A mortal gaining entrance to the castle will find it extremely rich, full of fancy tapestries, gold plates and jewelled clothing. In addition, running water and magical lighting will be present. The inhabitants will be regal and haughty, but if the mortals are polite, they may soften and become more friendly, since visitors at such castles are very rare. All such castles will have gateways into Arcadia, although the inhabitants will rarely venture there, either because they are exiles or because they love this world too much to give it up. Such voluntary inhabitants may be quite friendly to mortals and could make powerful allies.

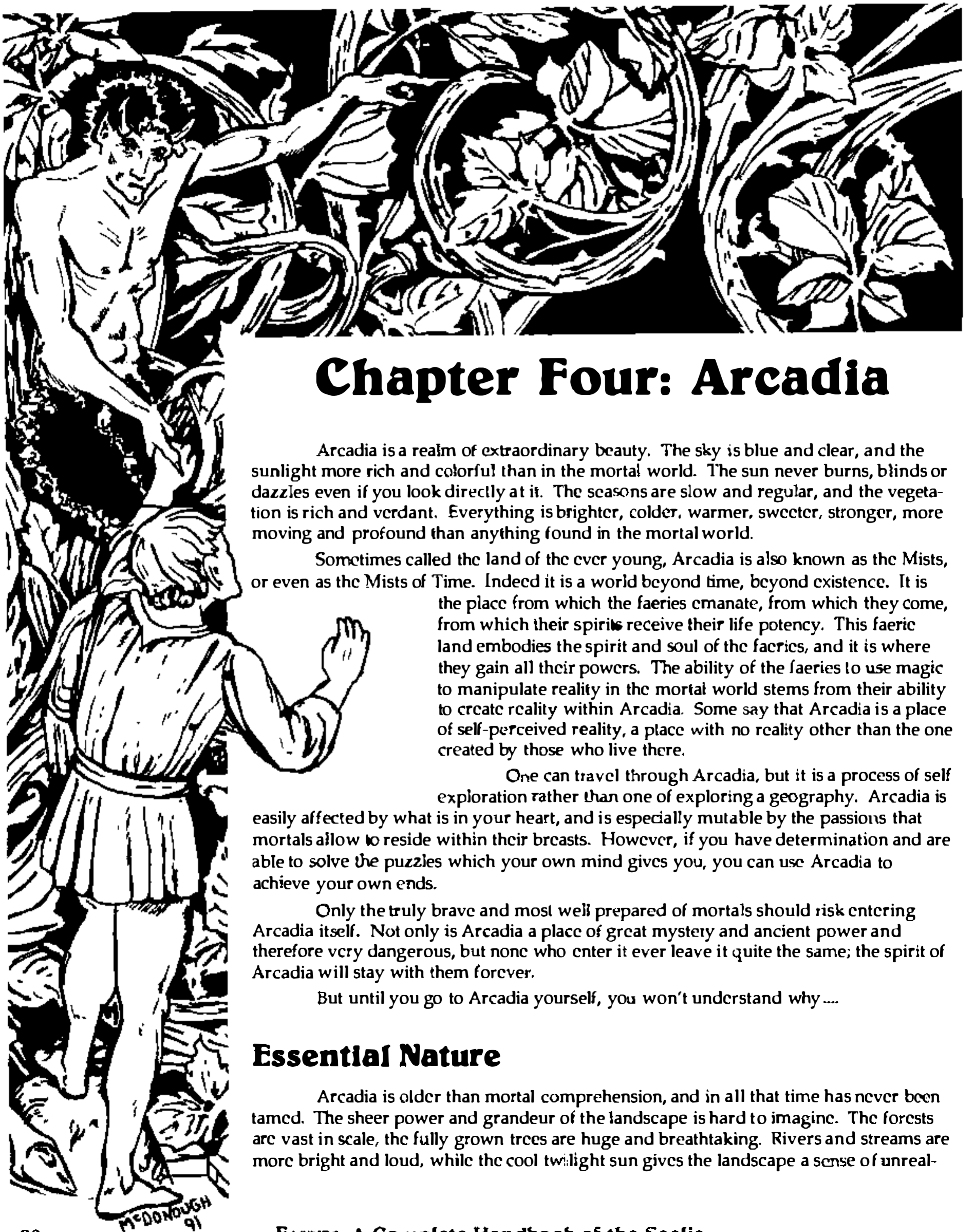
Megaliths

A common feature of the landscape in Mythic Europe, especially France and the British Isles, are megaliths, large stone structures built thousands of years ago. Stonehenge, the Avebury Ring, and Long Mey and her daughters are but three of hundreds of such structures. These structures are rings or rows of



large slender vertical stones, often topped by lines of long horizontal stones, arranged like the lintel of a door. Less commonly there is just one large stone, or two vertical stones capped by a long horizontal stone. All of these structures were made by mortals thousands of years ago, and all of them mark areas of faerie power, and gateways into Arcadia. Even many thousands of years ago, when the mortal world and the faerie world were much closer than they are now, mortals created these megaliths so that they could more easily communicate and pass between them. When they were built, one could pass between Arcadia and the mortal world freely all the time; now, only on pagan high holidays is passage possible. Unlike other faerie places, megaliths are not dwelling places for faerie, they are simply markers indicating what were once focal points of Faerie Power. There are many villages where devoted inhabitants still go out on certain nights to perform ceremonies at megalith sites (after the local pastor is safely asleep) as a means of remaining in touch with their faerie neighbors. Oftentimes faeries will enter through the now open portal and spend the evening in revelry with the villagers.

When the gateway to Arcadia is not open, megaliths are still Faerie Aura areas where local faeries may gather to dance under the light of a full moon.



Chapter Four: Arcadia

Arcadia is a realm of extraordinary beauty. The sky is blue and clear, and the sunlight more rich and colorful than in the mortal world. The sun never burns, blinds or dazzles even if you look directly at it. The seasons are slow and regular, and the vegetation is rich and verdant. Everything is brighter, colder, warmer, sweeter, stronger, more moving and profound than anything found in the mortal world.

Sometimes called the land of the ever young, Arcadia is also known as the Mists, or even as the Mists of Time. Indeed it is a world beyond time, beyond existence. It is the place from which the faeries emanate, from which they come, from which their spirits receive their life potency. This faerie land embodies the spirit and soul of the faeries, and it is where they gain all their powers. The ability of the faeries to use magic to manipulate reality in the mortal world stems from their ability to create reality within Arcadia. Some say that Arcadia is a place of self-perceived reality, a place with no reality other than the one created by those who live there.

One can travel through Arcadia, but it is a process of self exploration rather than one of exploring a geography. Arcadia is easily affected by what is in your heart, and is especially mutable by the passions that mortals allow to reside within their breasts. However, if you have determination and are able to solve the puzzles which your own mind gives you, you can use Arcadia to achieve your own ends.

Only the truly brave and most well prepared of mortals should risk entering Arcadia itself. Not only is Arcadia a place of great mystery and ancient power and therefore very dangerous, but none who enter it ever leave it quite the same; the spirit of Arcadia will stay with them forever.

But until you go to Arcadia yourself, you won't understand why

Essential Nature

Arcadia is older than mortal comprehension, and in all that time has never been tamed. The sheer power and grandeur of the landscape is hard to imagine. The forests are vast in scale, the fully grown trees are huge and breathtaking. Rivers and streams are more bright and loud, while the cool twilight sun gives the landscape a sense of unreal-

ity. All things are crisp, clear and in perfect focus, and the range of vision is longer than normal.

However, this is only one view of the Faerie, that of a total sensory awareness of the natural world. It is similar to how you would see a forest if you had only seen lawns and hedges before. But there are other aspects to Arcadia as well. It is a magical place.

Characters with Faerie Sight, Second Sight, or Magi with an *Intéllego Imágonem* total of 10+ will see many strange and mysterious sights. In the sky, what at first seem to be clouds are wispy faeries of the air who dance upon the breezes. Their appearance is alternately playful, cruel and simply inhuman. Lakes and streams contain enormous creatures with huge eyes and many pointy teeth "just below the surface of the water" who are actually the lake itself. Some trees in the forest will have tall, slender, symbiotic faeries living inside them, the bark of the tree being their living skin. Everywhere things that seem normal are actually very different.

The wilderness of Arcadia stretches on as far as you can see; there is nothing of civilization here. It has never felt the touch of the plow or the bite of the sickle. Its land, air, water, plants and animals are all untamed and unafraid. They do not think of mortals as their enemies here, rather they view them as curiosities. This is untouched land; not only are there no farms, there are no pastures, meadows, or cities of dead stone.

Inhabitants

Most of Arcadia's inhabitants are the spirits of powerful natural forces, or spirit faeries. They are, in general, somewhat larger than humans and much more powerful. These are not the small, fun, prankish faeries of human lands or even the ruler faeries of a faerie forest. These are spirits who neither have nor want any commerce with humanity; completely alien creatures above the crass and simplistic dictates of mortality.

For the most part, they will ignore humans and will expect humans to ignore their presence. If characters visibly take note of these spirits and try to speak with them, watch or spy on them, their interest may be aroused. They might be playful or simply cruel, but will probably not do anything except chase the characters away or (on rare occasions) talk for a while. Even those who wish to communicate prefer to do so without words. Language is a product of civilization and is not entirely natural to this world.

If characters interfere with one of these faerie domains through physical force or magic — such as cutting down a tree, damming a stream, or casting a *Muto*, *Perdo* or *Rego* spell of the appropriate type — the anger of these beings will be aroused. Unless the offending character asks with proper reverence permission to effect the faeries' domain, their anger will know

no bounds. While there are only a few of these faeries in any one location, each is profoundly dangerous; far more so than the faeries of the faerie realm in the mortal world.

Each spirit faerie has the ability to do magic of its type (*Aquam*, *Auram*, *Herbam* or *Terram*) at will. They may use all techniques with power equivalent to spells of level 15-30, depending on the individual faerie. Plant faeries are numerous: talking oaks, dryads, etc. Such faeries are rarely even noticed by mortals and may be overlooked altogether.

All of these nature faeries are wild faeries and even the friendliest of them will have only a limited ability and interest in interacting with humans. It's not that they are unable to do so, but rather that they have no wish to do so. To find faeries with whom one can talk at length, one will have to journey to the "cities" of the Daoine Sidhe, the civilized inhabitants of Arcadia.

Faerie Cities

The Daoine Sidhe are the nobility of the faeries, and those of them who live in Arcadia will probably be the most powerful of their kind. Their cities will be unlike any mortal humans have ever seen. These cities rise directly from the natural landscape, with no border of cleared space or cultivated fields. For more information on the Daoine Sidhe, see the section on faerie nobles in the *Bestiary*.

The cities themselves are quite large and are few in number. An average city will cover a dozen or more square miles of land, but unlike a human city of the same size, a Daoine Sidhe city might only have twenty thousand regular inhabitants. These cities are very large and open, with none of the crowding found in large human settlements. Instead, there are wide roads, parks and large, elaborate buildings with few inhabitants.

The physical structure of these cities is perhaps their most striking characteristic; they appear to have been grown instead of built. Some rise seamlessly from the local rock. Trees serve as living columns and buttresses for buildings with walls of their entwined branches. The windows are stained "glass," and the floors are composed of flat, living wood. Faerie cities are not uniform, but they are beautiful. Stone, living wood and even flowing water are all used as building materials. Some buildings contain harmonious mixtures of many substances while others are seemingly grown from a single rock or tree, but all are natural and unique. In general, but not always, you will find faeries allied to a certain element living in dwellings made from that element. A magus with a good eye for detail could tell that the buildings and other structures in a faerie city were created using magic equivalent to *Creo Herbam* and *Creo Terram* spells of level 25 and above. Magic, not tools and muscle, built the faerie cities.

Faerie cities are not always so empty of people. On the days of faerie festivals, the population might swell to two or three times its normal size, with Numina Désertórum and Daoine Sidhe who normally live in isolated settlements all journeying to the city for a few days before departing. However, even at their most crowded, a faerie city has less than one fifth the population of a human city of comparable size. Faeries cannot endure the crowding many mortals find both normal and comforting.

If you choose to stay in a faerie city, you will find life there reminiscent of life in a human city, though with some striking differences. There are no farmers with carts carrying their produce to market — the food in a faerie city is not produced by tilling the soil. Instead, grain faeries bring barley to the city, while other plant faeries bring fruits, vegetables and mushrooms. Some of this is carried in by small faeries who are much stronger than they look; the rest of the grain and produce simply appears in the market or in the houses and shops of those who need it. Brownies and other Numina Mani prepare the food and perform the other chores necessary to keep the city running, but since they use magic and work mostly at night, most chores appear to have been magically taken care of while you slept (as indeed they were).

The Daoine Sidhe of these cities live like cultured nobles, hunting, having parties, banquets, and masquerades, and enjoying art, music and dance in all forms, most of them borrowed from humans or created by humans who are either captives or visitors in Arcadia. Remember, just because the Daoine Sidhe do not create much art or music, does not mean that they cannot tell good art from the bad art. A talented human musician visiting a faerie city can come away richly rewarded, but a hack musician trying to con the faeries, or a musician who botches a performance roll may come out of the faerie city with a pair of donkey ears, or worse.

The Faerie Courts

The heart of the cities of the Daoine Sidhe is the Faerie Court. Each city has its own court with its own King or Queen. Some say there is one ruling court in all of Arcadia to which all other courts pay homage, others that each court is independent and rules a separate territory. To be certain, many courts claim they are the High Court of Arcadia, but the truth is never as simple as an idle claim.

The Court will always be located in the largest, most elaborate or most central building in the city, depending on the ruler's tastes. Every city's palace will be different — some will be of wood and living plants, and some of stone, depending on which elements the ruler feels closest to. The faeries of the court are mostly

Daoine Sidhe, as are most faeries in the city. However, servants, attendants, advisors, or important guests of all the important types of faeries will be present, and possibly a few human artists or "pets."

The palace and the faerie court will be a strange place for mortals. The faeries of the court are some of the oldest and most powerful faeries in existence, especially with regards to illusion and perception. At times, the court may seem relatively normal if very grand, and much cleaner and more elaborate than a mortal palace. But at other times, it might be a dream-like blur of illusion and reality where even time does not seem constant.

The politics of a faerie court are very elaborate and Byzantine. Think of mortal court politics, and add powerful magic and the fact that the nobles measure their lives in centuries and millennia, not years and decades.

It should, however, be noted that many features of a mortal court will not be present in a faerie one. Faeries are creatures of tradition, so while individuals may garner favor and possibly try to disgrace a rival, outright assassination, usurpation or rebellion will be very rare. In addition, since faeries are immortal, and the most powerful of them may live for millennia, the question of succession and the problems it creates will rarely arise. The faerie court may be more elaborate than any mortal court, but its pace is much slower, unless there is a direct threat or a problem in need of immediate solution.

The domain ruled by the faerie court is also unusual. The court of a city rules that city and all of its inhabitants. However, given the power of many faeries, especially the proud Daoine Sidhe, the rule will not be strict or harsh. Imagine a city composed of the ruler and the nobility, with no commoners, no serfs, and no one being whipped in the street. There are no press gangs, excessive taxes or overcrowded hovels — poverty and want are absent.

Outside the city, the faeries of the woods, mountains, air, and water may respect the rule of the Daoine Sidhe court, and many among them will trade with the city, but they are not ruled by them. The Numina Désertórum of Arcadia are rulers of their own domains and are not controlled by outsiders.

The soldiers of the faerie court will mainly be Daoine Sidhe from the city, mounted on wondrous faerie horses, with allies (not conscripts) of all types aiding them. A faerie army is much smaller than a mortal one, but it is much more powerful. Different cities inside Arcadia may war, but it is never as serious as it is in the mortal world. Although the warring courts may truly be angry with one another, the absence of the threat of everlasting death makes them much more casual about it. The fighting is often interrupted by feasts or contests of skills, and jocularly is used as a



weapon as often as a lance or spear. In a faerie war, he who laughs first may be out of the game.

The Seelie and Unseelie Courts:

The Seelie and Unseelie Courts have not yet been mentioned in this description of Arcadia and faerie courts. In large part, the Seelie and Unseelie Courts are a unique element of the faerie realm that touches upon the mortal world.

Arcadia is itself, in general, beyond such simple concepts as good and evil. Such distinctions between light and dark are much less clear. However, some faerie cities and courts are much friendlier places to mortals than others. Some wild lands and cities in Arcadia are grand and beautiful and seem to celebrate growth, new life, and the beginning of spring, while others are coldly beautiful, with the crystalline starkness of midwinter.

It is theorized that these are the Arcadia versions of the Seelie and Unseelie Courts. In Arcadia, a season is an integral part of the place, rather than a phenomena of time and change, therefore it could be said that a place is Unseelie if it is dominated by images of winter. Magi of House Merinita state that the inhabitants of cold regions

are far more cruel than the inhabitants of more temperate locations.

In any event, the small, ugly and brutish dark faeries of the faerie forests and the monstrous, malformed faerie monsters found in areas adjoining the mortal world will not be found in Arcadia. Those faeries are aspects and reflections of the mortal world, and are not as pure as the faeries of Arcadia. There may be many things one can call evil in Arcadia, as well as much that one can call good, but grossness, slovenliness, and ugliness in the sense of something being malformed will not be found in Arcadia. Such "degeneration" is only found in the mortal realm, or in those faerie areas touched by the mundane world.

The Six Lands

The few magi who have experienced Arcadia believe that there are different regions within Arcadia. These lands are separate but similar places, each intimately connected to one another. It may not be proper to divide up Arcadia in this way, since there could be many other realms besides these, but this is the way the most knowledgeable view Faerieland.

Arcadia as a whole is a reflection of the mortal world, it is not exact, but rather a rough image of our own world. It is not as if a map of each would match up, but certain correspondences would. While a church and a castle might be side by side in the mortal world, in Arcadia, their correspondent places might not be. They may, in fact, be located in different lands of Arcadia.

Whichever Arcadia one goes to, certain features will remain the same. There will always be breathable air, ground to walk on, plants, animals, and certain places like Silbury hill, Stonehenge, some of the Sidhe cities, and the faerie portions of the Black Forest, which exist in all the faerie realms and can be used to travel from one realm to another.

The six distinct but interconnected lands of Arcadia are listed below:

Somniare — The Land of Legends and Dreams. Also known as Arcadia "proper." This land has the most corresponds with the mortal world.

Atlantium — Underwater Arcadia, the original home of the Tuatha de Llyr. Not so much a separate land, it is the watery version of Somniare.

Antrum — Subterranean Arcadia, it is closely connected with Somniare and Atlantium.

Caelum — Celestial Arcadia, the sky (the original home of the Tuatha de Danann).

Barathrum — The Land of the Dead. The place where all the *pagan* dead supposedly go.

Tartarus — The Lands Beyond. This land is the most distant from mortal reality.

Each land corresponds to a different place (in the sky, beneath the water, within the earth) and is reached by different corresponding methods (a wind-swept moor, a mountain peak at night, a faerie pool, a pierced stone or sacred grove). However, they still have all the features of a complete land. Caelum has its rivers and oceans, Atlantium its solid ground, Anstrum its own sky, sun and moon.

God-like beings like the Tuatha de Danann may move between the faerie lands at will. Other faeries, even the Daoine Sidhe, may only move between the realms using roads that connect the two lands. However, Sidhe cities often contain such roads, and some Sidhe cities actually exist in their entirety in two or more, or even all seven lands (the six faerie realms and the mortal world as well). Which realm you are in when you leave such a city depends on which road (road) you take when leaving it. The one going up a steep cliff face leads to Caelum, the one which enters a dense forest goes to Somniare, the road west goes to Barathrum, etc.

There are certain aspects of Arcadia which apply, for the most part, to all six of the different realms of faerie. However, each one has certain distinct characteristics which make it easy to recognize. These unique features are described below:

Somniare

The land of dreams is basically the same as the general description of Arcadia. There are vast extents of untouched wilderness interspersed with beautiful Sidhe cities. There are smaller even more magical cities as well, which may remind the characters of mythic places like Camelot and will house human heroes of old as well as Sidhe nobles. Somniare faeries like the Good Neighbors or Tylwyth Teg live in villages and farm barley through the use of wooden plows and nature magic. This realm has the most correspondences with the mortal world, and it is much easier to enter the land of Somniare from the mortal world than any other portion of Arcadia.

This is the Arcadia of the nature spirits, for it is the land where nature runs free. The other spirits of the other lands nurture the spirits of this land, Caelum supplying rain and fresh breezes, Anstrum supplying the fertile earth, and Tartarus supplying the strength of the spirit itself.

In Arcadia, there are many spirits associated with animals, called Beast Lords. These human-like faeries have a body form and disposition which resemble that of the animals they personify. There is usually only one spirit for each type of animal. Bear Beast Lords will be large bodied, slow, and possess claw-like nails and short fur, while a wolf Beast Lord will be slender, and quick, have wild, laughing gold or blue wolf's eyes, and short, thick hair with pointed



wolf's ears peeking out. In Arcadia, there may be many animals of the type they resemble. Hunting their animals without cause, and without permission, will still bring down their wrath.

The animals the Beast Lords watch over are also unusual in and of themselves. All animals in Arcadia will be wiser and more physically perfect than their kin in the mortal world, but they have no fear of humans. Some of these animals will be much more numerous than in the mortal world, where hunting and the presence of humans have reduced their numbers. Lions, as well as bear and wolves, will roam the faerie forests, and in the cold northern marches of Arcadia, a Mammoth or Mastodon might still be glimpsed on rare occasions.

If you stop to talk to the Beast Lords, they will be curious and will probably want to know at least a little bit about you. If anyone in the party is a musician or a performer, the faeries may want to see a show, as may some of the talking animals. If any in the party are healers or surgeons, and offer to help any injured or sick animals, the faeries will be impressed and grateful. Kindness and gratitude from these spirits will usually take the form of information about the area in which they live, tips about dangers and safe places, which could not be obtained by other means. In any event, after several hours, or at most a day, the Beast Lords will

wish to return to looking after their animals, and so they will vanish back into the solitude of the woods.

Atlantium

The underwater part of Arcadia is the easiest to identify, simply because of the murkiness of the air and the strangeness of the plants and rock formations. It is just like being underwater, but without the water. To enter or leave Atlantium, you must go through water, but once there, you will remain dry and have air to breathe. Once you are in Atlantium, there is no water to be found, for everything is water. The only reason the water does not seem like water is because it is the natural state in Atlantium, and so everything adapts to it as if they were natural to it. Treat the air as if it were water, except that the characters can breathe it normally, see normally, and walk about normally (if they please).

Atlantium looks much like Somniare, except that there will be seashells on the ground as well as grass and trees, and the ocean is the sky, and there are fish instead of birds. Indeed, it is possible for characters to fly in this land, simply by pushing off from the ground firmly. They will float for a time, but unless they begin to swim vigorously, will fall back towards the ground. If you go high enough, you will reach a place where you can see your own reflection cast down from above you, and may even be able to look into the mortal realm. You cannot go further up without having to make the rolls necessary to return to the mortal world. Sometimes the faeries of Atlantium rise up to the top of their world and watch the commerce and rituals of the mortals, and may try to lure one of them down into their own world.

It is here in Atlantium that the great Seelie Gods of the sea reside, in palaces made out of enormous sea shells or dug out of caves. There are others here who have constructed large cities out of living coral of very strange design. All the spirits of the seas, oceans and lakes can be found here as well. They are so utterly alien to humanity however, that all contact with them will be severely abbreviated. They are as likely to attack trespassers as they are to attempt to speak with them.

This is a strange and eerie world, where nothing is quite like it is anywhere else. It is the land of total fancy and fiction, of mystery and unexplored depths, where all the legends and stories of what lies under the water actually exist.

Antrum

Antrum is located beneath Somniare as well as Atlantium, and has many correspondences with those lands. It is a land of rock and earth, of caverns and meandering caves — some small and many quite large. There is no sky in Antrum, and though it may seem as if

a particularly large cavern has no ceiling, there always is one.

There is no sun, yet there is light everywhere, a dim and muted sort of illumination that creates many shadows. The air can often be somewhat stale, but more often is simply dry and flat. Everywhere you go in Antrum, you are confronted by a place of unusual beauty, with precious gems sparkling in its walls (from whence many say the light of this land emanates) and strange grottos.

One should not get the impression, however, that this is a dead world. Like all of Arcadia, it is filled with the spirits of nature, and displays the luxuriance of nature itself. It is not a barren land — there is much life in this place, plants and animals alike, but they are of very strange varieties. These are not the type of plants to be found in a forest or marsh, or upon a mortal farm; these are toadstools and moss, forests of mushrooms and lakes of black weeds. The animals can be cycleless, or can have enormous eyes, and they tend to be very shy of visitors.

However, it is the spirits of the cold rock who rule here. The spirits of this land are the spirits of the earth, the spirits of caves and precious gems. They can travel freely through the rock, but tend to be solitary and reside in one location. They are very jealous of everything that is within their domain. The forces of the earth are at their beck and call.

Imagine Antrum as a great immense maze, a labyrinth of uncertain and ever changing dimensions. The various locations within Antrum tend to be more fixed than in the other lands of Arcadia, but still correspondences must be found if one wishes to get anywhere quickly. It is possible to simply wander through the caverns and tunnels, but it would take several centuries to walk from one side to another (if indeed there is any such thing as a "side" to Antrum)

To roleplay in this land, you could treat it as a dungeon of the neolithic roleplaying variety. Use some of the techniques of that style of roleplaying, just don't let it become as insipid or meaningless. After all, it is still Faerieland — a world of wonder.

Caelum

Celestial Arcadia is quite strange, it is somewhat like the Somniare except it is night all the time. The sky of Caelum is full of an extraordinary number of stars, so that you can see as if it were a mortal night under a full moon. However, the ground of this land is very barren, with little life upon it; it is the sky that is the life of this land. Though some correspondences are with the cloud cities and castles, most are with places on the ground. For characters to visit the real Caelum, they must somehow climb up to the sky.

Fortunately, in Caelum it is very easy to enter the sky. If a player simply announces that their character attempts it, do not let them succeed, but there are an infinite number of ways to get there. Trees that climb to the sky, seeds that create beanstalks, huge birds, giant butterfly wings, or even bubbles that one can swallow to let one fly. Once they are in the air, visitors will begin to meet the inhabitants of this realm, all the spirits of the air and wind and the animals that dwell in the sky. If they climb for long enough, visitors may even reach the moon, the planets or even the stars.

Upon the highest clouds, or sometimes upon comets, are the castles of the solar faeries, like the Celtic god Lugh. These beautiful palaces are usually located underneath a star, and suffused with a bright golden sunlight. The castles of the lunar and stellar faeries, in contrast (such as the fortress of the Celtic god Arionrod) are surrounded by a cool silvery moonlight. Both the solar, the stellar and lunar faeries are members of the Seelie Court. The Unseelie faeries of Caelum have courts in strange dark castles under the night sky which only appear when the moon is mostly dark.

Barathrum

This is the Land of the Dead, their home and resting place. When a faerie dies within any part of the faerie realm, it always returns to Barathrum, and remains there until it decides to return to some other part of Arcadia. Faeries usually reappear in a new form, one which they slowly developed in Barathrum.

The land itself is very beautiful and, if anything, even more luxuriant and full of life than the other lands.

The Bonisagus/Merinita theory of faeries says that Barathrum may once have been where dead souls traveled once they died, or their ghost grew tired of keeping watch over the mortal realm. They say it is now rare for the dead to venture to Barathrum because of the Dominion and the frequency of Church burials. Only those who die and are buried in the faerie realm now go to Barathrum (eventually to become faeries themselves, though some magi speculate that it is the resting place for non-Christian magi only).

Barathrum can be reached either from Caelum or Antrum, but the journey along the trods is always very difficult and fraught with great peril. If a player character should die while they are in Arcadia, their body will disappear within minutes (decay before their compatriots eyes), but they will reappear in Barathrum. They can even be rescued if somehow the other characters can journey to Barathrum, find their friend (who may be in a new form), and somehow convince them to leave (which can be very difficult).

Tartarus

The Lands Beyond Understanding and Ken, Tartarus is the most distant from mortal reality. It is said to be the original home of the first faeries, and the true source of their animating spirit. No one has ever gone to Tartarus and returned, so nothing is known of it other than what has been said by faeries. As every story of it differs, nothing can truly be said of what it is like. However, if it is actually the lode of the faerie spirit, it must indeed be an extraordinary place.

Entering Arcadia

A group of characters wishing to enter and adventure in Arcadia must contend with a series of challenges. First and foremost is finding an entrance, which is invariably at a *regio* of great power (usually level ten). Secondly, each realm of Arcadia has its own guardian which must somehow be overcome. Then, the strange and unearthly nature of Arcadia itself must be contended with.

The land within Arcadia at which one arrives is determined in large part by how one gets there. Faerie groves and forests, bogs, human constructed sites like Stonehenge and old ruins all lead to Somniare. Burial mounds, large self-buried stones, and caves usually lead to Antrum. Going into faerie pools or under the ocean takes you to Atlantium, provided you don't drown. Certain high rocky mountains will give you access to Caelum, possibly by a set of steps cut into the rock which go up the side of the mountain and then stop, except on certain nights when the staircase continues into the sky. Barathrum can only be reached by dying, or by being escorted by the dead. Tartarus can be reached from Barathrum, but never returned from.

The greatest danger of a journey to Arcadia is the uncertainty of the duration of your stay there. Mortals staying in Arcadia for even a single day can find, upon returning from their journey, that a year, ten years, a century, or only a few minutes have passed. In addition, if the time passed in our world is quite long, decades or more, the travellers may find their lost time "catching up with them" within a few minutes of their return to the mortal realm. This "catching up" means the travelers will, in the course of a few minutes, age all the years that have passed in the mortal realm during their stay in Arcadia. This aging can be fatal if a non-magus returns from Arcadia past the end of their normal lifespan. This instant aging does not always occur, so it seems that there are things one can do in Arcadia that can influence it.

However, as is the case in many other situations, magi have found ways around this problem. If a magus



MAGIC : CASEMENTS : OPENING : ON : THE : FOAM
OF : PERILOVS : SEAS : IN : FAERY : LANDS : FORLORN

can make a stress roll, modified by *Intelligence* + *Vision* + *Perception*, of 25+, the magus can determine the exact moment to enter into Arcadia such that the amount of time which passes in Arcadia is the same as, or at least close to, the amount of time which passes in the mortal world. Failure on this roll means that the correct timing is uncertain, however the magus can try another day. A botch means that the magus thinks that they know the right timing, but in actuality they do not.

A reasonable Storyguide should not have troupes regularly turning to dust once they leave Arcadia. Faeries can automatically lead people safely into Arcadia, if they are so inclined. Note: Magi who are led into Arcadia by a faerie can make a roll to determine if the route they are taking will result in time passing at a vastly different rate in the mortal world. Also, due to the highly capricious nature of Arcadia, even a successful roll can result in the troupe returning from Arcadia to find that as little as one third, or as much as three times the time spent in Arcadia has passed in the mortal world.

In addition to the variable time rate, there are several other problems that must be solved. First, the troupe must journey to a powerful faerie area, perhaps on a special night. Some faerie sites always contain a gateway to Arcadia through which mortals can pass, while most only admit mortals to Arcadia on certain days of faerie power such as Halloween, Beltane, Midsummer's Day, or Midwinter's Eve.

Once one journeys to the correct *regio*, one must locate the exact entrance to Arcadia. The entrance is not usually a doorway, but a spot or object of some significance. It could be a pool into which one must jump, or two oaks growing side by side between which one must walk. It could be a cave to crawl through or an elm which must be climbed.

Finding the entrance can be done in a number of ways; the faeries of the *regio* may reveal the correct path to take. However, it is more likely one will have to discover it without faerie aid. A character with *Faerie Sight* or *Second Sight* who succeeds in making a roll of 15+ can find the entrance, as can a magus who succeeds in a *Per* + *Imagination* roll of 20+, or any character who takes a strong hallucinogen and succeeds on a roll of 9+.

Any character who succeeds in such a roll immediately ceases to see the "real" world but can see the portion of Arcadia to which it corresponds. They cannot see their companions, except for faeries and characters with faerie blood, although they can still hear them. They will usually see a path or road which leads to a gateway; it may take the form of a doorway formed by two standing stones topped by a third stone, two nearby trees which have grown together to form an arch, a spot of light, like the light at the end of a tunnel, or simply a shimmer in the air. All they need to do is follow that pathway, until they cross through the

gateway, and to have their compatriots follow close behind.

To determine to which Arcadia the gateway leads, the person looking must make a *Faerie Lore* roll of 9+. If the faerie site the troupe is at leads to more than one faerie land and the troupe wishes to reach a different one from the one seen, the person who is looking must roll again to switch which Arcadia they are seeing (roll as before, but add 3 to the number rolled). If either this or the earlier roll is botched, any number of horrible things may happen—the person is seen by a particularly malicious faerie, or, more likely, they simply see something which temporarily (simple die in hours) drives them mad or strikes them blind; roll for *Twilight* for a magus. Once the troupe has passed through the gateway into Arcadia, all characters' perceptions return to normal (except for those struck blind or mad) and all can see Arcadia.

From the gates, the full strangeness and diversity of Arcadia will be extremely obvious. The animals and plants of this world will all be larger and more perfect. They will also be more inclined to talk or take notice of your actions. In addition, there are hosts of minor beings which inhabit the landscape. A short walk through the heart of a faerie wood, near the gates of Arcadia, could reveal wise owls, talking oaks, and singing animals, if you but know how to listen. A large moth might turn out to be an inhumanly slender-winged sprite. There may be beautiful woodland spirits with long hair and animal features (fox or deer ears, hooves, cat's eyes, fur or long slender teeth are not uncommon), and strange, short creatures with wizened faces like caricatures of humanity. The exotic and the strange abound and there is no end to the wonders found in this strange and fanciful land.

Once in Arcadia, magi and characters with mystical virtues will find themselves at +9 to +10 on their magic and virtue rolls. However, this extra power makes magic even less predictable and so everyone using such abilities must roll one extra botch roll, unless they are faeries or have faerie blood.

Guardians

Within a few minutes of entering Arcadia, the troupe will be met by a guardian of this realm. The form of this guardian will depend on the realm. Choosing a guardian's form is a fun part of a Storyguide's job. Figures from appropriate ancient myths can be used, or mythic figures of the Storyguide's own invention. Proper guardians should be imposing enough to make the idea of violence against them seem like a bad idea.

If the issue comes up, the guardians draw their power from the whole substance of the realm they guard. For all practical purposes, they are immune to both magic and ordinary attacks. All guardians have the

power to transport anyone or anything to any location within the realm they guard, or to the realm from which the transported creature or item comes. This transport is instantaneous.

Persons meeting a guardian upon entering a faerie realm will be stopped and asked a series of questions. Usually the questions relate to the people's identities, histories, possessions, friends, enemies, and purposes in Arcadia. The interrogation is brief and to the point, and may include a riddle. Assume that the guardian knows all about these people, and can tell if they are lying or concealing information. The guardian can understand all languages. If the answers are satisfactory, the travellers will be allowed to pass on into the guardian's realm, and even given information or helpful transportation if their quest is considered important. If, for any reason, the travellers' presence is considered undesirable, they will be transported to a location of the Storyguide's choosing, where the guardian considers they can do no harm to faerie. If they have offended the guardian, the location chosen may be very unpleasant.

Magi and those well versed in Faerie Lore sometimes enter another realm in order to request that the guardian transport them to a specific location. Guardians usually listen to reasonable requests. However, guardians have no interest in the personal goals of the petitioners unless those goals have a wider importance—they care nothing for wealth and will easily become impatient with the idea of being used as a public transport system. Interesting and infrequent requests are the safest ones.

Guardians have one other power—to transform any item to a corresponding one more suited to the realm being entered. They will always use this power to turn mortal iron into another metal.

Marcus Quercus of House Merinita has assembled the following list of guardians observed by members of the House and by other, less sophisticated persons:

Somniare — A knight in golden armor, riding a white mare and carrying a white shield. Also, a woodsman dressed in leather, green-eyed and maned like a wolf, with a collar around his neck. Also, two men, one crowned and one horned.

Atlantium — A creature with a man's beard, a woman's breasts, and a fish's tail. It wears a crown, speaks like an old man, and changes shape continuously. Also, a salmon which speaks. Also, a lady with a sword. Also, in the East, a dragon.

Antrum — A gigantic figure, which appears woven or built like a scarecrow, and possesses faces all over its body. Also, a tree which speaks. Also, a white stag.

Caelum — A huge man, perhaps thirty feet in height, carrying a bow and a strange, bright sword in a

scabbard with three jewels. He is accompanied by two white, red-eared dogs, one small and one large.

Barathrum — A ferryman, dressed in black, or a gigantic detached head. Sometimes it is a very courteous knight.

Tartarus — Three ladies with a boat prowed like a swan or a king in a chariot drawn by sphinxes.

Travel in Arcadia

Travel in Arcadia occurs according to many of the same rules that govern movement in dreams. It is almost always impossible to travel from point A to point B by going between them in a straight line; following the narrow rules of causal logic doesn't get a person very far in Arcadia. It is also extremely rare for travel to be absent; a journey may seem to take minutes, hours, days or years. The amount of time that seems to have passed does not have to match the amount of time that has actually passed in Arcadia, and the perception of time in Arcadia does not have to match the amount of time that passes in the normal world. Time does pass in some fashion, however.

Teleportation-style instantaneous transport is not often seen in Arcadia. As in the logic of dreams, you



may not know how you got from one place to another, how long it took, how far apart the two places are, or what lies between them, but there is a sense of passing from here to there in a way that seems entirely reasonable — walking, riding, taking a boat, and so on. This is the rule for ordinary faerie travel. Always give the sense that travel is occurring by describing understandable modes of travel, but do not feel restricted by your descriptions. For instance, a boat ride could take the characters through a dense mist and leave them in a small underground pool with no egress. Or they could be guided through a dark, dying forest in the North and end up in the Castle of Treigaloth, upon the star of Mars.

The Arcadia counterpart to locations are correspondences. For example, in the ordinary world, Gwyn lives in a cottage just to the west of the village on the outskirts of the yew forest. He lives there because that is the location of his home. While in Arcadia, Gwyn is Gwyn ap Nudd, king of the dead in Arcadia, and things are a little different. Gwyn still lives in Gwyn's home, but Gwyn's home is the place where the yew trees grow — always. If you go to where there are more yew trees, you will always be going closer to Gwyn's house. Gwyn's house is to the west — always. Wherever you are, it is west of you (unless you are already there, in which case everything else is east of you.) Gwyn lives in the west because it is the correspondence to his house — west is the direction of death, where the sun sets, and it is the way souls go when people die. His house is in the place of many yew trees because the yew is the tree which corresponds to (or symbolizes) death. In Arcadia, the home of the king of the dead, who is death, cannot be anywhere but the land of death. This logic is as basic as the logic that says Gwyn's house has to be at the location of Gwyn's house.

In the ordinary world, the closer two locations are to one another, the easier it is to travel between

them. In Arcadia, the closer two correspondences are to one another, the easier it is to travel between the places represented by them. In Arcadia, the most western lands are most like the land of the dead. Therefore, the further west you go, the easier it is to get to the land of the dead. The further east you go, the harder it is, not because you are moving further from the correct location, but because you are moving into a place less and less like the place you want to go. To get somewhere in Arcadia, you must go towards those directions and features of the landscape that correspond most closely to what you are looking for. To find something, you must look for what is most like it (in a symbolic, not a superficial way). The thing most like what you are looking for in all the world is your destination. When you find the one, you have found the other.

That is the process of "normal" travel in Arcadia. Occasionally, it will not work. Travel gets difficult for one of two reasons. Sometimes mysteries are found; things, places, or people whose corresponding meanings are unknown. Such hidden mysteries are often objects of fear in Arcadia, for by faerie logic they could be anywhere, for any reason, to do anything to anyone. Someone must unravel the mystery, for the safety of all. This job is often left to mortals for reasons that will be looked at later.

Sometimes travel gets difficult because places do not correspond. If two locations are very far from each other, it is just harder to get between them. But if two correspondences are too far apart, if they are fundamentally not like each other, then you can't travel between the places they represent by following the correspondences. Because some things don't relate to each other, Arcadia is actually several Arcadias. Going from one to the other is like comparing apples and oranges. Things aren't more similar or less similar, they're just different.



Correspondences

To successfully get around in Arcadia, you need to understand correspondences. It is usually best if you can help the players figure out the correspondences in Arcadia without resorting to die rolls.

Exempli gratia: If the characters are being harassed by an evil faerie who dresses all in white, and whose horse leaves behind frost-rimed hoof-prints, it would be sensible to assume that this faerie is associated with winter. Since the seasons in Arcadia vary according to location rather than time, the characters should stay in the forests and meadows of summer to avoid this faerie. If, instead, they wish to track it to its lair, they should follow the correspondence to the heart of the lands of winter.

Sometimes, the correspondences will not be possible for the players to ascertain. At this point, there are two options: first give them more hints; second, have every character with Faerie Lore roll to figure it out. To know a well known piece of information (such as the fact that the Tuatha de Danann Arionrod has her castle in the Corona Borealis in Caelum) would require a roll of Int + Faerie Lore of 9+. Recalling general information which is rather obscure (that animals with white fur and red eyes are creatures of the Daoine Sidhe) would require a roll of 15+. Information of an obscure nature about a particular faerie or a particular place which is small, such as a faerie grove, would be even harder.

If a correspondence of a person, object, or place is not known, another option is to create a new correspondence. If, for example, a faerie knight is seen who has no device on her shield and who is seen in a wide variety of places wearing different clothing and armour, unless the troupe can find someone who knows this knight, they will have no way to find out where she lives or with whom she is allied. However, it is possible for a character with the virtue of Free Expression to create a song, poem, painting or some such similar work which allies her with some existing image. "Her shield shines like the sun." "Her hair is the color of grain in the fall." "She is as fierce as a winter blizzard." Whatever seems appropriate to the troupe is fine; use this as an opportunity to encourage creativity and interest on the part of the players. If this correspondence is successfully created, then the troupe could seek her in the lands of eternal sunshine, or wherever the appropriate correspondence lies. Since such correspondences actually affect reality in Arcadia, creating new ones could even change the personality of a person or the aspect of a place. Correspondences may only be changed or created, however, if you are actually in Arcadia.

To create successfully a reasonable correspondence where none existed before (for example, a fierce

warrior is as fierce as a winter blizzard) roll Prs + the appropriate performance or art skill + a stress die against an ease factor determined by the Storyguide. (In the example given, the correspondence would be successfully created on a roll of 21+.)

Note: If, unknown to the troupe, the place, object, or person in question already has an existing correspondence which is opposing to the one being created, roll a stress die + the Str of the individual in question (or the owner of the object or place) and subtract it from the above roll. It is also possible to try to change existing correspondences.

Exempli gratia: If you wanted to change Sir Hawk's correspondence from hawks to crows, a significant but not drastic change, roll 21+, but if you wanted to change Sir Sun's association with the sun in an association with the moon, you would have to roll 24+, and Sir Sun would roll Str + a stress die and subtract it from your roll.

It is theoretically possible to make drastic changes in Arcadia, such as changing the land of the dead from being in the west to being in the east. Such a change cannot be wrought by the roll of a die, but would take a whole Saga to enact. However, if it were successful, it would reshape Arcadia, and, possibly, at the Storyguide's discretion, the mortal world as well.

Note: Faeries, even faerie PCs, cannot create correspondences, and characters with Faerie Blood are at -5 to their rolls to do so. However, faerie PCs, characters with Faerie Blood, characters who were faerie raised, and all members of House Merinita who know faerie magic are at +3 on their rolls to determine existing correspondences. Remember that only characters with Free Expression (a +1 virtue) may create new correspondences or change existing ones; such is the power of mortal creativity in the faerie realms. Faeries are quite aware of this mortal power, and may request a character with Free Expression to aid them. They may ask them to compose a song or poem or paint a picture, to weaken a rival or to rescue an old friend. The character would be greatly rewarded for such a favor, but beware, there may well be other faeries who did not want those correspondences changed.

Universal Sites

Certain places have an essential power. They are fundamentally important in the scheme of things. Medieval people often attributed life to inanimate objects that seemed especially impressive. Some might

assume that especially old or impressive objects had developed magical ability. The Church often tried to Christianize such places to claim their power as the power of God. Ancient peoples may have given such sites force by performing special rituals, or they might be surviving parts of a vastly powerful former world that has left no other traces. Such places are recognizable for their legendary quality—they seem to exist timelessly, independent of their surroundings. They are always the subject of many stories and are said to be of great antiquity, existing in every world, but not always in the same form. For instance, St. Paul's Cathedral in the mortal world may be the tomb of the head of Bran the Blessed in Somniare, a towering stone spire in the Atlantium, a circular lake in Caelum, an oak tree grown with mistletoe in Antrum, and the living head of Bran himself in the Barathrum.

From any of these places, a person or faerie can reach any corresponding place, provided its existence is elsewhere known of or inferred. The only exceptions to this rule are the Lands Beyond (Tartarus). They are the valleys always over the next hill, the islands that lie just over the horizon past the last known land. Some have been named—the lands of Youth, of Joy, of Women, of Foolishness. It is possible to find these places from any world. Entering them is always voluntary, but those who enter can never again touch any other land and survive.

In addition to using universal sites, travelers between worlds may enlist the help of a faerie Lord. These are fairies of god-like status, and include the Tuatha de Danann and Llyr, the Lord of Winter, the Lord of Summer, and the Lords of the Hunt. Such beings can travel between the worlds at will, and may carry travellers with them.

Faerie Trods

In places where there is frequently travel quite between two correspondences, a trod (road) may come into existence. These are shortcut paths which exist between the two places, established avenues of correspondences. Faeries often use such trods; indeed that is how they come to be.

In Arcadia, trods usually appear as straight, flat, unpaved roads between the two places. If both correspondences exist in the mortal world as well as Arcadia, then travellers along the trod may be interrupted in their journey if a priest or a mortal carrying iron crosses the road when the traveller is passing. (The mortal and the traveller on the trod "bump into" each other.) If the two beings do bump into each other, then the traveller along the trod leaves Arcadia and enters the mortal world, often to the bewilderment of the mortal who bumped into them. Faeries who are interrupted in such a fashion are quite upset, especially if they end up in the Domin-

ion. Building a church or a building which contains iron across a trod also interrupts travel along it, and faeries may kindly ask the builders to build elsewhere. Wise mortals will comply, or face living in a house which is regularly bedeviled. Every disgruntled creature who passes along the trod and gets bumped into the mortal realm will do their best to make the builders' and inhabitants' lives a living nightmare.

Note: Trods are undetectable in the mortal world, but travellers along trods may be seen as vague blurs on a roll of 20+ with Faerie Sight or Second Sight, or by a magus with a Per + Intéllego + Imágonem total of 30+.

Especially brave (or foolish mortals) such as magi, may use faerie trods as shortcuts between two places in the mortal world, thereby saving months in travel time. To do this, both the starting point and the destination must exist in the same faerie realm and in the mortal world. In addition, the two places must have close correspondences to each other. In many cases, such pairs of places will be two faerie pools, etc.

First, the would-be travellers must enter Arcadia at one of the sites (see Entering Arcadia), and then find the correct correspondence between the two sites on a roll of Int + Faerie Lore, usually of 15+. If this roll is failed, the route has not been found, but the character may try again to find another route to another similar faerie place, assuming there is one near the desired destination. If the roll is botched, then a route is found and it goes to the wrong place, usually a place very far from where the troupe wishes to go.

Note: Due to the capricious nature of Arcadia, this Faerie Lore roll must be attempted each time the troupe wishes to use a given route, even if it has been traveled before. The only exception to this rule is if the troupe has a native of Arcadia to guide them.

Once the route has been found, two other rolls are necessary. One is a single stress die for encounters—on a 6+, nothing occurs on the journey except the seeing of interesting scenery; on a 1-5, some being of a type consistent with the two sites travelled between is met along the way. If the two sites are Celtic burial mounds, a Celtic hero might be met, or perhaps two Celtic warriors fighting. An earth faerie might be met travelling between two faerie caves, etc. On a botch, a mortal carrying iron or a priest cross the road as the troupe passes and returns them prematurely to the mortal world.

Once the journey has been accomplished, roll a stress die + Int (use the best Int in the troupe), and

divide the time the journey would have taken in the mortal world by that number.

Exempli gratia: If the number rolled is a 9, you would know that the journey took 1/9th the normal time. On a botch, the journey takes longer (roll a simple die and multiply the result by the normal time for the journey).

The Storyguide needs to remember the time as well as the distance differentials between the mortal world and Arcadia. The procedure for time differentials in the "Entering Arcadia" section may be used. If a simpler way is wanted for troupes just using a faerie trod, examine the roll made for finding the entrance to Arcadia. If the roll for finding a way into Arcadia is not botched, there is not a huge differential time rate between the two realms. If this roll is botched, the total time spent on the journey seems like a few hours, or a day or two, when in the mortal world a year or two has passed.

Should the troupe wish to travel between two faerie places with no obvious correspondences, the troupe may be able to create a new correspondence, and so forge a path between the two places. To do this, a few



rules must be observed. First, both places must exist in at least one of the same faerie realms. It is impossible to travel between a faerie forest which exists only in the faerie realm of nature spirits (Sonnire), and a faerie pool which exists only in the underwater faerie realm (Atlantium). If both places exist in the same faerie realm, the difficulty of creating a new correspondence depends on how similar the places are. Creating a correspondence between a Celtic burial mound in Ireland and a Scythian burial mound in eastern Europe, between any pair of similar but not directly related places, involves a creating correspondence roll of 18+. For two unrelated places, like a faerie forest and a faerie cave, the roll would be 24+ or more.

Stories in Arcadia

Simply visiting Arcadia and interacting with its inhabitants may be enough for most troupes, but for troupes who wish to interact more with Arcadia, there is a wealth of possibilities. Simple scenarios involve the troupe seeking some place or person in Arcadia which is needed in the mortal world.

Exempli gratia: Someone could be lost or captured and taken away to Arcadia, and the troupe must try to find them and bring them back to the mortal world. Such an adventure could involve the characters seeing only the wild areas of Arcadia and the wild faeries who live there, while more daring Storyguides could involve the troupe in the intricacies of the life of the noble and complex Daoine Sidhe.

For Storyguides with a deep and abiding interest in Arcadia, or for troupes with faerie or part faerie characters, an even deeper level of interaction may be desired. The troupe may be asked to come to Arcadia, or may simply be magically transported to Arcadia to perform some service for the Daoine Sidhe.

In addition to their creativity, knowledge of the mortal world, and the ability to touch iron, faeries may wish to have the help of mortals to defeat other mortals trespassing in Arcadia, perhaps even diabolists, or a faerie lord may wish mortal help against other faeries. Mortals may be outside the bounds of faerie life and so able to go and do things faeries cannot or will not do. If the troupe contains a talented musician, entertainer or artist, the faeries may simply want to meet this person and see their work.

Except for those areas most completely controlled by the Dominion, stories about faeries play a major role in the local folklore. Historical tales from the part of the world in which your troupe is based may be used to get ideas for interesting expeditions into this mystic land (see the bibliography for help). Alterna-

tively, you may invent your own stories from scratch. The Storyguide's responsibility is to determine which of the tales and legends contain truth, and how much truth is in each tale. It is the player's responsibility, however, to decide if they wish to actively investigate faerie rumors, actively avoid faerie issues, or sit back and let the Storyguide decide what to lay at their feet.

Stories involving Arcadia require special creativity and careful attention from the players. They require patience, hard thinking, and, most importantly, flexibility from Storyguides. Some players are unhappy with the shifting landscapes and unusual laws of the faerie realm. It is easy to become frustrated by the seeming lack of cause and effect in Arcadia, and by the machinations of beings so powerful that the characters may seem mere pawns.

It is recommended that Storyguides start slowly with faerie adventuring, carefully gauging player and character reactions before throwing everyone into full-blown faerie adventures. If player frustration with the faeries does not decrease as understanding increases, do not run adventures in Arcadia (and tone down all other faerie stories). The world of faerie can contribute significantly to any game without becoming the subject of adventures. Mysterious legends that illuminate events in the mortal world, occasional encounters with Numina Mani, NPC advisors among the more human-like faeries, or people with faerie blood can all be used without pushing faeries too far into the foreground for such groups. Faeries can also add a mysterious touch to many kinds of scenarios.

If players and Storyguides are interested in the challenges of faerie gaming, then journeys to Arcadia are strongly warranted. There are three issues Storyguides should keep in mind for successful Arcadia adventures.

1. UNIQUENESS.

Faerie legends are fascinating. It is very tempting for imaginative Storyguides to invent vast faerie scenarios and to force them upon the players right away. It is also probably a bad mistake. Faerie material is a vast banquet. You cannot serve the twelve story layer cake first and expect your players to appreciate the banquet as a whole. Start with the more common and less exotic faeries. Reward persistent or imaginative players with a glimpse of something greater, or an unexpected piece of special knowledge from a supposedly minor faerie being. Grogs areas likely to receive these insights as magi.

Weave a tapestry of Faerie Lore into your game; do not expect players to feel awed by a visit to Arcadia if you haven't provided the build-up that lets players share their characters' feelings that this is something special. Serve one course at a time, and make sure you start with the appetizers and not the cake.

Once you've finally started adventuring in Arcadia, don't let it spoil. The group's dynamics should hint at how to proceed. Either make Arcadia adventures a rare event, or begin to slowly build up the idea that the more normal Arcadia seems to the characters, the more alien the "real" world is becoming. It is the atmosphere of Arcadia that is special; never let it become mundane.

2. CONSTANCY.

Do not make Arcadia the land of whimsy — where all your fancies can become real, instantly. It is a place, like Christendom is a place, or the castles of the nobility are places, or the way a covenant is a place. It has its own laws, forms and standards. Within its promise of infinite variety, there should always be the sense that the traveller is in some part of a universe called Arcadia. You should always maintain some slim sense of constancy.

You can do this by always including a faerie quality to Arcadia, not a Storyguide quality (that means you), even though you might be its interpreter. Think of refereeing a game in Arcadia as writing a formal poem. You can say *anything* you wish in your sonnet, as long as it stays within the form. The finished piece looks like a sonnet, sounds like a sonnet, but carries your message and your vision.

Once you get a clear idea of the basic rules of Arcadia, always work within them. If you play by the rules, the players will believe in the Arcadia you create. Even if they don't understand what those rules are, they will sense that they are there.

Equally important, you must give the players a chance to learn from their experiences. For a Saga to work, it must always seem to the players that there are rules, and that, over time, they are making some progress in understanding them. They must understand why things happen as they do in Arcadia and how to make things happen that will accomplish what the characters want. They must learn to master Arcadia.

There are rules in Arcadia — there are always rules. They are just different from the rules of the mortal world. Very, very different.

3. FREEDOM.

Our knowledge of Arcadia comes to us through faerie tales. The most common mistake a Storyguide can make when controlling a legendary place is to make what happens there a legend, and in the process become a storyteller instead of a Storyguide. If player characters do not know how to make something happen in Arcadia, do not do it for them. Nudge them along the path of learning, so they do things for themselves instead.

Exempli gratia: A group of adventurers wants to reach *Caer Arionrod*, the castle of the *Tuatha de Danann*. They know that *Caer Arionrod* is the constellation *Corona Borealis* and have entered *Arcadia* to get there. Now they are stumped. No one has a clue of what to do next. It's your worst nightmare, the characters are going to get lost in *Arcadia*, and the players are going to blame you.

There is something you can do however. First of all, you can give an appropriate character a chance to know a legend, for instance, that the faerie's sacred ash tree is supposed to have roots that reach the core of the earth and branches that touch the sky. Then let them decide what to do. *Never* create a breeze to carry them off or make a giant tree appear, just to be convenient.

The hardest part of being a Storyguide instead of a storyteller is giving the characters complete freedom of action, because they so often don't do what you expect. Suppose you decide the characters can get to *Caer Arionrod* by climbing the ash tree, and over the last three stories have carefully given them clues. However, there is an over-active imagination in all the players that comes out when they first contact *Arcadia*. Creativity is sometimes more than you can deal with in a world where imagination is everything.

During the game session, a grog looks at a dew-covered landscape you just described, spots a rainbow, and decides to climb it. Or a companion astrologer reasons that, since the abodes of all the *Tuatha de Danann* seem to be in the sky, their part of *Arcadia* must be in the sky. She decides to use her star charts as maps to lead the group to *Caer Arionrod*. They use their imagination to solve the puzzle, instead of their reasoning the way they are "supposed too."

If a player's reasoning violates the general rules of *Arcadia*, or the specific rules you as the Storyguide have decided are important, then don't let it work. Always allow the players to try anyway, and deal with the consequences. However, if the only reason a character's idea wouldn't work is that you hadn't planned things that way, then let it work. Let them "get away" with it.

The power of the imagination to create reality is just as great in *Arcadia* as it is in a Storyguide's mind. If an idea creates a practical problem in the scenario, like getting a group to some place so quickly that it ruins the plot, then you have several options. *Arcadia* offers many legitimate Storyguide aids — differential time rates, faeries hostile to mortals, hypnotic faerie dances and games, and helpful or hostile powers who can shape events more easily than any human being. But instead of molding the players to your vision of the world or the story, mold your story and world to the players.





Chapter Five: Faerie Attributes

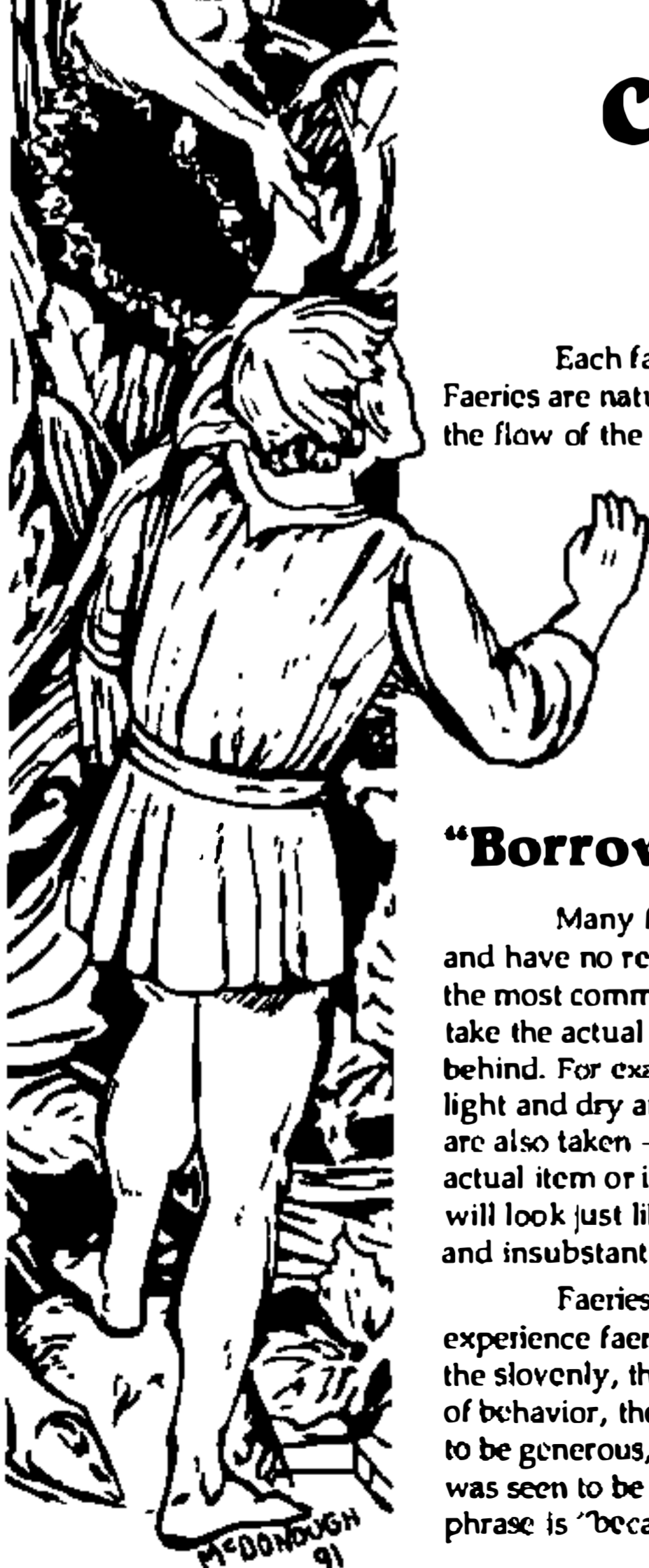
Each faerie is a unique creature, unhampered by the restrictions of race or breed. Faeries are natural extensions of the caprice of nature, of the creativity, the pattern and the flow of the natural world. Never-the-less, there are some things which faeries have in common. In as much as generalizations are possible when one speaks of the faeries, we shall try to describe what they are like. One must be careful not to over generalize, to make more of these commonalities than there really is.

One obvious question to ask when creating stories involving faeries and faerie places is how faeries usually interact with humanity. These interactions are quite varied and can take many forms. A few of the more common ones are discussed here.

“Borrowing”

Many faeries, especially minor faeries who live close to mortal farms and villages and have no real allegiance to the Seelie or Unseelie Courts, steal from humans. Food is the most common thing stolen, though they may call it borrowing. Sometimes the faeries take the actual food, but more often they take its “foyson” or substance, leaving its form behind. For example, a loaf of bread which has had its foyson removed would be very light and dry and would have no nutritional value if eaten. Other items relating to food are also taken — grain, flour, even cattle, and in all cases, the faeries may either take the actual item or its foyson. To the faeries, and to someone with second sight, the foyson will look just like the actual food, and the food from which it was taken will seem hollow and insubstantial.

Faeries do not steal from everyone — good, generous people will rarely, if ever, experience faerie thefts. Faeries steal from those who earn their disfavor, from the selfish, the slovenly, the miserly, and the overly and boastfully pious. As an example of this kind of behavior, the old expression “don’t cry over spilled milk” was in part an imploration to be generous, since the faeries would get the spilt milk, and crying too much over it was seen to be petty and stingy, and could earn disfavor. The unspoken last part of the phrase is “because someone will benefit from it,” meaning the faeries.



Trade

The same faeries who steal from mortals they dislike will also deal quite happily with mortals who respect them and their ways. Faeries may also borrow things with the intent to return — primarily milk, grain and similar foodstuffs, as well as occasional agricultural implements. When a faerie comes to borrow from a mortal, they ask politely and expect their request to be granted unless they are given a good reason. However, they always repay their debts promptly and with generous interest, although they always repay their debts with barley or similar faerie products.

The best way to deeply upset and anger a faerie is to refuse a reasonable request to borrow something or to insult or question a faerie's repayment in quantity or quality. Faeries may also loan special items out to mortals. For example, in return for a small payment in wheat or flour, the people of a small farming village may be able to go to a nearby faerie mound and borrow a large magic cauldron which turns plain food placed in it into a large, wonderful feast. However, should they ever forget to return it, the cauldron will become a useless old brass cooking pot and the faeries will never trade with them again.

Sometimes, faeries wish mortals to provide services rather than goods. There are many cases of faeries coming to mortals (often in disguise) to ask a midwife, a veterinarian, a seamstress, or a cleaning person to do a task for the faeries. Only when the person arrives at the faerie's home does it become obvious for whom they are working. The tasks set by the faeries (delivering a child, cleaning up the house for a special occasion, etc.) usually take less than a day to complete — faeries never request mortals to come for long-term service. Once that task is complete, mortals will be sent home with a reward (assuming the job was well-done and they didn't ask too many questions). Sometimes the payment is a small charm or ointment which allows a person to see faeries or perhaps perform some minor magical feat such as breathing underwater (if the faeries were water faeries). More often, it is a closed bag which they are told not to open until they get home or a minor and mundane reward such as a bundle of straw or a handful of leaves. If the person complains or protests at this payment, the faeries become quite upset, take back the payment, and throw the person out. If the closed bag is opened before it is taken home, all that will be found inside will be lumps of coal or some similar material. However, if the person takes the gift graciously and takes it home with him, the coal or straw will transform into gold or jewels upon arrival (the previous appearance was an illusion — they always were gold or jewels).

Often, more regal and powerful faeries will request the presence of talented musicians or storytellers and pay them in a similar fashion. However, it is

equally likely that faeries would kidnap such people. If the person's performance is quite good, the faeries may even ask for a repeat performance, and if it was superb, they may not allow them to leave.

In general, trade with the faeries can be risky, but if it is done carefully and with respect, it can be highly profitable. Only through trade is it safe to take *us* from the faerie realm

Faerie Kidnapings

Sometimes faeries will steal people rather than things. There are two major types of faerie kidnapings. In the first type, the faeries kidnap people because of some special talent or characteristic they possess — great physical beauty, artistic or musical talent, exceptionally strong faerie blood, or something of the like. After a mortal has been kidnaped by the faeries, he or she will be pampered and well-treated, but will not be released under normal circumstances. Escape, especially if aided by other mortals, and bargaining for freedom are all possibilities. Sometimes the captivity will be more subtle. The faeries transform some of the people they kidnap into faeries, so they no longer fit into the normal mortal world. However, if desired, there are several ways of regaining one's humanity, although these procedures always require the aid of a mortal.

Changelings

The second type of faerie kidnaping involves children. As a rule, such kidnapings are exchanges in which the faeries kidnap a mortal child and replace it with a faerie "changeling." Reasons for such exchanges are manifold. However, changeling is a blanket term which covers several distinct types of faerie kidnapings. The best known involves the theft of unprotected human children by faeries. The child is switched with one of three things: a very old faerie which resembles a wizened child, a faerie child (sometimes deformed), or a wooden stick or image. All are enchanted to resemble the stolen child, but do not act in the same ways. Though the family may not realize what is occurring, there are enough differences in behavior to clue in the family if they have time to notice (which most self families do not, but noble families certainly would). Some changelings, however, fit in much better than others, especially the ones who are not deformed and look identical to the original baby.

Old faeries become changelings as a means of gaining new experiences as well as regaining their youth. Not all faeries grow old, but for some reason some of them do; this uncomfortable situation can be alleviated by growing up all over again. The parents can force the faeries to take back the wizened baby and

replace the child if they can force the baby to somehow reveal how old it is. If the faerie baby is allowed to remain, the changeling will always seem older than its age and may even have wrinkles, but it will otherwise grow up normally. However, on the morning of the day of its marriage, the changeling will always leave mortal families and return to the faerie realm.

Deformed faerie children can be mistreated until the faeries rescue them and replace the original child. They will always be deformed in a way that would match their faerie form (e.g. a Dwarf would be a very small human), but they will otherwise grow up to be a normal child and adult. There is almost no means of getting back the original child when it was replaced by a wooden doll, for faeries care nothing for images. The stolen child must be kidnapped back in such instances, though sometimes a trade will be possible.

The stolen mortal child who is not rescued may be transformed into a faerie or raised by the faeries to be an intermediary between the faeries and mortals. Faerie-raised mortals usually return to the mortal world, at least intermittently, as adults.

Healthy faerie children only appear among mortals in one of two circumstances — either the faeries lend them to mortals or mortals steal them from faeries. Faerie children nursed by a mortal woman may develop the mortal abilities to create and to exist independently of Arcadia. High Faeries treasure these powers so much that they sometimes risk a healthy faerie child as a changeling until it is weaned. They will steal it back to Arcadia once weaned, and keep the mortal child until then as insurance that the mortals will not try to keep the faerie child and lose their own. The mortal child kept hostage may gain minor faerie virtues from its early captivity, or may grow into a strange adult. Poets, visionaries, and strange men and women who become weakened and confused in places where Faerie Aura's once were strong are said to be created in this way. Sometimes such an exchange becomes permanent, and both sides usually care enough for the foreign child to raise it as best they can.

Mortals steal faerie children, as well, though usually by accident. People who find an unattended baby by a stream or in a wood may bring home a faerie child whose mother was momentarily absent. Such children can be raised as mortals, but they will always be somewhat different. Their faerie parents often cannot find them to try and bring them back, so they usually grow to adulthood as mortals. Upon reaching adulthood, most discover their true heritage and return to Arcadia. Those who do not may find themselves carried there the first time they enter a lake, swim in the ocean, travel into a faerie forest, or visit a faerie site.

One thing which must be understood is that faeries do not actually have children, but that some faeries decide to appear as babies or children as a part of a

game or when mortals are around, as a way of getting sympathy. Other faeries may act as their parents, playing another game, though that is not always common.

Half-faeries also exist. Few faerie children remain in the mortal world long enough to have children of their own, but it does happen. More often, mortals taken to Arcadia live and have children there. These children are usually raised as faeries, though ointments and spells must be used to give them a full complement of "natural" faerie abilities. Half-faeries are often drawn to the world in which they were not raised, for they are bound to it by blood ties.

Very rarely, special circumstances arise in which a child may live in one world but maintain contact with parents in another. Mortal children whose mothers have been stolen to nurse faerie babies may be cared for nightly by a visitor from Arcadia. A respected mortal might be asked by the faeries to godfather a child whose faerie father has died, to give the child experience that would keep it safe even in the mortal world. Many strange interactions are possible, though they are always rare. High Faeries, and a few wilderness faeries, are usually the ones involved in creating changelings.

Some changelings manage to grow up fully convinced that they are human. They can usually interact with mortals normally and their faerie powers rarely manifest themselves. However, such powers (and weaknesses) can be awakened when they come in contact with other faeries or when journeying into faerie realms. Once the changeling realizes he is a faerie, it is often difficult for him or her to return to the mortal world. Those who do will often attach themselves to magical covenants, and make good Companion characters.

Mortals who have been kidnaped by faeries may also grow up believing that they are faeries. It is rare that they ever return to the mortal world, as they are often strongly guarded by their faerie captors and taught to fear mortals as any faerie does. If a kidnaped mortal returns to his own land, he will be very uncomfortable there, but may in time learn of his true origins and come to accept the mortal world.

Faeries Among Mortals

Sometimes faeries will come to live with mortals, usually because a faerie and a mortal fall in love. In the vast majority of such cases, the mortal does not know the faerie is a faerie, although sometimes this fact is discovered after the two of them are married. In any event, the faerie will always have some secret which the mortal is asked never to question. Examples of such secrets include never opening a locked chest, never asking the faerie about its home or background, or

simply never finding out the faerie is a faerie. If this secret is uncovered, the faerie will immediately leave the mortal, never to return, unless the mortal can approach the faerie's family and ask to be given a number of very difficult tasks to perform to win the faerie back (many story ideas could arise from aiding someone on such a quest). On rare occasions, the mortal will discover the faerie to be a faerie, and will be invited to come live in Arcadia, or in a faerie place, where the mortal can stay as long as some secret is not uncovered, or some action not performed. If this taboo is broken, the mortal will instantly be transported back to the mortal world, never to return.

Faerie Gifts

One important part of faerie/human interactions are the gifts faeries give to mortals. Gifts are used by faeries to reward human service. These gifts are generally of an unusual nature. Sometimes they are magical charms which allow the person to fly, breathe underwater, become invisible, or some similar magical ability. More often, they consist of transformed wealth. To the gracious and deserving, the faeries give gold and jewels disguised as things of little value such as straw, leaves or coal. These items then assume real form the next day or when the bearer brings them to his home. To the greedy and ungrateful, the faeries give leaves and straw disguised as gold and jewels, which revert to their true form the next day, or sometimes when the persons to whom they were given tries to spend them. All faerie gifts partake of faerie magic and faerie morality, and like faeries, most are not what they seem; an old worn-out hat may allow the wearer to breathe underwater and a lump of coal may be a nugget of gold in disguise.

Faerie Abilities

Many of the faeries presented in this book share similar abilities. These abilities are listed below for ease of reference. These are the "standard" abilities for faeries, though some abilities may differ in specific cases. Each ability will include guidelines on Faerie Point costs, with higher point costs meaning a more powerful use of the ability. The exact point cost will vary with the individual faerie, depending on its power. Faerie Point costs for abilities generally range from 1 (very weak ability) to 20 (very powerful ability). The Storyguide should decide the specific abilities and Faerie Point costs for individual faeries in his Saga based on the suggestions provided in the faerie descriptions.

Note that these abilities are *not* spells. They cannot be resisted by normal magic. Some faeries may have abilities that *do* work like spells — these will be indicated in the individual descriptions.



Brew Faerie Potions

A faerie with this ability can manufacture one potion after 12 hours of work. A potion can be instilled with one of the faerie's other abilities, including any spell-like abilities. At higher Faerie Point costs, more potions can be brewed in a 12-hour period, and the brewer can also use abilities from other faeries (or even mortals). Common faerie potions are Faerie Sight, Water Breathing (CrAq), and Invisibility (Pelm). Sometimes potions with special or more long-term powers and effects can be created, but these take at least a month to brew.

Any mortal drinking the potion undergoes the effects of the ability imbued in it. Duration is one hour per Faerie Point spent on brewing the potion. Normally, faerie potions do not affect faeries, but the rare ones that do, have no effect on mortals.

Change Size

This ability allows the faerie to change its size either up or down by a number of Size points (see *Ars Magica*, p. 25) equal to the Faerie Point cost. Thus, a Size -2 faerie with a Change Size ability at a cost of 3 could go

up to +1 in Size or down to -5. Some faeries can use this ability only to shrink or grow (but not both) — this will be specified in the bestiary.

Charm

A mortal who is charmed by a faerie does anything that the faerie wills. The subject can resist any command of the faerie by rolling Int + Per and exceeding an ease factor set by the Storyguide. A higher Faerie Point cost usually means a higher ease factor.

The Charm ability only works through some sort of contact between the faerie and its subject. At Faerie Point costs up to 5, the subject must be touched. At costs of 6 to 10, the subject must hear the faerie's voice. At costs above 10, simply the sight of the faerie is enough to charm the subject. The Charm ability lasts as long as the contact (whatever type) is maintained between the faerie and the subject.

Communicate With Animals/Plants

Faeries with this ability can exchange information with animal and/or plant life. The Faerie Point cost should be used as a guideline for the complexity of the information that can be exchanged, with 1 point meaning simple yes/no questions and up to 20 points meaning a total exchange of feelings and knowledge.

Control Animals

This ability allows the faerie to control a single animal, the size of which increases with the Faerie Point cost. Subtract 6 from the Faerie Point cost to determine the Size score of the animal that can be controlled (see the Size Table on page 25 of *Ars Magica*). Thus a Faerie Point cost of 3 allows the faerie to control an animal of Size-3 (cat).

Each full expenditure of Faerie Points allows control of an animal for 12 hours. After initial contact, the subject does not have to continuously be in contact with the faerie to be controlled — there is no limit to how far the two can be separated. However, the faerie must concentrate on the controlled animal in order to "will" it to do a particular task. Naturally, the animal cannot be willed to do anything outside its normal abilities (unless the faerie has somehow enhanced them).

Control Fertility

This ability allows the faerie to limit or enhance the fertility of a given area equal to the Faerie Point cost in acreage. This ability affects all reproduction in the area, plant and animal. Naturally, characters may

not become aware of this fact until much later in the Saga, but an area known to be especially fertile or infertile will be a clue to the existence of a faerie with this ability.

Control Person

This ability works similarly to Control Animal, only it allows the faerie to have control over a single mortal. The effects are similar to the Rego Mentem spell *Enslave the Mortal Mind*, with the target getting an initial chance to resist by rolling Str + Int. The ease factor of the roll depends on the Faerie Point cost. Additional resistance rolls may be allowed when the subject is made to do things strongly against his or her will. As in the Control Animal ability, only initial contact is needed between the faerie and the subject to be controlled.



Create Invisible Barrier

This ability allows the faerie to create a barrier uncrossable by mortals. The length and height of the barrier is equal to the Faerie Points expended in yards. The barrier is invisible to mortal eyes but can be detected by those with Faerie Sight. This barrier can only be created within the faerie realm.

Curse

At low costs, this ability allows the faerie to cause minor annoyances in mortals, such as curdling milk, preventing bread from rising, etc. At high costs, a Curse can cause persistent nightmares, prevent a patch of land from supporting life, etc. The Storyguide should customize the curse to the nature of the transgression committed against the faerie.

Elemental Control

This ability allows the faerie control over one of the magical forms Aquam, Auram, Ignem, or Terram. Some faeries may be able to control two forms, and rarer still are those who have mastery over three. A faerie with Elemental Control can utilize the spells associated with the form up to a Level equal to 5 times the Faerie Point cost of the ability. For example, a faerie with Elemental Control (Aquam) with a Faerie Point cost of 6 can use Aquam spells up to level 30. The spells are not "cast" and do not require a roll — the effects of the spell are simply produced by the faerie.

Elfshot

Elfshot is a special type of faerie dart or arrow that affects mortals. The effect of elfshot on mortals depends on the Faerie Cost to use the ability (paid by the faerie each time elfshot is used):

- | | |
|-------|---|
| 1-3 | Cause Pain for +2 rounds. Subject must roll Int + Stm of 12+ to perform any action. |
| 4-7 | Cause Visions for +3 rounds. Subject can perform no actions. |
| 8-10 | Cause permanent paralysis in affected part of body. |
| 11-15 | Cause permanent madness. |
| 16+ | Cause instant death. |

Elfshot is considered a ranged weapon for all purposes and faeries using it have a limited supply (generally 4 to 6) which can be replenished after a combat session by the Enchant Objects ability.

Enchanting Music/Voice

A faerie with this ability is able to produce beautiful music that has an effect on mortals who hear it. The exact effects depend on the Faerie Point cost. A cost of 3 or less simply calms the subject, while a cost of 4 to 7 causes immobilization. At costs of 8 or more, the target effectively comes under the faerie's limited control, as in the Charm ability. However, the subject cannot resist the faerie as long as he can hear the music.

Faeries who produce Enchanting Music do so via an instrument, which they must be able to play in order to use the ability. The Enchanting Voice ability can be used by a faerie who is able to sing (i.e. his mouth or throat is not in some way restrained). Note that some faeries have both types of abilities. The effects of Enchanting Music/Voice last as long as the music is being produced.

Enchant Objects

A faerie with this ability is able to create magical items. A faerie can create a number of magical items each day equal to its Faerie Point cost. Each item created can only be imbued with a spell or ability known to the faerie. The level or Faerie Point cost is used to determine the Base Level of the object's effect (see p. 104 of *Ars Magica*).

Faerie Sight

See the Faerie Sight virtue on page 93. Generally, Faerie Sight has no Faerie Point cost.

Flight

This ability allows the faerie to fly a number of miles equal to the Faerie Point cost before having to touch ground again. Some faeries are able to bestow this ability on others, whether mortal or faerie.

Glamour

Glamour is a very powerful illusion. A faerie with the Glamour ability is able to create illusions which are effectively "real" as long as the faerie is present. The Faerie Point cost regulates the size of the illusion (subtract 6 from the Faerie Point cost and consult the table on page 35 of *Ars Magica*). An illusion produced by Glamour will appear real to all five senses and can affect the physical world. The faerie must maintain a line of sight on the illusion to sustain its existence. Once the faerie is out of sight of the illusion, or ceases to concentrate upon it, the illusion disappears. However, any effect the illusion may have had on the world remains (including physical evidence such as footprints).

Illusion

An illusion is an image created to fool the senses. It is not "real" and has no effect on the physical world. This ability allows the faerie to produce the effects of *Creo Imágonem* spells. Multiply the cost in Faerie Points by 5 to determine the Level of spells that can be produced. The illusion created lasts as long as the faerie concentrates on it. Remember that only the effects of the spells are being produced — this ability does not work like a real spell.

Infatuation

This ability produces an amorous attraction in mortals of the opposite gender. The mortal is not charmed or controlled, but will be attracted to the faerie and may fall in love with it given enough time. A mortal has one chance to roll Int + Str to resist the Infatuation, the ease factor depending on the Faerie Point cost of the ability.

Infatuation works either by sight or by voice, and is thus considered two separate abilities. Some faeries may possess both types of Infatuation at different Faerie Point costs.

Invisibility

Use of this ability prevents the faerie from being detected by mortal senses (all senses, not just vision). Invisibility lasts up to one hour per Faerie Point expended, though most faeries with this ability are able to control their invisibility during this period. For example, at a Faerie Point cost of 3, the faerie can be invisible for up to 3 hours before having to spend points again. However, during that 3 hour period, the faerie can willingly fluctuate between visibility and invisibility. Invisibility does not work against other faeries, demons, or those with *Second Sight*.

Insubstantial Form

This ability allows the faerie to assume a non-physical form. Physical objects cannot affect a faerie using Insubstantial Form, nor can such a faerie affect the physical world. This ability does *not* make the faerie invisible, rather, the faerie becomes a ghostly apparition.

Insubstantial Form can be sustained up to one hour for every Faerie Point expended. As per Invisibility, the faerie can willingly control his form during that period.

Prophecy

This ability allows the faerie to accurately presage future events. Naturally, this can cause problems for the Storyguide, since he may not know the outcome of such events. Consequently, such prophecies should be in the form of vague references to information to which the Storyguide is privy and that will likely affect the characters in the future. The Faerie Point cost can be used as a guideline for how far into the future the faerie can foresee, with 1 point being the next day, and up to 20 points for the end of the mortal's lifetime or beyond.

Shapechange to Animal

This ability allows the faerie to take on the form of an animal. Subtract 6 from the Faerie Point cost to determine the size of the animal. The faerie remains in animal form up to one hour for every Faerie Point spent.

While in animal form, the faerie retains its own Int and Per scores. It cannot use any of its own physical abilities such as *Stealth* or *Pick Locks*, but it does take on the abilities of the animal.

Shapechange to Object

This ability is similar to *Shapechange to Animal*, but allows the faerie to take the form of any inanimate object. The size of the object is determined as per *Shapechange to Animal*, as is maximum time spent in object form. The object may be anything the faerie chooses, and may be made of any material except iron. It can be used by mortals and faeries as if it were a real object (which it is, as long as the faerie is in that form).

Shapechange Other to Animal

This ability works similarly to *Shapechange to Animal*, but it affects one other mortal or faerie in the faerie's sight. The size of the animal and the duration of the shapechange is regulated by the Faerie Point cost.

Shapechange Other to Object

As per *Shapechange to Object*, but affecting one other mortal or faerie in the faerie's sight.

Faerie Weaknesses

Faeries are not all-powerful beings. They have a number of strong vulnerabilities that do not affect

mortals. Consequently, these vulnerabilities can be used by mortals to keep the faerie world in check. The weaknesses in this chapter are assumed to affect all faeries in the bestiary, but there are some special cases and exceptions, and these will be noted where applicable.

Iron

Iron, like certain animals, plants and other objects, has faerie associations. Not all of these associations are negative for the faeries, however. Iron teeth, claws and fingernails are common creations among certain types of faeries. Iron is not a poisonous or "anti-faerie" substance; rather, it is a magical substance whose magic is particularly felt by the faeries. No one is sure why iron is especially potent. The most commonly held belief is that it is a "new" substance, and faeries have limits in their dealings with it because they have difficulty with modern things. Iron is not always a "new" substance, however. There is such a thing as faerie iron, and it is ancient (see insert). Normal (i.e. non-faerie) iron does have negative effects on many faeries. These effects are not universal — faeries with iron body parts never have difficulty with iron. These who live in situations and parts of the world where the use of iron is common and ancient (harvest faeries, mine faeries, city faeries) are the least likely to have trouble with it. Some clergy maintain that the faerie vulnerability to iron comes from the power of the iron nails in the cross. Many smiths, however, think that the common fairies are vulnerable to iron because iron working is particularly the craft and power of mortals; unlike stone, clay, wood and gold, iron was first worked by human hands.

Whatever the source of the vulnerability, it does exist in many faeries, but not always in the same form. Some faeries are merely uncomfortable with iron. Others are destroyed by it. The following is a list of the possible effects of iron on faeries. Unless the bestiary entry states otherwise, all faeries of a particular type tend to have the same reaction to iron. Multiple effects are possible on the same faerie or faerie type.

1. Discomfort from Iron

Iron is ugly stuff. Dealing with it is like throwing out a dead skunk. These faeries will have to make stress rolls rather than normal rolls on all abilities when iron is at close range or near them. Magic cast under these conditions has a double botch roll, as does magic cast on any person or creature touching any iron object. They will have no iron tools, weapons, or household goods, and may be extremely offended by mortals who deal with them while carrying such objects. A mortal who chooses to practice crafts or use tools and weapons that do not use iron may earn their special favor. Occasionally, discomfort may be limited to certain types of



heat-forged iron but not cast iron, any kind of iron but lodestone, etc.

Generally, it is low faeries and humans with faerie blood who experience discomfort from iron. Faeries who interact with humans on a regular basis will usually suffer from this weakness.

2. Vulnerability to Iron

Touching iron hurts as if it were red hot. Such faeries take no damage or minimal damage from simply touching an iron object (although it hurts a great deal), but do take +1 to +50% (depending on the faerie) extra damage from wounds inflicted by any iron object. They cannot cast spells on iron, and iron ignores the effects of any magical or faerie ability they have used (an iron weapon, for instance, would penetrate such a faerie's magical armor as if it did not exist). In extreme cases, wounds inflicted by iron will not heal normally. These faeries hate iron and will always treat the presence of iron armor or weapons on mortals as indicating the mortals' intention to do them harm. They will never befriend a blacksmith or a village that supports a smithy. They will mislead horses shod in iron and burn iron-works when they can.

Most wilderness faeries suffer from this weakness. Faeries that live in isolated areas and rarely have contact with humans almost always will be vulnerable to iron.

3. Sensitivity to Iron

Faeries who are sensitive to iron cannot directly or indirectly affect iron, mortals who wear or carry iron, or places which are guarded by iron charms. A group of faeries sensitive to iron who were planning to kidnap a mortal could not do so when she was plowing a field, for instance, because she would be protected by the iron blade of the plough. An iron pot in the fireplace would keep them from coming down the chimney, and a "lucky" horseshoe over the stable door would keep them from sickening the stabled horses. It would also keep the friendly brownie from tending the horses if he were sensitive to iron, however. Note that the iron plough only protects those who are plowing; an iron ring will not protect the wearer's companions, and the horseshoe over the door will only protect the livestock while they are in the barn. Faeries who are sensitive to iron have a mystical, not a physical vulnerability. They do not suffer pain or damage from iron, although in those rare cases when such a faerie cannot be affected by other objects or weapons, iron ones will have a normal effect. Such faeries distrust iron. Although they may not be as hostile as faeries who are hurt or disgusted by iron, they will take the presence of special iron possessions or charms as a clear sign that the mortals who have them are not friendly to their kind.

The High Faeries, such as the Daoine Sidhe, are sensitive to iron, although this weakness is common among many different types of faeries.

4. Bound by Iron

Faeries who are bound by iron are forced to behave in certain ways in its presence. The exact nature of the binding varies, but usually the faerie must be touched by an iron object to be bound. One common form of this vulnerability affects some faerie animals and faeries in animal form. If touched by iron (usually in the form of a bit, halter, shoes, milking pail, etc.), they are bound to the possessor of the iron item as if they were ordinary domestic animals. Sometimes this binding lasts until the item is removed, other times only until the next moonrise or full moon, or until the faerie is poorly treated. Another form of iron binding affects more human-like faeries, who must speak only the truth to any mortal who can capture them in iron fetters. This binding lasts until the touch of the iron is removed.

A third type involves the use of words that invoke the power of iron. Mortals can hold certain faeries to a promise, force them to return a borrowed

item, or insure the return of mortals who visit faerie realms by mentioning iron in a spoken charm or phrase. This action must be taken before the promise is acted upon, the item is borrowed or the people depart in order to work. If it is done in a quiet, inoffensive way, the faeries are not generally insulted. It may be that they recognize the act as creating a true faerie vow, which cannot honorably be broken. More violent bindings, like putting a faerie in fetters, are almost certain to create resentment. Many other kinds of iron bindings exist, like asking a faerie to swear on an iron rod or sword. The Storyguide is free to invent them as they seem appropriate.

Faerie Iron

Faerie iron comes in two forms. The first falls from the sky or is unearthed in fields as thunder stones, but only within the faerie realm. It is extremely difficult to work; only a master smith (ability level of 5 or more), a smith who has aid from earth faeries, or a faerie smith can forge it. The finished metal has the properties of steel and is the color of silver. This type of faerie iron will never rust, and edged weapons made from it do +1 extra damage due to its ability to hold an exceedingly sharp edge. This faerie iron is often associated with the Seelie Court.

The other faerie iron is found floating in dark spongy masses in certain faerie swamps. It is extremely difficult to smelt, often giving off poisonous gases when first heated. Once smelted into solid metal, this iron is extremely easy to work. The finished metal has the malleability and ability to take as fine detail as lead can, though it is considerably harder. It is the color of lead, and, while it will not keep a fine edge, it cannot be broken and cannot be damaged by heat or chemicals. This form of faerie iron is often associated with the Unseelie Court. Both forms of faerie iron have the equivalent of a magic resistance of +25, active against any attempt to destroy or alter them (any Perdo or Muto spell used against them).

Religion

Much of what has driven faeries out of the world is the Dominion of the Church. Many faeries are vulnerable to anything of the Dominion, particularly faeries of the Unseelie Court. Many low faeries are also affected, as are some Seelie and wilderness faeries. Generally, the degree of vulnerability varies with individual faeries and faerie places.

An item or place of Dominion is given a divine power of 1 to 10. This power is subtracted from the Faerie Might of the faerie. If the number is positive, the

item has no effect on the faerie, while a negative number means the full effects of the item or place is implemented.

Note that divine power does not affect all faeries. In fact, some faeries can normally be found in churches and cemeteries. As a guideline, the more "removed" a faerie's domain is from civilization, the more vulnerable it will be to divine power.

1. Church Bells

The sound of church bells affects many faeries. Faeries who are vulnerable to the Dominion will be severely fatigued if they hear bells while in a faerie place. However, if a faerie is in the Dominion and is within 100 paces of the church from which the bells sound, the faerie will be turned to dust. If they can hear the bells, are within the Dominion, but are not within 100 yards, they have a chance to escape, but will take 14+ damage as they begin to turn to dust each turn they hear the bells toll.

2. Holy Symbols

Holy symbols, such as crucifixes, hosts, etc. have little effect on faeries because they do not understand the significance of their symbolism. However, if such objects have been blessed, they affect faeries upon touch, causing a burning of the skin. Such burns are not severe, but will leave a mark in the shape of the symbol. Thus, a faerie in mortal form can often be discerned by cross-shaped burns on the skin.

3. Holy Relics

Items of unique Dominion power, such as shards of the true cross, papal garments, etc., have full power against faeries. A faerie cannot come within 100 paces of any such item. If a holy relic is brought to a faerie place, it will keep any faerie phenomena away from the mortal (faerie plants will have no power, the faerie inhabitants of the place will stay away, etc.). It is believed by some within the Church that such relics can "purify" a faerie place forever if the relic is left there permanently.

4. Holy Water

This is a special type of holy symbol which affects faeries if they are tricked into drinking it or washing in it. It then causes a burning sensation which renders them incapacitated until a Int + Strm roll of 12+ can be made. It can also be thrown at them with the same results, but only large amounts (at least a gallon) will produce the desired effect. Remember, holy water must be blessed by an ordained member of the Church to be effective.

5. Prayer

A mortal engaged in prayer is essentially "generating" divine power points, but usually no more than 2 (if a layperson) or 4 (if an ordained priest). Prayer will keep faeries away (unless their Faerie Might is greater than the points being generated), but will not harm them. There can also be a psychological effect on the faerie if the praying is loud, passionate, and steeped in holy words of the Church (invocations of the Trinity, etc.). Even the Latin tongue is psychologically crippling to faeries who speak the old languages.

6. Dominion

Most "civilized" areas are under the sway of the Dominion, and Faerie Might is usually reduced there (see the chart of p. 73 of *Ars Magica*). Actual consecrated ground (churches, cemeteries, holy shrines, etc.) is very dangerous to faeries, which is why faeries usually avoid it. Faeries entering consecrated ground are sometimes dissipated immediately, depending on just how vulnerable that faerie is to Divine power. Even the most acclimated faeries often will lose body and/or fatigue levels while on consecrated ground. Faeries who live within the Dominion (low faeries and "human" faeries) must tread carefully and be very much aware of where ground has been consecrated by the Church. Such faeries often know of tiny faerie areas to where they can retreat and disappear whenever and however long that area disappears under the power of the Dominion.

Mortal Creations

Since faeries represent the ancient world, before the coming of iron and the Dominion, many faeries, especially high faeries, are susceptible to the creations and inventions of mortals. This is especially true of scientific or mechanical inventions. The faeries not only distrust such devices, but avoid them and anyone associated with them. While there were few great scientific strides in the Middle Ages, what few there were, especially in the area of architecture, agronomy and military warfare, were enough of a change to further alienate the faeries. While some faeries are naturally curious, their curiosity turns to distrust when confronted with new mortal creations. A mortal wielding any device that has been recently invented may be able to use it keep faeries from harming him. They fear and can be easily harmed by such things.

This does not affect all faeries — many low faeries have adapted to the mortal world and are not afraid of such devices. Generally, it is the wilderness faeries and high faeries who fear such devices. Their powers are not reduced while in the presence of mortal creations, rather, they are afraid to take any action against those bearing them.



Chapter Six: Bestiary

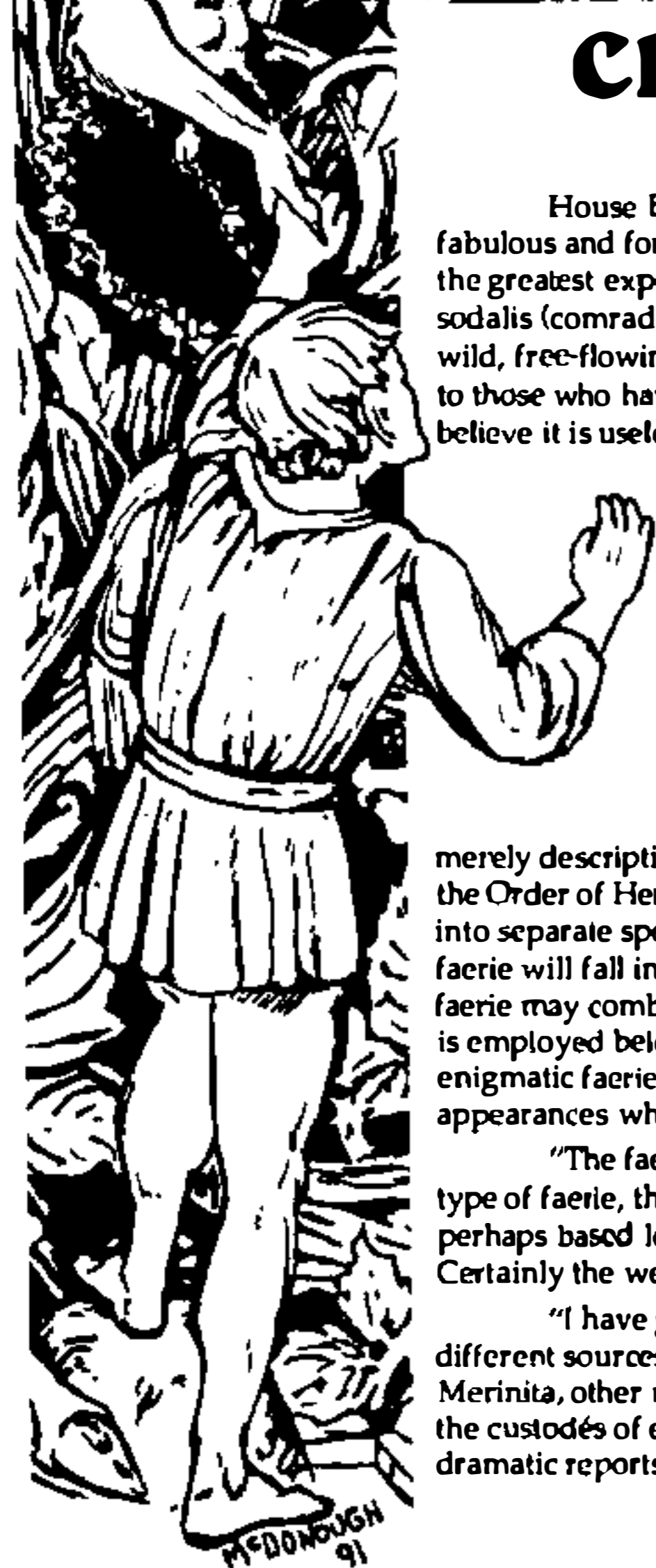
House Bonisagus many times has attempted to calculate, collate and classify the fabulous and foreign nature of the fay and their magic. For centuries, House Merinita, the greatest experts in the Order and friends of the faeries, have sat at length with their sodalis (comrades in magic) trying to explain and share their insights. However, the wild, free-flowing thoughts and experiences of the Merinita magi are very hard to relate to those who have had less experience with faeries. Many in House Bonisagus now believe it is useless to try and quantify or organize the nature of the elusive fay.

There was at least one successful result of these discussions, however. House Bonisagus commissioned House Mercere to gather as much information on the differing types of faeries as possible. Annulus Cum Johanne, a redcap, travelled across the known world, from covenant to covenant, encompassing the entire Order, talking to the magi of House Merinita about the peculiarities and the similarities of their experiences with the fay. The following is drawn from her work, *Numinum Dux*, a manuscript of enormous import to magi.

"The different types of faeries listed in this work are merely descriptions of the different types of faeries as they have been classified for the Order of Hermes. Each faerie is unique and by no means can you differentiate the fay into separate species. Even the most dogmatic magus would not suggest that every faerie will fall into one of these categories, and it must be understood that one particular faerie may combine elements of two or three different classifications. The system which is employed below is merely one attempt to have some general means to categorize the enigmatic faeries, so as to gain some broad appreciation of the spectrum of powers and appearances which they cover.

"The faeries themselves certainly don't think of themselves as being a particular type of faerie, though it is thought that they have a certain ranking system among them, perhaps based loosely on a combination of their noble status and their Faerie Aura rating. Certainly the weaker faeries tend to be deferential towards the nobility of their kind.

"I have gathered this information in many different lands and from many different sources. While I was originally charged to speak mainly with magi of House Merinita, other magi have also been very useful to my research, and most surprisingly, the custodes of each covenant. After sifting through much of their sometimes overly dramatic reports, one can see some very interesting ideas about faeries and their ilk. Just



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as one rarely calls our faithful friends “custodés” rather than grogs, the common names for these creatures are sometimes more useful than those designated by a magus.”

The following chapter lists the name most commonly used by magi first. If the grogs use a different name, it is separated from the common name with a hyphen. If the Latin name used by Annulus is not the common name, it follows the common name in parentheses.

(Editor's Note: Complete statistics are given only for some of the more important or bizarre faeries. We've done this in an effort to promote the roleplaying and not the wargaming aspect of roleplaying games.)

The Seelie and Unseelie Courts

As mentioned previously, there are two faerie “courts,” the Seelie and the Unseelie Courts. In one sense, the courts are the realm of the wealthy and aristocratic Daoine Sidhe, much as a mortal court is the realm of mortal nobles. In another sense, the two courts are two alien mindsets which many but not all High Faeries belong to.

There are many ways of characterizing the actual differences between these two courts — they are not simply the “good and evil” courts. Instead, the Seelie Court is peopled by faeries who are associated with growth, change, and the beauty of a warm spring day. The Unseelie Court is peopled by faeries who embody stasis, decay, and the beauty of an autumn day or the power of a blizzard. In one sense, the Seelie Court embodies the power and beauty of Spring and Summer, while the Unseelie Court embodies the power and beauty of Autumn and Winter. However, both courts exist all year round.

It could also be said that the two courts embody different aesthetics than to have different moralities. In addition, both courts are necessary to the world, since new plants and animals cannot exist unless old ones die and provide them with food and living space. Most humans do not take such a broad view, often with good reason. Neither court respects humans, or their wishes and comforts. Members of the Seelie Court may kidnap creative humans, or invite humans to come dance until they drop from exhaustion. The faeries of the Unseelie Court, however, may hunt humans for sport, as well as, of course, occasionally kidnaping gloomy poets and singers of sad songs. While faeries of both courts should be avoided by sensible humans, dealing with faeries of the Unseelie Court can often prove more grisly and lethal. To many humans, the fact that the actions of the

Unseelie Court can be classified as evil is enough evidence to conclude that the often more obviously beautiful faeries of the Seelie Court must be “good” in a human context. This kind of mistake can be fatal when dealing with faeries. The two courts are primarily a part of this changeable world and the faeries who live in contact with it.

Those Daoine Sidhe and other faeries who live in the less changeable realm of Arcadia do not concern themselves with polar opposites like the Seelie and Unseelie Courts. Even in the mortal world, most Numina Mani and Numina Désertórum care not a whit for the two courts or what the Sidhe wish done. In general, the High Faeries like the Sidhe are the ones most concerned with the two courts. The High Faeries of both the Seelie and Unseelie Courts depend strongly on mortal help. High Faeries are often masters of Glamour. However, they pay for their power over the unseen and the unreal; reality is very difficult for them. Those few mortals who have witnessed faerie battles or competitions report that the killed or defeated faeries simply rise up at the finish as though nothing had happened.

In order to create anything singular or permanent, faeries need mortal beings. When the Seelie Court makes war, they need a human champion who can truly kill or truly be killed to fight with them. The presence of mortals allows mortality and permanence into the situation. The fighting faeries can kill or be killed while mortals are involved. Otherwise, neither victory nor defeat has any real meaning. The same applies to tournaments and sporting events. Of course, the faeries have all sorts of private events among themselves. Mortals become necessary only when the game is to be played “for keeps.”

The same rules apply to the Unseelie Court. While the Seelie Court's occasional need for mortals may be the starting point of great adventures, the Unseelie Court's use of mortals is much less pleasant. Often, they are simply a reservoir of “mortal vis” to be drained dry.

Within the mortal world, the Seelie Court is strongest in Britain and northern France, and the most powerful members of the Court are likely to be found there. Northern countries where long winter nights and the aurora borealis hold sway are the stronghold of the Unseelie Court.

Numina Désertórum — wilderness faeries

Numina Désertórum are faeries who inhabit the wilds of the world and rarely come in contact with civilized humans. If humans wish to contact a Numen

Désertórum, they will have to seek it out in its domains where it is very powerful. Wilderness faeries are differentiated by the types of terrain in which they can be found.

Silvestria Numina — forest faeries

The faeries of the coniferous forests resemble the forest's inhabitants, both plant and animal. Silvestria Numina tend to be either dark hairy creatures of immense strength or quick bright apparitions, here and then gone in an instant. The fay of the woods are often the most seemingly primitive of faeries to the mortal eye; they are often naked or dressed in simple, ancient clothes, without obvious tools, skills or dwellings. Many have animal characteristics or are wholly animal in appearance. Mortals who deal with a Silvestris Numen would do well to remember that these faeries are lords of the forest and all the trappings of civilization are toys in their hands.

Havi Lesky

Faerie Might 30

Size -5 to +4

Per-1

Honest +1

Kind to animals +3

Kick 1st +8 Att +9 Dam +25

*Fat n/a Def +1 Soak +35**

**iron weapons do +2 damage*

Body levels OK, -1, -3, -5, incapacitated

Immune to Auram spells cast in their domain and can automatically dispel any Animal spell cast on their animals.

Havi Lesky is a Leshy and lives in a section of a rocky spruce pine forest. He is an inveterate gambler and has recently lost his entire squirrel population in a poker game to Zuna Lesky, his neighbor to the east. This spry faerie keeps his bargains and sent the squirrels packing in what came to be known among mortals as the great squirrel migration. He now spends most of his time moping to the accompaniment of high-velocity winds and clinging ground fog. The situation has become so serious for the local mortals that they have asked the magi to find "the demon of the wood" and convince him of the value of calm nights and squirrel stew. Havi Lesky is happy to be convinced, on the condition that the mortals help him get his squirrels back from Zuna.

Leshiye

Leshiye typically control much of what happens in a faerie forest. Each Leshy ruler will control a section of forest country many miles in diameter and all that forest's inhabitants are subject to it. Within its domain, a Leshy has absolute control over the weather and the actions of normal animals. In their true shape, all Leshiye have one horn, one eye, cloven hooves, huge hairy bodies, and may resemble bears, wild boar, stags, or wild goats—but they will always have some human features. They tend to be quite rustic in personality, and disdain all the accoutrements of civilization and luxury.

Experienced travelers can usually tell when they cross from one Leshy's forest to another by changes in the terrain, character and creatures of the forest. All these vary according to the personality and interests of the ruling Leshy. Leshiye are masters of disguise and are able to appear in any form of any size, from a songbird to a mountain. (For game purposes, assume mastery of all Auram and Animal spells at level 35, although Leshiye are reluctant to cast Muto or Perdo spells on their animals.) Their only limitation is that Leshiye may grow no larger than the largest thing and no smaller than the smallest thing in their domain, nor may they assume a form that has never been within their forest. They travel in whirlwinds and often visit each other to gamble, drink, tell stories, and squabble over boundaries. Leshiye wear linen caftans and may or may not be friendly to mortals. Their dwellings have never been found and may simply be the open forest itself.

Faerie Might: 30

Abilities:

Control Animals

Communicate With Animals & Plants

Shapechange to Animal

Also see spells above.

Satyri

Satyri have the upper body of a man and the lower body of a goat or horse and can be quite large. Small horns protrude from the foreheads and their dark skin is covered in short, bristly hair. Satyri originated in ancient Greece and are especially common throughout the Balkan peninsula, but they can be found throughout the faerie realm. They are given to partying and merry-making, caring for little else. There are only male Satyri so they take mortal and faerie females as sexual partners. Unfortunately, they are known for taking that which is not freely given. A Satyrus is very resistant to many types of magic (any spell of Level 30 or lower), and cannot be magically charmed or controlled by mortals in any way.

SATYRI



Faerie Might: 26

Abilities:

Create Enchanting Music
Charm

Fauni

Fauni are the smaller, more effeminate cousins of the Satyri and are also called *silvani*. They are usually small in stature, rarely exceeding four feet in height. Each Faunus has highly developed senses and is difficult to surprise. Being of a delicate and rarified nature, they are quite retiring and avoid conflict. They enjoy long quiet discussions, especially the exchange of poems and tales. Their cousins, the Satyri, hold them in the highest disdain and the Fauni think that they, in turn, are quite uncouth. The Satyri are known for hunting Fauni down as sport when they grow exceptionally bored. Fauni inhabit some sort of little home, usually a hole dug out of a hollow oak, which they decorate with flowers and bright rocks.

Faerie Might: 16

Abilities:

Create Enchanting Music
Charm

Numina Venti — wind faeries

The most ethereal and rarely seen of all faeries are the Numina Venti. Typically, Numina Venti are shy, beautiful beings of moderate power who spend most of their time invisible and are so ethereal that they drift along on the winds. Even a magus or a person with Second Sight will only catch but a brief glimpse of a Numen Venti unless the faerie wishes to be seen. Wind faeries are active in both by day and night, and have power over wind and the fertility of the land. They are able to exist within the Dominion most of the time, but tend to remain in or near the faerie realm.

The Alven

The Alven are wind faeries who are most active at night; some know them as the night breeze. A physical description of them is difficult, as it is for all Wind Faeries, since they can assume any shape and can vary in size so enormously (from as small as an ant to so huge that they fill half the sky). They do have a few distinguishing characteristics — in all forms, they are very beautiful with vaguely human features, and the larger they become the more insubstantial they are. A tiny Alven would be quite solid while one the size of a bush might be very light, and somewhat transparent. One the size of half the sky would be no more opaque than a

cloud or a rainbow.

All Alven can become invisible at will, a state they usually prefer. Alven can control winds (all Auram spells up to level 20 at will) and can be seen (if they wish to be seen) blowing with the wind or shrunk to tiny size, riding on the surface of rivers in air bubbles or on broken egg shells. They seem quite carefree as a rule, except that they greatly value small plants (usually night wort and elf-leaf) and care for these plants devotedly. Anyone who harms such a plant which is under the protection of an Alven may be punished with sickness or death. Except for these plants, however, Alven seem mostly unconcerned with the physical world and the mortal beings who inhabit it. You may be able to coax them into speaking with mortals if some sort of game or amusement is offered, however their tastes are quite strange and it will take something quite exotic to get them to pay attention to a mortal at all.

Faerie Might: 31

Abilities:

Change Size

Curse

Communicate With Plants (night wort and elf-leaf)

Also magical abilities described above

Dames Vertes — green ladies

The Dames Vertes are more concerned with humanity than the Alven. They are beautiful women who spend most of their time being invisible and intangible, observing the world and its mortal inhabitants. Those who are in a highly emotional state of mind or those with faerie sight can sometimes make out the ghostly ethereal forms of the Dames Vertes hiding in the shadows of the world. Hauntingly beautiful, it is said that those who do catch sight of these faeries are either thrice blessed or will die within the fortnight. Dames Vertes and similar faeries aid the land. They ride the winds in the spring and summer, bringing new life to the Earth, melting snow, and causing plants to grow strong and without sickness. A Dame Verte will aid fields of grain as readily as forests and meadows. Despite their proximity with humanity, they do not interact much with mortals unless humans burn forests or commit similar destructive acts which earn their vengeance. These faeries mostly wander in Danish lands and the Holy Roman Empire (mainly in Germany and the Low Countries), though they can also be found in the French Kingdom and on the Isle of Britain.

Faerie Might: 23

Abilities:

Invisibility

Control Fertility

Auram spells, level 20

Dominae Albae — white ladies

The Dominae Albae are very similar to the Dames Vertes, but they largely concern themselves with mortals. When particularly moved by mortals with a strong or persistent spirit, they may aid them— it is common for them to guide lost travelers, helping women in childbirth, foretelling the future, diverting storms, and giving poor people magical or valuable gifts. Dominae Albae are almost always friendly and helpful to the good, but those who are rude, ungrateful, or who try to harm them will be punished severely with sickness and a multitude of curses. They are concerned mostly with the fertility of the land, including the fertility of the people. A Domina Alba would never reveal herself fully, but rather lend aid as a ghostly spirit. It is quite possible that they are able to remain in Arcadia while sending their spirit from it at will. The legends say that at one time, they were the handmaidens of the ancient gods and they now wander the earth in search of their long gone masters.

Faerie Might: 26

Abilities:

Invisibility

Prophecy

Auram spells, level 20

Numina Aquarum — water faeries

Without water, mortals cannot survive, but water can also be very deadly. Mortals who make the most use of the world's waters must also sacrifice the most — lost sailors, drowned fisherfolk, and destroyed houses by the shore are the price mortals pay for their heavily laden trading ships and great harvests of fish.

Water-dwelling faeries are seldom neutral in their attitudes toward mortals. Some of them are among the most beautiful and helpful of faeries, while others are the most hideous and deadly. Numina Aquarum are not generally capricious or inconsistent in their behavior, but their rules do not always work to mortal benefit. The most malicious Numina Aquarum are ravaging monsters, but mortals must be wary of a trait even the kindest of them show — like the water, they often draw their favorites down beneath the waves.

Sailors, too, are seldom indifferent to the watery realm. Stories about water-dwelling faeries are abundant in noble castles, fishing ports, and any tavern where sea folk might meet. It is often said that the less monstrous faeries keep great castles, cities, or whole underwater kingdoms built of seaweed and shell. Some say the faeries breathe air like mortals and live in vast air-filled underwater caves. Others are sure the faeries breathe water like fish. Legends are told and retold of magical

Allia, the Wind Faerie

Faerie Might: 26

Size 0 Pre+5

Com +3 Per +3

Generous +5

Fat +2 Def +1 Soak +3

Body Levels n/a

Allia is a white lady who lives near a small farming village in northern France. None of the villagers know where Allia lives, but they all know that if a person or animal is sick or if someone's crop has failed, Allia is sure to show up to help. The villagers trust Allia, reward her with gifts of food and drink, and hold a feast in her honor every year on May Day.

Story: May Day is coming up and the new priest, whom the Church recently sent, has decided there will be no feast. He is determined to make sure all of the villagers spend the day in church singing hymns. The last priest had similar ideas, but he vanished one day, never to be seen again (though stories were told of an exceptionally warty toad seen hopping around the churchyard). The villagers had no love for their last priest, but their new one is young and friendly. They are sure they can talk him out of most of his foolish and mistaken ideas, especially with the aid of a little "brew." Therefore, they him to join in the festivities on May Day. All their pleadings have not lessened his conviction that May Day is a pagan holiday and that all good people should be in church on such unholy days. Magi are approached by the villagers as educated people who might be able to talk the priest into letting the feast go on as planned by using "highfalutin words he'll respect." Note: the priest does not realize Allia is a faerie, thinking only that she is a local herb woman of whom his congregation often speaks. Obviously, he has never met this Domina Alba. The villagers are planning on breaking the truth to him very, very slowly.

caps or talismans which allow the wearer to breathe freely beneath the water or dive from the surface to the sea-floor kingdom of the faeries in an instant. Some faeries may lend to mortals the magical devices they themselves use to survive beneath the sea. Whatever their habits under the water, most Numina Aquarum seem able to breathe air and to speak while above the surface. Some cannot survive on dry land, while many others have been spotted sunning themselves on rocks and mooring boats, or even playing chess in fishermen's houses. It seems certain that none can survive long at any great distance from the water, even if they can move about happily on land.

The magical powers of *Numina Aquarum* are extremely wide-ranging. Some seem to possess no magic at all while others have magical objects but cast no spells. Many ocean-going faeries are masters of *Auram* and *Aquam* spells, while fresh-water faeries often specialize in changing their shapes. A much-debated point is the relationship between water-faeries and horses. Many mortals are certain that horses came originally from the ocean and many water-faeries take horse-like forms. Seelie water-horses are usually pale-white, silver, greenish, or bluish, while Unseelie ones are dark-green or black. Whether these beasts are faeries themselves, the creations of faerie magic, or faerie animals is unknown to all.

Numina Marium — Sea Faeries

Faeries who live in salt water are almost exclusively merfolk — faeries whose form combines human features with those of an ocean-going animal. Usually the animal features are those of fish, but sea folk with seal or dolphin attributes are common in some places. It is possible that places with strange seagoing creatures like walruses or manatees may have a *Numen Marium* with attributes of one of those creatures as well.

Membranae Subditi — skin-changers

These faeries have a human form, which is apparently their true form. While in human form, *Membranae Subditi* can neither breathe water nor swim any better than a human being. Each faerie possesses the enchanted skin (or a garment or ornament made from the skin) of an ocean-going creature. When the skin is put on, the faerie changes shape, taking on the shape of that creature along with its abilities. Unlike most faeries, *Membranae Subditi* are dependent upon the enchanted skin to change shape. If the skin is lost or stolen, the *Membrana Subditus* is trapped in human form. Most skin-changers take the form of warm-blooded creatures, usually seals, but fish skins are not unknown.

Membranae Subditi are generally shy, quiet faeries. They live near shorelines and sometimes can be seen basking on the shore or watching humans from a safe distance. Usually they avoid contact with mortals, probably for fear of losing their skins, but in some places mortals and *Membranae Subditi* cooperate, fishing together and helping each other in crisis situations. These faeries know very little of fire-making, pottery, metalworking or other of the land-dwellers' arts. They also seem to lack faerie magical arts like making enchanted objects — they have no power to create new skins to replace those lost or stolen. *Membranae Subditi* are not subjugated by iron, but remain under the control of any mortal who can steal their skin. It is not certain

Joc Andre

Faerie Might: 20

Size +1 Str +4

Qik +2

Shy +3

Dour +3

Human knife Ist +4 Att +5 Dam +3

Fat +4 Def +4 Soak +8*

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

*+1 damage from iron weapons

Joc Andre is the name given to a mysterious local resident by the people of *Verdemme*, a village on the rocky coast of Brittany. The cold waters off *Verdemme* teem with life, but fishing is very difficult because of the treacherous shore and frequent bad weather. Every Saturday is market day in the village, and on market day for the last two years, *Joc Andre* has appeared at dawn to sell his catch. He is a huge, long-bodied, soft spoken, dour man with a sealskin cape and a strange accent. His strength is obvious; unlike the other villagers with their handcarts, *Joc Andre* arrives with his fish slung over one shoulder in a huge eel skin bag. He always has the largest catch of fish in town, regardless of how terrible the week's weather has been. He barter his catch for chickens, piglets, lambs, simple jars and metal tools, and leaves as soon as his business is done. The strange thing about *Andre* is that he is not a resident of the village. No one knows where his house is, he does not come to the local church on Sunday, and none of the neighboring villages claim him as a resident. He is obviously a foreigner, with his accent and strange ways, but nobody knows from whence he came. *Joc Andre* has aroused a lot of curiosity, and not a little jealousy, among the villagers, but he always gives a very high price for his simple purchases, and so they are willing to live and let live.

Joc Andre is really a *Membrana Subditus*, a skin-changing faerie with the form of a leopard seal. He barter with the mortals for the goods he cannot make for his family. If followed, he will attempt to lose his pursuer among the rocks, then leap from a high boulder into the sea.

whether this is a magical binding, akin to being bound by iron, or simply a response to their fear of having the skin destroyed.

Membranae Subditi spend most of their time in their aquatic form. In human form, they are so similar to mortals that some have speculated that they are a mixed breed, or the descendants of humans carried beneath the

sea by faeries. Others believe just the opposite; It is thought that their enchanted skins were once their own. Just as a snake outgrows its old skin, so might some sea creatures. After a certain length of time, a faerie sea-animal loses its skin and takes on human form, but it keeps the skin so it can still employ its old form as well.

Faerie Might: 15

Abilities:

Shapechange to Animal (see limitations above)

Sirenis—merfolk

These oceanic faeries come in a wider variety of shapes and habits than the Membranae Subditi. A majority of them have the traditional shape associated with mer-people — a human head and torso, and a fish, seal, or whale tail. They tend to be either extremely beautiful (the Seelie) or extremely ugly (usually the unSeelie). They are often very talented with magic, able to enchant items, and control the waves and weather. Most have a distaste for iron, but some are as indifferent to it as mortals.

Sirenis live in the open ocean, usually far from the shoreline, though they can occasionally be found sunning themselves on coastal rocks. Some sirenis, such as the famous siren of the Lorelei Rock on the Rhine River, have even been found in freshwater rivers and streams. (This is a perfect example of how any classification system devised by us to categorize the faeries will fall at one level or another.)

Sirenis have the power to entrance mortals. Some do this by gaze, some by singing sweetly, and some by playing sweet music. Most commonly use these abilities to lure sailors into the depths. Some say the merfolk do this from love-sickness; others say that they eat humans; still others claim that they steal souls so that their own spirit will be made more powerful. All three explanations may be true, for the sirenis vary widely in character. They have been known to rescue shipwrecked sailors and steer boats onto rocks. Each siren usually lives a solitary existence, but sometimes small groups of them can be found.

Faerie Might: 25

Abilities:

Aquam spells, level 15

Muto Auram, level 15

Enchant Objects

Merrows

These sea faeries have a more human shape with fish-like attributes. There is webbing between their fingers and their feet look like a ducks, most having a sheen of thin scales for skin. They generally have green

Coomara

Faerie Might: 30

Size +1 Str +2

Prs -3

Gregarious +2

Brawling: 1st +4 Atk +4 Dam +6 (brawling damage)

Fat +3 Def +4 Soak +7

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

Coomara is a powerful merrow who lives off the southern coast of Ireland. He spends much of his time salvaging goods from sunken ships, and is inclined to be friendly to any mortal in the same line of work. Like the rest of his race, Coomara has green hair, pointed green teeth, pig's eyes, and a scarlet nose. His long, tail-like legs make walking very difficult for him, but do not prevent him from walking or sitting in chairs. He can be seen plying his trade by anyone who frequents the treacherous shoals and sandbars he favors, but he only comes on land at night or in bad weather. He is a solitary faerie, but may seek out mortal company, with the exception of crowds, priests, married couples, dogs and children, all of which he considers annoyances. He has been known to carry an extra red travelling cap in order to bring mortal friends down to visit his underwater home. It is made mostly of pieces of shipwrecks, and boasts the finest brandy, strongest mahogany furnishings, and the best collection of seamen's ghosts in the area. A good mortal, says Coomara, hates dogs and children, likes good liquor, a good hand of cards, and good conversation, and knows how to appreciate a fine collection of ghosts.

hair, pointed green teeth, pig's eyes, and a round scarlet nose. Unlike merfolk, they are as sociable as mortals. Many are powerful mages in the Hermetic or non-Hermetic traditions, specializing in spells of wind (Auram) and water (Aquam). Merrows maintain a curious relationship with mortals. Many have become friendly with mortals, sharing work and goods, or merely socializing.

Merrows are fascinated by mortal games of skill and chance, riddles and word games. They are also fond of wine. Some say merrows are the males and sirenis (mermaids) are the females of the same kind of faerie. This idea may have a kernel of truth, but tail-less faerie women and fish-tailed faerie men both make their way into legends.

These sociable sea faeries live in dry caverns at the bottom of the ocean from which they magically keep the waters at bay. All can breathe both water and air. Mortal visitors of the merrow can reach their underwa-

ter kingdoms by means of donning magical red caps, often covered with feathers. They report the merrow's underwater world is very like the world above, with houses built of shells, domesticated animals, and fish swimming in water-filled pens. At the same time, merrows tend to see mortal disasters like lost nets and shipwrecks as financial windfalls. They have been accused of causing such events to further their own ends or to satisfy their curiosity. Persistent rumors state that the merrow keep the souls of drowned mortals in a kind of magical lobster-pot as conversation pieces, and that they are not above eating human flesh.

Faerie Might: 20

Abilities:

Auram spells, level 20

Aquam spells, level 20

Numina Pasctnarum — pond faeries

This type of faerie lives only in clear and fresh bodies of water, usually in beautiful and peaceful settings. They only live within the bounds of the Faerie Aura. Even if their pool is surrounded by Dominion, it may still have a Faerie Aura. Water is naturally magical and tends to resist being made more mundane.

Asrai

These faeries live in quiet, usually small, clear bodies of fresh water, usually calm pools — and they cannot leave it under any circumstance. Normally, only one lives in each pool, though small families, or even kingdoms of these diminutive faeries (in large lakes) are known. They are generally human in shape, large-eyed, transparent, and can only be seen by moonlight. Usually they cannot speak. However Asrai vary widely from pool to pool and no two are ever the same. Often they are extremely magical, though they may not always “cast spells.” Pool faeries are considered to be associated with the Seelie Court. The Lady of the Lake from the legends of King Arthur is an Asrai.

Faerie Might: 18

Numina Obscure — dark water faeries

These faeries inhabit fjords, lochs, and certain mountain pools. The water they inhabit always has one of two characteristics: it is either black and impossible to see through (and often thick with lake weeds) or clear and beautiful, but entirely without life — no fish, shellfish, birds, or even bugs. These faeries are always malevolent. The best of them spend their time playing cruel pranks on mortals and their livestock, and the worst are living nightmares.

The Skaed Woman

Faerie Might: 18

Size-2 Com+1 Per+5

Shy +2

Touch 1st +4 Att +3 (special)

Fat 0 Def +3 Soak 0*

**Iron weapons do double damage*

Body Levels: 0, -1, -3, -5, Incapacitated

The Skaed Woman can paralyze by touch, and the part of a person's body she touches will be paralyzed until the next full moon unless cured by a magus or priest (PeCo 30).

The Skaed Woman is an Asrai who dwells in an ancient stone well in southeastern England. The Skaed Woman is human in shape, large-eyed, with water weeds for hair, and can only be seen by moonlight. She has the power of prophecy. For generations, she has risen to the surface of the well on moonlit nights, spontaneously or in response to the gift of a piece of silver thrown into the well. She will answer one question from each supplicant, and drift back into the depths after five questions have been answered, rising again on the next moonlit night.

Story: In recent years, a small stone church has been constructed near the Skaed Woman's well. The priests now choose each night's supplicant from the crowd, and oversee the entire process. This is supposed to prevent impious happenings and to protect the Skaed Woman from hecklers and thieves. It provides the church with an income from the offerings of guilt-ridden supplicants (after all, it is not exactly kosher) though the Skaed Woman still prophesies spontaneously and for anyone with a piece of silver. It is rumored that the well contains untold wealth in silver and that the Skaed Woman will cooperate if removed from the well or exposed to the sun. Nevertheless, theft has never been a problem. Either the church is doing a very good job, or no one feels too sure about what other powers the Skaed Woman might have. A vial of water from the well contains 1 point of Vim vis, but the water will crawl out of any container and back to the well overnight unless the Skaed Woman is offered a piece of silver and asked permission to take the water.

Kelpies

Kelpies are one of the most common types of dark water faerie. They live beneath the surface of stagnant pools and dark, often lifeless lakes. Kelpies are truly Unseelie in their habits, ranging from mischievous to truly malevolent, but since they are solitary faeries, they cannot be considered part of the Unseelie Court.



The true forms of Kelpies are unknown; some say they are half-horse or half-fish while others claim that their true forms are humanoid but more loathsome than the *Terricula Aquae*.

All Kelpies can leave the water and travel overland, and do so in the shape of a horse or a pony. The Kelpie's usual strategy is to try to lure unsuspecting humans onto its back. Once mounted, they are in the Kelpie's power. Less malevolent Kelpies will merely embarrass or terrify the hapless rider, while the worst kinds will run off the edges of cliffs or drag the rider into the water to drown. The nature of the Kelpies' powers varies. Some are said to be able to hypnotize a potential rider with their gaze, while others rely on tricks or an appealing appearance. Some Kelpies, when mounted, simply run so swiftly that jumping off means risking death, while others can paralyze their riders' wills or limbs so that escape is impossible.

Every Kelpie has a faerie mark, an uncanny feature that cannot be disguised, and, if spotted, can identify the Kelpie to a potential rider. Typical Kelpie marks are green manes, unusual eyes, a dank, wet smell, shells or lake weed tangled in the coat or mane, canine teeth, hoof prints that fill with water, or a back which lengthens to accommodate each additional rider.

Maekinee the Neck

Faerie Might: 17

Pony form:

Size +1 Pre +3 Int -1

Impulsive +5

Black horse form:

Size +3 Qik +5

Int -1 Str +7

Hoooves 1st +8 Atk +7 Dam +14

Fat n/a Def +6 Soak +12

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

Maekinee is an Irish Kelpie with a sense of humor who is able to use three forms. The first is a shaggy brown upland pony with large, soft eyes, long eyelashes, a big belly, and soft woolly fur. He is hopelessly cute and will perform assorted circus-pony tricks for carrots, apples, or pats on his velvety nose. The circus tricks always end with his particular favorite, the kneel-and-beg-for-a-rider-trick. Should some poor mortal get on his back, he will immediately transform into a huge black horse with scarlet eyes, snort live steam, and run off at the speed of a modern express train. The rider(s) will be glued to Maekinee's back as if by a powerful adhesive, and will have to cut their clothes (or roll stress die + Str of 12+) to get free before attempting to escape.

What happens next depends on whether Maekinee is hungry. Maekinee eats people after drowning them thoroughly in the nearest body of water. However, he is only hungry half the time. He tends to like clever people, especially those who impress him with their eloquence, and will take them back to his home under the water so they can entertain him until he tires of them. His home is a cave with breathable air. If the captive is clever enough, they may find some way to trick Maekinee into letting them go.

Kelpies have no power over those who refuse to ride them; treat their power over mounted riders as equivalent to a 20-point spell of the appropriate type. Kelpies always appear without saddle, bridle, bit, or shoes, and will resist any attempt by mortals who provide them. Some are vulnerable to iron, and all are especially vulnerable to religious power. All spells or spell-like abilities used by a Kelpie will immediately fail, sometimes in a spectacular fashion, if holy words or the name of God is spoken at close range.

Kelpies are also known as shellycoats, necks, neckers, and water-horses.

Faerie Might: 17

Abilities:

Shapechange to Animal

Terricula Aquae— water bogies

These malevolent faeries live in bodies of fresh water, are solitary, and are usually bound to their particular body of water. They often cannot leave the water, and those who can are unable to go far from it. Few are entirely human in shape, and some are so monstrous they show little sign of being able to think or communicate. While these are more beast than faerie, others are clear-thinking beings, but still quite malevolent and distorted. Unlike Kelpies, which can be mischievous, Terricula Aquae are overtly lethal. Some are vulnerable to iron but many are not, and they do not share the Kelpies' vulnerability to religion. They are often horribly strong and are sometimes innately magical, but few ever cast spells. Their major limitations tend to be dependence on water and their often limited intelligence. Grendel (and his mother) was a Terriculum Aquae.

Faerie Might: 31

Numina Fluvii Lacuumque — river and lake faeries

These faeries live in large bodies of fresh water. They are significant features of the human landscape, just like the rivers and lakes in which they live. Like oceanic faeries, they often have elaborate homes on the bottom, beneath the surface. These houses, palaces, or towns may be in dry areas underneath the water, or may themselves be water-filled. Numina Fluvii are seldom as hostile or as horrible as the dark water faeries. They are water faeries, however, and water faeries like to take mortals down beneath the waves. Such mortals may be slaves or favorites of the faeries, or they may simply drown. Those who survive do so because they are given special philters or ointments which allow them to breathe water, see clearly underwater, and move and speak freely underwater. The effects may be temporary or permanent. River and lake faeries are notorious shape shifters, taking on not only the forms of animals, but of plants and even inanimate objects.

Certain civilized, social faeries dwell beneath some lakes and rivers, keeping castles, stables, and grounds, and riding out to hawk and hunt in the world above. These are not truly wilderness faeries, but members of the Seelie Court who hold audience beneath the waves. Some ancient stories tell of portals to Arcadia found underwater, which may provide an explanation from whence the dry land found beneath some faerie lakes and shorelines comes.

Animus Fluvii — river god

These powerful faeries live alone, one in each major river (that is still magical). Their forms vary

Jenny Greenteeth, the Water Bogie

Faerie Might: 31

Size+2 Per +1

Int -3 Qik-1

Greedy +2

Claws 1st +5 Atk +7 Dam +15

Fat n/a Def+5 Soak+14*

*+2 damage from iron

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

This water bogie lives in a swamp somewhere in the British Isles. No one seems to be certain exactly where she lives, for several communities claim her residence is in their local marsh (it is possible that she has several sisters). She is gigantic in size, close to ten feet tall, with iron fingernails, long, stringy hair, and great pointed green teeth like the pickets in a fence. She likes to lie in wait in deeper waters, with only her long hair showing at the surface, like an unusual mat of pond weed. Most active after dark, she can strike at any time. She usually confines her attacks to unprotected individuals who have wandered away from their homes or companions. She is fond of shiny objects and will sometimes use them like fishermen's lures, tied into her hair or set out on a rock. Most sources agree that she eats her mortal victims, usually, it is said, head first. She is especially fond of children.

according to the land in which they live, but for the most part they they are content to be the river itself — they can compose many different shapes, but usually they are simply the water. Local people who understand the power of their river will propitiate the river god before traveling across their domain. Sacrifices of wine, flowers, livestock, or ritual objects in the shape of human beings, animals, boats, or carts are offered, to the great dismay of local priests. For some, the offerings are bargains made for the faerie's assistance on the journey. For others, these great faeries have godlike power, and it never hurts to be in the good graces of a god. Besides, the river spirit who has been fed a fatted calf may not be hungry for human beings. River "gods" may be loved or feared, but they are not lightly trifled with.

The Animus Fluviorum are concerned primarily with their river, which they have trouble separating from their own identity. Though these faeries do not often bother to reveal themselves to mortals, when they do, their powers are titanic — it is possible for them to flood a city if they feel themselves wronged.

Fishing countries like Ireland and Portugal often see an Animus Fluvii take the form of a talking fish or other aquatic creature, huge and hoary in appearance. In pastoral lands like Greece, Italy, and Spain, they often

give themselves bull-like features. This is also true in pastoral parts of England. The lands of southern France have *Animi Fluvviorum* which appear with the attributes of bulls or horses. In the deep forests of eastern Europe, they may have horse or human features, or appear in even stranger shapes.

Faerie Might: 40

Abilities:

Shapechange to Animal

Invisibility

Aquam spells at Level 40.

Aschelous

Faerie Might: 43

Size +3 Corn -2

Impatient +3

Hot Headed +2

Horns 1st +8 Atk +8 Dam +20

Fatn/a Def 0 Soak +20

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

Aschelous is the faerie lord of the Greek river of the same name. The forms he assumes from the water most often are those of a black bull or a bull-horned man. The black bull looks much like an aurochs, the great European wild bull with a dark body, huge handlebar horns, and a short pale mane along the spine. Every spring, the bull appears and grazes in farms and vineyards that are alongside the river at night. Those who chase or annoy him suffer blighted crops while those who allow him to graze, wander, and wreak havoc at will, are rewarded with extraordinary harvests. In his other form, he is gigantic. He has the head, body, and limbs of a man, bull's horns and a bull's tail, and a bull-like face. He is hairy and covered in seaweed. Sometimes in this form, his legs are replaced by a long dragon's tail. He can cast any Aquam or Herbam spell at level 45 and suffers no penalties for spontaneous spells. He does not suffer fatigue as long as he is in physical contact with the river or its banks, since he is able to draw from the water vis equivalent to the magical and physical energy he expends. If he loses his horns, he loses this ability. The horns are worth 4 points of Vim vis each, and can purify any liquid with which they come in contact. Aschelous can understand the languages of mortals but only with difficulty, and he can only speak through the merging of the natural sounds of the river. His voice is thus a roar almost too loud and distorted to be understood, and he would rather act than talk anyway.

Numina Terrae— earth faeries

These faeries may live nearmortals or far from any sign of human life. Most live beneath the earth or in caves, but some shelter in the rocky sides of mountains or in houses built of stone. Unlike some *Numina Désertorum*, most *Numina Terrae* tolerate human presence. Like the enduring rock, they shrug off human changes; they will outlast mortal frivolities. Earth faeries have a strong and universal sense of justice, however. While they may not care about human fashions — what colors worn, what customs followed, what tools used — they are keenly sensitive to the differences between rich and poor or kind and unkind mortals. In many stories, *Numina Terrae* show themselves to help the needy, selfless or desperate mortals, or to punish the callous, the miserly and the cruel.

Earth faeries tend to be human-like in shape, but they never appear fully human. They are usually either considerably larger or smaller than human beings, with heavy, oddly-proportioned bodies. All have faerie marks, usually animal feet, hands, eyes, or tails. Many are dark-skinned and hairy, but some are very pale. None are troubled by iron, but many have some form of vulnerability to daylight. All have the power to create wealth in one form or another. By and large, *Numina Terrae* are extremely powerful within their own areas of influence, but only moderately powerful in general ways. They are sedate but not dour. They are slow to anger, but have incredible tenacity once they have decided on a course of action, and their memories never fade. Earth faeries are the earth's children, the original keepers of the world's history and workers of the earth's gifts of rock, clay, metal and crystal.

Trolls

Trolls are gigantic earth faeries, seven to fifteen feet tall. They are broad-bodied and hairless, with huge hands and feet, and great, deeply-sculpted faces. Their skin is pale to the point of bluish transparency. Trolls live in caves, beneath man-made structures, and in huge stone shelters in empty places. They have a reputation among mortals both for stupidity and for hostility. This reputation is largely unfounded; trolls have a habit of moving and speaking very slowly, and of thinking carefully before taking any kind of action. Trolls are also incapable of understanding the self-proclaimed importance of human beings. However, they value their homes very highly and will never leave once they have settled down. Humans asking a troll to move from its ancient home to make way for a new field is rather like a group of rabbits asking humans not to build a house over their warren. If the disgruntled rabbits begin invading the house and biting the inhabitants, rabbit-trapping will follow in short order.



Trolls prefer to live quietly in their stony homes, occasionally meeting for ponderous dances or long games of troll-cribbage or troll-bridge. Troll-cribbage is played on rows of small standing stones stretching for miles. Games last for decades and the rules are said to be too complex for mortals to understand. Troll-bridge is only played under bridges or dolmens (prehistoric stones). The cards used are said to be the origin of the tarot deck of fortune-telling cards.

Trolls are enormously strong and almost indestructible. Their skins are like rock and they have the virtue of **Magic Resistance**. They can use any Terram spell at level 25, with no penalty for spontaneous spells. However, Trolls can use only magic which is earth-related, and they have one great weakness. Any direct sunlight touching a troll will turn it to stone until the next sundown, though in some cases they are turned to stone forever. It is difficult to tell the difference between the stone troll and an ordinary mass of rock. A *Perdo Terram* spell of level 30+ or a miracle of ease factor 30 performed on the stone troll can render it permanently inert, and the body of the dead troll is transformed into solid silver of great purity.

The Trolls of Pons

A local merchant with an interest in mysticism has been watching four trolls play troll-bridge under an old Roman bridge for several years. Recently, one troll has been missing. The merchant has posted a notice offering inducements to anyone who is willing to replace the fourth troll, to engage the trolls in play or conversation until sunrise, steal the deck of cards, and bring them to him. The trolls are also about, looking for a fourth partner.

If the characters decide to keep the trolls up until sunrise, they have seven tries (this variation of troll-bridge lasts a week). They must concentrate on doing this, and had better not try to win hands through deception. If they do, have them make an appropriate roll—and make it hard. Trolls are smart. They get Perception rolls to sense illusion, like all faeries! The PC group only gets one roll per night, even if more than one person is there.

If the characters decide simply to play, they may gamble normally (use a normal deck of cards to play Bridge or one of its variants, use other players to round out the foursome). Characters are allowed to set their own stakes. The trolls bet small odd items—bits of rock, coal, strangely shaped fragments of unknown substances. If the characters bet items of value, each piece they win turns the next morning into a jewel, gold nugget, or artifact containing vis. If they do not bet items of value, their winnings remain valueless. If a character impresses the trolls, either with gambling skill, good manners, or eloquent entertainment (music, singing, poetry, storytelling), he or she will be given the deck of cards at the close of the week's game (roll needed to impress the trolls). The deck can also be used to tell the fortune of people or events (treat as if the character has the *Visions* virtue while using cards) once each day.

Faerie Might: 33

Abilities:

Magic Resistance, 20

Terram spells, level 20

Spriggans

Spriggans are a type of troll used as guards by many kinds of faeries. In addition to the other troll powers, Spriggans can change their size at will. Usually, they are about three feet tall and drag ridiculously oversized clubs behind them. If they are threatened or attacked, they will begin to grow, reaching their full fifteen-foot height within 3 rounds.

Faerie Might: 28

Abilities:

Magic Resistance, 20

Change Size

Terram spells, level 20

Dwarfs— (Pumillonés)

Dwarfs (not dwarves) are small, stocky earth faeries who usually live underground. They are between one and three feet tall, dark-skinned, thickly haired, stocky, and powerful in appearance. They tend to make their homes in deep wilderness, and are encountered most often by mortal hunters, sheep and goat herders, and travelers. They are very clannish by nature, but do not shun chance encounters with human beings. Dwarfs show neither fear nor hatred of mortals. They live a simple life and prefer the company of mortals who do too.

All have the power to turn objects into gold or gems, to become invisible and to affect rock and stone more readily than any other creature. If they use a pickaxe or a shovel, they will be able to work five times as fast as any mortal. All Dwarfs are supernaturally strong, and some have been known to use spell-like magic.

Dwarfs tend to live under the ground or in stone houses. Their powers with stone allow them to quickly create such homes and they may spend much of their time expanding them. The other faeries like them little because of their callousness towards living things, but they tend to serve their faerie rulers well.

Dwarfs know where all the wealth of the earth is hidden and can dig through the earth to reach it. Therefore offers of money mean nothing to them. To mortal eyes, the Dwarfs' major fault is their love of mortal beauty. Occasionally, a Dwarf will fall in love with a pretty mortal man or woman, or take an especially fine dog, sheep, or cow. Their greatest love, however, is fine-looking mortal children. Very old and helpless Dwarfs or deformed Dwarf children are often candidates for changelings (called *killrops* in this case). The Dwarf will depart and the child will be returned only if the Dwarf can be made to reveal its true age or is treated so badly that the other Dwarfs must come and rescue it. For more information, see the section on changelings in Faerie/Human Interactions.

Faerie Might: 32

Abilities:

Transform Inanimate Objects. (limited to transforming small objects into gold)

Work five times as fast as a man with regards to rock and stone

Andrew

Andrew is a medium-sized Dwarf, and a changeling from the Tabathy Clan. He is about 600 years old, rheumatic, and highly irritable. His clan, tiring of him, has used a *Muto Corporem* spell of level 30 on him to make him look like a human baby and left him on the doorstep of a covenant. To Andrew's embarrassment, the spell does not cover his duck feet. He will loudly refuse to be stripped for a bath or have his long shift pulled up for any reason, protesting sequentially in each of the seventeen languages at his command.

Anyone who manages to return him to his natural form will see a tiny, incredibly wrinkled old man with a thin *Fu Manchu* beard tied up with a piece of pale blue ribbon. Andrew will behave like a perfectly normal 600 year old faerie, eat enough for three people, and be found sleeping peacefully in his cradle whenever questions about the baby's unusual behavior come up. Any servants living at the covenant will quickly drop the problem child in their masters' laps. If treated well and not forced to expose his feet, Andrew will be happy to stay, offering very opinionated advice about almost everything, and eat lots of food. He can teach the skills of surgery, medicine, veterinary, history, blacksmithing, and dice games; the talents of drinking and storytelling; and the exceptional talents of perfect balance and mimicry. If treated very badly, or made to tell his age, he will be taken away by an angry squad of his relatives who may do some harm to the stone structures of the covenant in their haste to rescue their "baby."

Needless to say, any story you play with Andrew can include more than a token amount of whimsy and humor.

Faerie Might: 30

Size -2 Prs -1

Int +2

Talkative +2

Fat +2 Def +3 Soak 0

Body levels OK, -1, -3, 1 incapacitated

Creo Auram spells, level 30.

Intéllego Mentem spells, level 25.

Rego Mentem spells, level 15.

Gnomes

Gnomes are powerful earth faeries ranging from eight inches to three feet tall. They look only vaguely human, and appear very ugly and deformed to most mortal eyes. They live only in rocky or mountainous places, and prefer cold countries. Gnomes are hard

bargainers and are not especially well-disposed toward mortals, who are perceived as clumsy, dull and inexperienced. The gnomes themselves are ancient and ageless, the smiths of the gods (the faerie lords) in the days before mortal kings, priests, prophets or magi were even heard of. Every gnome is a master craftsman and works with either metal or wood. They are not at all vulnerable to iron.

To them, mortals' boasts of wealth, wisdom or power are as ridiculous as an ant's claim of extraordinary strength or a worm's boast of unusual beauty. Over the ages, gnomes have stored away more gems, gold and objects of beauty than most mortals could imagine. They desire nothing but the rarest and most unusual treasures of the earth, but these they desire beyond all reason. Nevertheless, a group of gnomes may occasionally be induced to create something for mortals out of detached interest in the outcome of an event and the pure joy of making something new.

Gnomes make their homes beneath the ground and are never seen above it. Each gnome can partially or completely assume the form of one tenant of the earth — a worm, a beetle, a centipede, a mole — of the gnome's own size. All can understand the languages of such creatures. An experienced team of gnomes can make literally anything — a full-sized warship that folds up small enough to carry in a pocket, a life-sized mechanical pegasus that flies, an arrow that never misses its target, a diamond with a thousand facets as small as the point of a pin. Not even the wisest of mortals can tell if some of the gnome's productions are the result of magic or pure craftsmanship beyond mortal understanding. It is more accurate to say that they are magic rather than they work magic. The very earth answers their commands, and all their productions can be said to be both magical and impossible.

Faerie Might: 28

Abilities:

Magic Resistance, 10.

Nymphae

Nymphae are a curious group of Numina Desertorum who do not fit nicely into any of the elemental groups. Although two types of Nymphae could be placed with the Numina Aquae and the third with the Silvestria Numina, they appear to have more similarities among themselves than with any of the previous groups. Therefore, they are listed separately.

Nymphae are female fertility spirits found predominantly in the most beautiful areas of the faerie realm. They are beautiful, graceful young females with milk-white skin. Sometimes they seem translucent and

Blue Men of Minch

These gnomes live in the Minch, a narrow strait between islands off the Scottish coast. They are entirely human in appearance, but look rather like Moors (Arabs). They can breathe water or air, speak human languages, and know the secret of walking on the surface of the sea. Although they are excellent warriors and extremely strong, they have also been known to use magic. Blue Men like to harass ships which move through the strait and will even wreck ships on occasion. They are bound by the power of language, however, and will not harm a person who can out-talk them or a ship whose captain can get the last word in a conversation with them. They will usually talk before attacking, either among themselves or with their intended victims.

are able to squeeze through small openings such as knotholes, but they cannot actually move through solid matter. Nymphae usually wear a white shawl that can only be removed by male mortals who seek them as lovers, and doing so bonds the mortal to them for as long as the Nympha desires.

Nymphae inhabit various natural formations, and are known by different names depending on where they dwell. Tree-nymphae are often called *dryadís* and are commonly confused with forest faeries. Nymphae inhabiting springs and ponds are called *naíadés* while those found in the sea are known as *nereidés*.

(Dryas, plural Dryadis — tree nymphae)

(Naías, plural Naíadés — water nymphae)

(Nereis, plural Nereidés — sea nymphae)

Some nymphae can travel within a whirlwind, and in this form bring fertility to croplands, livestock and even mortals. They will sometimes attempt to charm and seduce male mortals, especially mortals who take an interest in them. If a nympha's shawl is taken by a mortal, she will remain with that mortal until she can regain it. Nymphae can mate with mortals and produce offspring (treat such offspring as having Faerie Blood).

Faerie Might: 28

Abilities:

Herbalm spells at Level 25

Communicate With Plants

Charm

Control Fertility



HIGH FAERIES (Numina Quoddam Phantasticum)

The High Faeries are much like the classic elves of legend — aloof, aristocratic, and of both good and evil nature. They live apart from mortal society, but mimic its conventions. While High Faeries look much like humans, dress like humans, even act like humans, they differ from mortals in incomprehensible ways.

All human behavior is for them a kind of game. The game may be a mere entertainment undertaken on a whim, or it may be played with great seriousness for the highest possible stakes. The High Faeries best understand the mortal concept of rules, and most often interact with humans in situations controlled by rules: games and contests, acts of chivalry, and plays of good and evil. Whether the faeries actually believe in chivalry, good and evil, or the rules of chess is any mortal's guess. While all faeries play games, only the High Faeries take it to such an extent; the others just follow along. The best rule for mortals when dealing with the High Faeries is to always take them seriously, but to be ready to accept it as a joke.

One of the classic games of the High Faeries is the grand game of good and evil. Most of the High Faeries have arranged themselves into two opposing camps, the Seelie and Unseelie Courts. There are many different Seelie courts as well as Unseelie courts, but they organize themselves along the same lines — typically both can be found in each faerie area, opposing one another. Mortals identify the Seelie Court as good and the Unseelie Court as evil. Whether this is the way the faeries themselves think of things, or the opposing camps simply differ in their attitudes toward mortals, or perhaps that they borrowed the whole idea of good and evil from the stories of humans, no one can say.

The core of both Courts comes from the ranks of the Daoine Sidhe, the nobility of the High Faeries. The Sidhe use the appearances of chivalry, and often follow its rules. They have queens and sometimes kings, and mysterious knights who dress in black, silver, green or red. They hold courts, fairs and midnight rides abroad in all of their splendor. Other faeries, especially High Faeries, may be more or less allied with the Seelie or Unseelie Courts, regardless of whether or not they practice the arts of chivalry. Even solitary faeries of the wilderness are sometimes called Seelie or Unseelie, according to their attitudes toward mortals. It is important to remember, however, that High Faeries are unpredictable and proud of their separate status from mortals. The highest members of the Seelie Court are still a far cry from all-beneficent "faerie godmothers," and the darkest knights of the Unseelie Court have their own nobility.

All High Faeries, when visible to mortal eyes, have a human shape. Generally, they do not change their shapes. They range from three inches to six feet in height, and are known for their fine hawks, horses, hounds and livestock. Some live like mortal nobles, while others keep faerie fields and herds. All are affected in some fashion by iron, and all dislike new religion, excessive fire, noise and other disturbances. Unless otherwise specified, general information in this book concerning faerie life and customs refers as well to High Faeries.

Though these High Faeries may have Celtic names, they are not originally of Celtic origin — the Celts were merely the last mortals to worship and name them. Many of these High Faeries may have Celtic characteristics because of their connection with that ancient race.

There are several basic types of High Faeries. They are classified here according to the Court to which they belong.

SEELIE COURT (Regia Numinis)

In decreasing order of faerie might, the faeries of the Seelie Court are: the Tuatha de Danann (Vanir in

Northern Countries), the Dáoiné Sidhe (Mound Folk or Hill People), the Tylwyth Teg, and the Sprites.

The Tuatha de Danann (Numina Omnipotentés)

The Tuatha are god-like faeries who have not been seen in the mortal world for centuries, if not millennia. Now they live only in Arcadia, though some may visit the faerie realm from time to time. They are still part of the Celtic tradition of gods, and include Manannan, Dagda, Lugh and Ogma, who were descendants of Danu, mother of the gods. At one time, their kind were the likely origin of many legends of gods.

Each of the Tuatha is lord over a natural element (the seas, wind, earth, etc.) and all are considered to have limitless magical power over that element. Within Arcadia, they have tremendous power, and the reflection of the changes they make upon the mortal world may be great indeed, usually taking the form of unusual weather, earthquakes, sudden fertility or drought, etc.

The Sidhe of our world worship the Tuatha on pagan holidays and at faerie places such as standing stones and mounds. However, most of the Tuatha are moody and temperamental, and do not often respond to



Manannan Mac Llyr

Faerie Might: 45

Size +5 Prs +6

Com +3 Per +3

Brave +5

Honorable +5

Sword 1st +12 Alt +15 Dam +18

Fat n/a Def +12 Soak +30

Magic resistance +30 (+50 on the ocean)

Body levels: n/a (cannot be killed)

Manannan is one of the Tuatha de Danann, and is a huge man fully twenty feet tall with golden hair and a huge ragged beard. In pagan times he was worshipped as a sea god, and may have been the origin of the legends of Neptune. He spends most of his time in Arcadia, but his golden apparition can sometimes be seen on the ocean, usually either in his water chariot drawn by splendid faerie horses, or in a huge boat which travels wherever he wills without oars or sails. He is lord of those parts of Arcadia which can only be reached by crossing water.

All things or people on or near the sea are of interest to Manannan, but the Isle of Man, between Britannia and Hibernia, is under his special protection. He has the power to control water and wind on the ocean (all Aquam and Auram spells up to level 60 at will), and may occasionally save a ship from a storm or cause a storm to sink a ship crewed by people who have offended him. Manannan also occasionally offers rides in his chariot or boat to and from Arcadia (on such rides, he determines how the relative time rates between Arcadia and the mortal world will work). Sometimes he will take a group of nobles and magi to Arcadia, other times he will carry a single serf. If the passengers particularly please him, they may dine at his strange and wondrous table in Arcadia (where pigs are eaten which come alive each morning after they are slaughtered and eaten the previous night). Manannan is a skillful warrior, who wields the Azurdanno sword, impenetrable magic armor, and a helmet which glints like the sun on the water and blinds his foes.

Like all beings associated with the sea, Manannan is quite fickle and subject to whim. Politeness and patience will be as likely to win his favor as lavish gifts or displays of power. Threats are a particularly bad idea, since he is much more powerful than even the most powerful magus.

the needs of the other faeries. Generally, mortals will rarely encounter the Tuatha and the faerie gods will almost never come into an Ars Magica saga. If they ever do, the character had better be cautious as the Tuatha de Danann would as soon destroy their guests when they tire of them as ask them to leave.

Faerie Might: 45

The Daoine Sidhe (Numina Tumulórum)

The Sidhe have tribes in both Seelie and Unseelie Courts. The Seelie tribes are tall, pale, golden-haired faeries. They are master craftsmen and artisans, and the knights and ladies of the Sidhe represent the classical “white faeries” of legend. The Unseelie members of the Daoine Sidhe cannot stand the sun of the mortal world. They die or turn to stone if touched by the sun’s rays. All Sidhe have the powers of invisibility, infatuation and glamour. Many individuals have the power to enchant objects, change shape, control mortals by gaze or fly. They are accomplished healers and musicians.

In physical appearance, they are tall and slender, usually having pale hair and eyes which may be any color except brown or black, including such rare colors as yellow and violet. Their skin is always pale, without marks or freckles, and in some it may look like living porcelain. The long, slender faces of the Sidhe have a disturbing non-human quality and are strong and finely made, with high cheekbones, prominent eyes and strong noses. Their demeanor can vary from smilingly radiant to coldly beautiful.

The Sidhe are the nobility of the High Faeries, and as nobles, they are the faeries who are most concerned with the faerie courts and their interactions. Many faeries are content to live their immortal lives one day at a time — eating, playing, and interacting with the occasional faerie or mortal who crosses their paths. However, as with all nobles, many Daoine Sidhe have larger ambitions.

They frequently engage in games of power and status with one another. The magical, martial, verbal and fashion contests of the Sidhe have very real consequences for those involved. The status and power of those involved in these “games” depend on their outcome. Aside from politics and the courts, most Daoine Sidhe follow the pastimes of nobles everywhere: hunting, feasts, festivals, dances, entertainers, games of chance and skill, and, of course, magic.

The most powerful Sidhe sometimes use their magic to create elaborate castles within their realms, which is the home of a high queen (or king). All matters of intrigue and politics swirl around its corridors at all times of the day and night. However, in many areas, the Sidhe lords swear allegiance to no higher ruler — they care nothing for anyone or anything outside their small realm. They may create a small magical castle, but most commonly they live with their subjects within the forest, valley or mound. Though they may be somewhat rustic in comparison with their kin, these faeries are still quite eccentric and strange, with unusual hobbies or pastimes ranging from causing all the plants in their realm to grow in complex interrelating patterns, to elaborate games like faerie (or human) chess with live playing



pieces. Such realms are best avoided unless one is either well-informed about the Inhabitant(s) or very powerful.

Faerie Might: 38

Abilities:

Invisibility

Infatuation

Glamour

Some individual Sidhe have magical abilities, largely in the forms of *Herbam* and *Animál*.

The Tylwyth Teg (Vincini Boni)

The Tylwyth Teg are known as the “good neighbors” and they lead lives somewhat like those of mortals. They are between three and four feet tall, with a very slender build. Their hair and skin tend to be darker in color than that of the Daoine Sidhe, and some have animal features, such as canine ears or tails. The good neighbors are responsible for the majority of thefts of children and goods from mortals — most changelings come from them. They try to mimic the lives of mortals in every way possible, going as far as to seem to age as

mortals do, and to steal children so that they can pretend that the children are their own.

All Tylwyth Teg have the power to create illusions that will fool the senses of sight, hearing and touch. They can only be cast on an existing object which roughly resembles the illusion to be created. Such illusions can last for several days, but are not permanent. Illusions are often used to create the appearance that a stolen person or animal is still in the mortal world, or that a changeling looks like the stolen mortal child. Some individual Tylwyth Teg may use non-Hermetic magic spells, enchant items (usually garments of invisibility or flight), or control mortals. All can increase or decrease the fertility of crops and livestock.

They frequently live in the faerie realm near a human village, and may even live within a village that is nearly identical to the mortal one (with a few significant differences, such as cottages made out of living trees and thatch made out of living grass). Sometimes they go as far as to pretend they are the villagers, and will spend much time spying on their counterpart so as to make their role perfect (which they never seem to do — there are just some things they cannot understand). Their obsession with mortals knows no bounds and they are capable of doing anything in their immortal study.

Faerie Might: 36

Abilities:

Illusions

Power over the fertility of crops and livestock.

Sprites

Sprites are tiny faeries, a few inches tall at most. They wear clothing of leaves and flowers, and make tiny swords, armor and fine goods. Their court is ruled by a king and a queen, sometimes called Oberon and Titania. The queen's home is often given as Mab. All sprites can fly, though only some have visible wings. They have the power of invisibility, and some have animal features, particularly those of winged insects or birds. They typically serve as the court of the other High Faeries, and will sometimes even do as they are bidden.

Faerie Might: 10

Abilities:

Flight

Invisibility

Remanche

Faerie Might: 10

Size-5 Qik +5 Pre +1

Dex+3 Pre +1 Per +2 Com +3

Brave +3

Friendly +3

Tiny rapier: 1st +9 Atk +8 Dam +2

Fat+2 Def+13 Soak0*

Body levels: -1, -3, Incapacitated

***+1 damage from iron weapons.**

Remanche is a sprite about three inches tall. He has large colorful butterfly wings, a long rallike face, and naked pink ears and tail. Otherwise, Remunch is covered with soft silvery fur. He carries a long silver darning needle, carefully fitted with a cross handle, which serves as a rapier, and wears a large flopping green hat with a tiny feather in the band. Remanche considers himself a swashbuckler and a knight-in-training, and constantly seeks out mortal company in hopes of being accepted somewhere as a squire. Remanche has the power to turn any non-living object or group of objects up to his own size into fine silver, by touch, anytime he desires to do so.



THE UNSEELIE COURT (Numina Indecori)

In decreasing order of faerie might, the faeries of the Unseelie Court are: the Unseelie Lords, the Kia-Sidhe, Hags and Ogres, the Host, and the Imps. The Unseelie Lords are the counterpart to the Tuatha and will rarely be encountered by mortals. They will not be dealt with here.

Kia-Sidhe (daemonia)

The Kia-Sidhe look just like the Daoine Sidhe, unless they choose to assume other shapes, and have similar powers. All the Sidhe have the same kinds of powers, though the Unseelie tribes tend to change their shapes or appearances more freely. The major difference between the two types is that the Unseelie Sidhe are vampiric. The Sidhe of the Seelie Court are not always happy about their dependence on mortal vitality, and they do not always treat mortals well. However, they accept the traditional forms of faerie dependence on mortals. The Unseelie Sidhe work more directly. They drain the blood of mortals, usually those they have infatuated or defeated in battle, to gain mortal powers. This also replenishes their Faerie Power.

Faerie Might: 44

Abilities:

Invisibility

Infatuation

Glamour

Shapechange to Animal

Shapechange to Object

Vampirism— Drinking one pint of mortal blood boosts the Faerie Might of an Unseelie Sidhe back to its maximum.

Some individual Sidhe have magical abilities, largely in the forms of Herban and Animal.

Ogres

Ogres are powerful Unseelie Faeries of enormous size (+2 to +5). They have no magic save their supernatural toughness and strength. Ogres are often permanently in attendance as guards to other Unseelie Faeries. Ogres may be male or female, and they resemble uncouth or deformed giants.

Faerie Might: 21

The Host (terriculamenta)

The Host are the rank and file faeries who follow the Unseelie Lords. They are much smaller than

Morgan Le Fay

Faerie Might: 50

Size 0 Int +5 Dex +4

Pre +5 Com +5

Unforgiving +5

Anti-Dominion +6

Fat n/a Def +12 Soak +15*

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

*+2 damage from iron weapons

Powers: Infatuation; shape-change self into hooded crow; specializing in Imagorem, Mentem, Muto, Rego up to level 50; Faerie Sight. She suffers no penalty for spontaneous spells.

Morgan le Fay is a faerie noble of the highest rank. She is one of three sisters, the others being Neman (or Nimne) and Macha. Morgan and her sisters are not totally hostile to human beings as a matter of principle; they enjoy the company of magi and other such enlightened scholars. Their war is against the Dominion and against mortal power over all the land. Mortals who reject the Dominion, follow the old ways, and are willing to be second to the lords of faerie will find no quarrel with Morgan le Fay. Against the rest, she is merciless.

Morgan appears most often as a beautiful Sidhe woman — tall, pale and golden-haired. In this form, she has been seen to rise out of the water of certain lakes. She can also appear as a black hag, and travels in the shape of a hooded crow, as do her sisters. Her preference is to fight the insidious conversions of the Dominion by forcing conversions to the faerie cause. Her usual weapons are magic, diplomacy, persuasion, and her power of infatuation. Those who fight her more directly, however, will find her a terrible foe. She has the power to choose a mortal champion and infuse him or her with faerie might. This gives the champion magic resistance, increased strength, stamina, and soak rolls, and Faerie Sight.

A curious story is told of her. It is said she has the power to summon her sisters, Neman the Intriguer and Macha the Slaughterer of Enemies, and that when she does, the three appear as one. This has led many to believe that they are not three faerie sisters at all, but three parts of one being, the unimaginably powerful faerie Lord of War, known to the pagan Celts as Badb (pronounced Bibe).

human beings, many of them being the size of the sprites. Their true appearance is difficult to determine because they are usually invisible. All the Host have this power and can fly as well. Within the Dominion, they are sometimes thought of as the horde of lesser inhabitants of Hell, or as the souls of mortals whose lives were so evil that they could be said to have lost their humanity.

All High Faeries can be found in great night-time processions or *rades*. The Host typically follow either the Cloaked Hunter or the Horned Hunter, two of the Unseelie Lords, during these rades. It is something like an aerial fox-hunt, with members of the court, their horses, and their hounds chasing noisily but invisibly through the night air. The object of the rade is to frighten, sicken and kill those on the ground. The faeries themselves can bring terror, madness, visions, and unbalanced states of mind. If they are riding without the Lords of the Hunt, however, they need mortals to create true physical damage or death. Humans found outdoors when the rade passes over without its lords will be caught up and carried along. They are given elf-arrows and told to shoot those on the ground or be shot themselves. Fired by the Host of the rade, the arrows can cause visions, madness, or phantom pain or paralysis which disappears with the dawn. Fired by a mortal, they cause disease or sudden death to the target struck. Mortals who report being carried along say that they can sometimes survive by shooting livestock instead of people. Either the Host cannot distinguish easily among the forms of mortal life or they do not care as long as something mortal is destroyed.



Faerie Might: 8

Abilities:

Cause Dreams/Visions

Elfshot

Hags (*larvae*)

Hags are female faeries of terrible appearance, but are usually quite intelligent. They shun the social whirl, but will appear at the Unseelie Courts if called upon, which they often do to sit in judgment of disputes. Hags may have spell-like powers, often associated with water, or may use Hermetic spells as well.

Faerie Might: 17

Imps (*surculi infiniti*)

Imps are tiny, distorted faeries which only vaguely resemble mortals. They are never more than a foot tall. Some can fly or change shape while others ride distorted mounts resembling horses, goats or chickens. They like to poke people with sharp objects if they can find any that have not been blessed, made of iron, or protected by charms. They shoot thorns with tiny bows or blowpipes which cause minor pains and unfeeling spots on the skin. Their favorite tricks are to drag disease-ridden objects into travelers' paths or to turn into a small item like a coin and attempt to lure mortals over cliffs. In the Dominion, they form processions on ill-omened days like the eve of All Saint's Day, when the power of the Church is weak. They can sometimes do real damage at these times, laming prize horses, blinding the pretty children of influential families, and so on. However, imps cannot resist bragging about their deeds and the stupidity of mortals, so anyone who can find their dwelling-places may overhear the remedies for the damage they have caused, and which they are convinced mortals are too stupid to know.

Faerie Might: 23

Abilities:

Flight

Shapechange to Animal

Numina Mani— low faeries

The Numina Mani are the faeries which are most often encountered by mortals, for they frequently reside within the Dominion (but only up to 3 aura). As faeries of the human world, they inhabit places known to mortals and do not automatically flee from mortal contact. Unlike the High Faeries, Numina Mani do not believe in remaining aloof from human society. They fulfill their need for mortal contact not by copying the

IMP



mortals' world, but by becoming part of it. This is not to say that they are all friendly to mortals all of the time. As a group, the low faeries are more likely to be well-disposed toward humans than either the High Faeries or the Numina Désertórum, but individuals can be unpredictable. They often like to see just how far their mortal companions can be pushed, and don't like to be forgotten as faeries, different and beyond human understanding, by these humans.

For all of their bickering, Numina Mani are part of the human landscape, and without it they would be lost. The low faeries have lost much of their Faerie Might because of the Dominion. To compensate for this loss, they have taken on power over the critical, magical aspects of human life: making fire, brewing, baking, farming animals, creating, building, bringing food from the soil and wealth from beneath the earth. Daily business between low faeries and mortals can be extremely complex, but the essential nature of the relationship is simple. Many mortals depend on the Numina Mani for the comforts of civilization. Without the faerie help, a craftsman could be ruined; without faeries, the cows might not give milk. For Numina Mani, the equation is equally simple — they are no longer part of the wilderness; without mortals to harass, jibe, observe, aid, succor and protect, they would be nothing.

Numina Mani tend to look more like Numina Désertórum than like High Faeries. They have similar uncouth features and animal characteristics, though they are almost always human-like in shape and small in stature. Some are so similar to certain wilderness faeries that it has been suggested that Numina Mani are "domesticated" Numina Désertórum, just as farmland is "domesticated" wilderness. In places where wilderness and civilization are very close together, like the wild mountain farms and pastures of northern Europe, this can be a good rule of thumb. In places like England and Russia, where the fields have been laboriously torn from the vast wilderness, Numina Mani tend to cluster around the rural household. In the ancient centers of civilization like Italy, Numina Mani have become very far removed indeed from the wilderness. In general, the more closely involved with mortal civilization a Numen Manus is, the less likely it is to be bothered by religion, bells, clocks or iron. The most extreme cases are certain city faeries who live in churches, dress as religious officials, and may even be immune to exorcism.

However, no faerie can live in a place where the Dominion is complete and the Faerie Aura not present at all. While they can survive a Dominion of up to 3, they require the "taste" of Faerie Aura at least once a year. However, it is quite common for the Faerie Aura to appear during certain great festivals, even within a large city. It may not overwhelm the Dominion throughout the city, but in certain cellars, fountains and shoemaker shops, it may happen every night (where the centers of *regio* once stood). When the Dominion gets too strong and the Faerie Aura disappears, the Numina Mani must sleep, but when the Faerie Aura returns, they reawaken, no matter how much time has elapsed. There are stories of cities coming alive with low faeries during the day of an eclipse.

Numina Mani, like Numina Désertórum, are classified according to their area of influence. For Numina Mani, these areas are: watcher, household, work place, field, and city.

Numina Vigilans— watcher faeries

A few types of faeries inhabit human lives in the same way their cousins inhabit lakes, mountains or forests. Humanity is their environment. They are like wilderness faeries in form and power and their interest in mortals is not direct or personal, as it is with the other Numina Mani.

Banshees

There are many types of Numina Vigilans who are able to sustain themselves in the Dominion by becoming a guardian to a certain family or place. The most tragic of these tutelary faeries are the Banshees,

which invariably attach themselves to a certain family or clan. It is thought that through the dedication of their guardianship, they are somehow given the ability to withstand the power of the Dominion. Perhaps God favors those who spend their lives in the protection of others.

The Banshee can be heard weeping upon the death of any member of that family or clan and may even go so far as to aid them in war. It is thought that they are the ghost of a dead ancestor of the clan, a forbearer who had much faerie blood in them.

It is unwise to offend a Banshee, for then they will move to another farm. If the family moves, Banshees have been known to follow, but sometimes this can be very difficult for them if the family moves to a place where the Dominion is stronger.

Other guardian faeries are barn brownies, lobs, and cellar currichlans.

Faerie Might: 18

Abilities: Flight

Invisibility

Death Wall — curses the victim so that they have an untimely death

Morae

Morae are the faeries of dreams, especially of nightmares. They can transform themselves into insects, twists of hair, motes of dust, or rays of light to reach the best-protected mortals. They must make physical contact with the sleeper to create dreams. In addition to their night-time forms, they can travel with a waking person in the form of a pet bird, riding horse, or even a human companion. Some morae are vampiric by nature and slowly weaken their victims by suffocation, exhaustion, loss of blood, or night terrors. Others draw their chosen mortals into Arcadia through dreams which become more and more real. Some morae are mere dilettantes. These less powerful creatures cause fine dreams or nightmares out of sheer whim. They may visit a mortal once or many times, can weaken mortals but not kill them, and can be kept away by garlic or chalk lines drawn around the openings in the house. The more powerful types can only be overcome by volunteers who sleep beside the afflicted person and reason with or battle the mora in a dream, or by finding the form the mora takes to reach the sleeper and destroying it.

Faerie Might: 28

Abilities:

Shapechange Into Animal

Shapechange Into Object

Prophecy/Divination (in the form of dreams)

Brollachan

Brollachan appear as shapeless, indescribable areas of darkness. They may have mouths or eyes, though usually they do not speak. They move like slugs and can assume any shape that does not require skeletal support. Their motives and level of intelligence are not known, though some mages maintain they are attracted to sites of past or future violence. Anyone touching a brollachan will receive +8 damage from cold each round contact is maintained (Soak from armor does not protect) and will experience a vision (Storyguide's choice of content). Some brollachan attack by crawling over victims and "swallowing" them. Others passively allow contact or actively avoid it. They dislike iron and will avoid touching it.

Faerie Might: 17

Fatae

The fatae are the faeries of human destiny. They appear as old women at the birth of children, and to travelers, visionaries, oracles, and those about to die. They know the past and the outcome of distant events and can prophecy about the future if they choose to do so. The best known are the Greek Fates and the Ger-



manic Norns, who spin the threads of life, but there are many others—the ten faeries who appear at the birth of certain children to foretell their fates, the Old Oak Woman who revealed to the gods the art of writing and magic, the three Ancients who can be found in a thatched hut anywhere in the world, weaving a great tapestry and taking on one another's shapes for amusement.

Faerie Might: 27

Abilities:

Prophecy/Divination

Black Dogs

These creatures are as large and as heavily built as young cattle. They are completely black, headless and move without sound. They sometimes chase down people, who may be found dead the next day without any mark on their bodies, only gigantic footprints in the earth all around. The black dog's howl is said to be as lethal as the scream of mandrakes, but it can be caught in a glass bottle and preserved if a person can get within earshot and survive. Black dogs cannot hurt a person wearing a religious symbol or someone who is praying.

Faerie Might: 12

Abilities:

Silent Movement

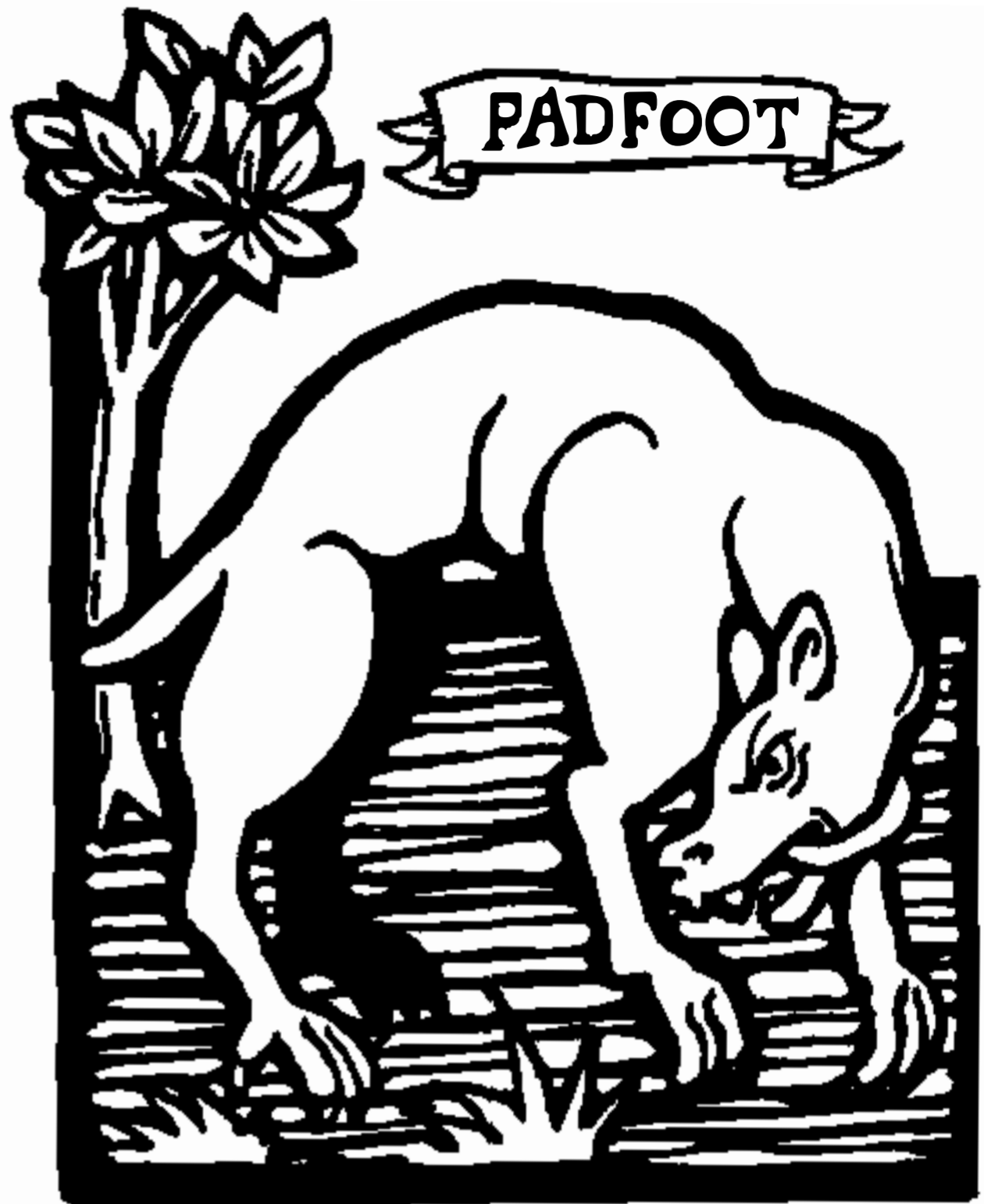
Lethal Howl

Redcaps

Redcaps (not to be confused with the covenant messengers known as redcaps) inhabit ruined castles and towers in empty places in the British Isles. They are three or four feet tall and resemble miniature ogres with red eyes, protruding fangs and iron claws. Each one wears a red cap, which is the creature's pride and joy, kept bright with fresh human blood. One particular Redcap lives in a Scottish tower which has the curious characteristic of appearing whole and inhabited once each year, on the anniversary of the day the tower's mortal inhabitants were slaughtered in their beds by a rival family. The Redcap carefully lights candles in the windows and waits for unsuspecting travelers to pass by.

There are many other Redcaps who inhabit those places humans have claimed and then forgotten. They are particularly likely to appear to mortals who are the surviving members of great and ancient families or they can be found in places that once had some great significance to mortals. They are most often terrifying in appearance, but some resemble human ghosts.

Faerie Might: 23



Padfoots

Padfoots appear as green or black dogs the size of Great Danes. Sometimes they attack travelers, but usually they pad along just behind and try to cause the person to meet their gaze. Such people are controlled and afterwards remember nothing. Their presence in distant places, performing bizarre, mysterious, or illegal activities or seeming to exhibit magical powers will sometimes be reported later on. Sometimes, a determined person can drive off a padfoot with a stick. Other times, they seem to be killers as efficient as bears or hungry wolves.

Faerie Might: 16

Abilities:

Human control

Clackers

Clackers are faeries that only appear on certain nights at a crossroads beneath which someone has been buried. They appear as the skull and jaw of a horse mounted on a seven-foot-high pole or circular wooden



ng. They can be found by following the clacking sound made by the rattling of their teeth. If addressed with the proper ritual (known by a few wise men and women or hedge wizards), a clacker will truthfully answer as many questions as there are branches in the crossroads at which it stands.

Faerie Might: 10

Abilities:

Prophecy/Divination

Numina Domi— household faeries

These faeries stay close to the mortal household in which they live. Most of them are extremely shy and never leave their posts by the fire or allow themselves to be seen, while others are flamboyant, and come and go as they please (but only in the most rural of villages).

These faerie's forms vary according to type, and some change shape in limited ways, but all, however, share a few basic traits. They live in or near a mortal's house. They like to be fed, and if they are well-treated,

Sysiraeus

Faerie Might: 8

Size -2 Int +3

Com +1 Qik +1

Mischievous +1 Curious +3

Fat 0, Def +6, Soak +8

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

Sysiraeus appears as a cobalt blue-winged serpent about four feet long with a human face. It lives underneath a window arch in the alchemical laboratory of Autiochus, the Persian alchemist-in-chief to the King of Spain. Sysiraeus has become a fairly knowledgeable alchemist, and provides Autiochus with the invaluable service of damping out dangerous alchemical reactions, which it can do by immersing itself in the solution. Sysiraeus loves to talk and is fluent in High French, Provençal, Spanish, Greek, Latin, and Arabic. Its presence increases the probability of success of an alchemical reaction (add 2 to a skill roll).

Sysiraeus can cast all Ignem spells at level 25.

they bestow favors upon the household. These favors can range from preventing accidents to making the household's beer or bread unusually fine to doing all the hard labor necessary to keep the household running. If they are ever mistreated, they either disappear immediately or become dangerously malevolent. Many have unusually strict or unusually lax ideas of morality, to which they will want the household to conform.

At their best, they are indispensable. At their worst, they are tooth-grindingly difficult to deal with, but they are among the least dangerous of faeries.

Brownies

Brownies are roughly human in shape. They are the size of children, spindly, wrinkled, brown-skinned, sometimes hairy, and usually naked. They tend to be extremely shy and very hard-working, cleaning, mending and working late into the night. They live in cellars, on exposed rafters, or by the fire, and do not usually allow themselves to be seen. Unlike most household faeries, who shun the company of the rich and mighty, brownies are sometimes found in great houses, where they usually live in the kitchen or pantry. In return for their work, brownies must be fed every day, their minor pranks and noisemaking tolerated, and they and their work must never be insulted. They may become angry and hostile if these things are forgotten, if their mortals are slovenly, or if someone does their work for them. Many brownies will depart for good if given clothing.

This is apparently not an insult, but a treasured gift which ends their need to labor. Brownies do not usually change shape, but can become invisible.

Other names for brownies include Hobgoblins (England), Bucas (Wales), Duende (Spain), Polteispriets (Germany), and Hutchen (also Germany).

Faerie Might: 12

Abilities:

Invisibility

Can perform large amounts of work

House Basiliscs

The House Basiliscs appear in the form of snakes, half-rooster and half-hen, or creatures that combine snake and rooster features. A few have been known to appear as children with claws. They are fond of sunning themselves and like to sit near running water. Like brownies, they can easily become invisible and always do so when anyone but the family is around.

They can fly and travel in the form of fire — hens with fiery tails, bright streaks or fireballs. They do less household work than other household faeries, bringing good luck and gifts instead. Their loyalty is to their own household, however, and some of the more raucous House Basiliscs make a habit of stealing goodies from the neighbors to bring home. They are curious and fearless despite their small size. Chicken-shaped Basiliscs can also be loud, mischievous, and demanding, while serpent Basiliscs tend to be more even-tempered. If badly treated, they will turn on the household, causing sickness or hiding stolen goods in the offending mortal's bed and bringing the authorities. Unlike many household faeries, however, they will forget their anger if proper apologies are made. It is said they have the power of prophecy, if they choose to use it.

Basiliscs are also known as Rarash and Aitwaras (Eastern Europe), Souffle (France), Stoicheios (Greece), and Tsmok (Russia).

Faerie Might: 8

Abilities:

Invisibility

Flight (in fire form)

Prophecy/Divination

Cobalts

These household faeries seem originally to have been forest, earth, or fire spirits. Unlike most wilderness faeries, who sicken if their homes are disturbed, these sturdy faeries have more fully adjusted to human beings. If their tree was cut to build a house, they moved into the house. If their fire was brought into a

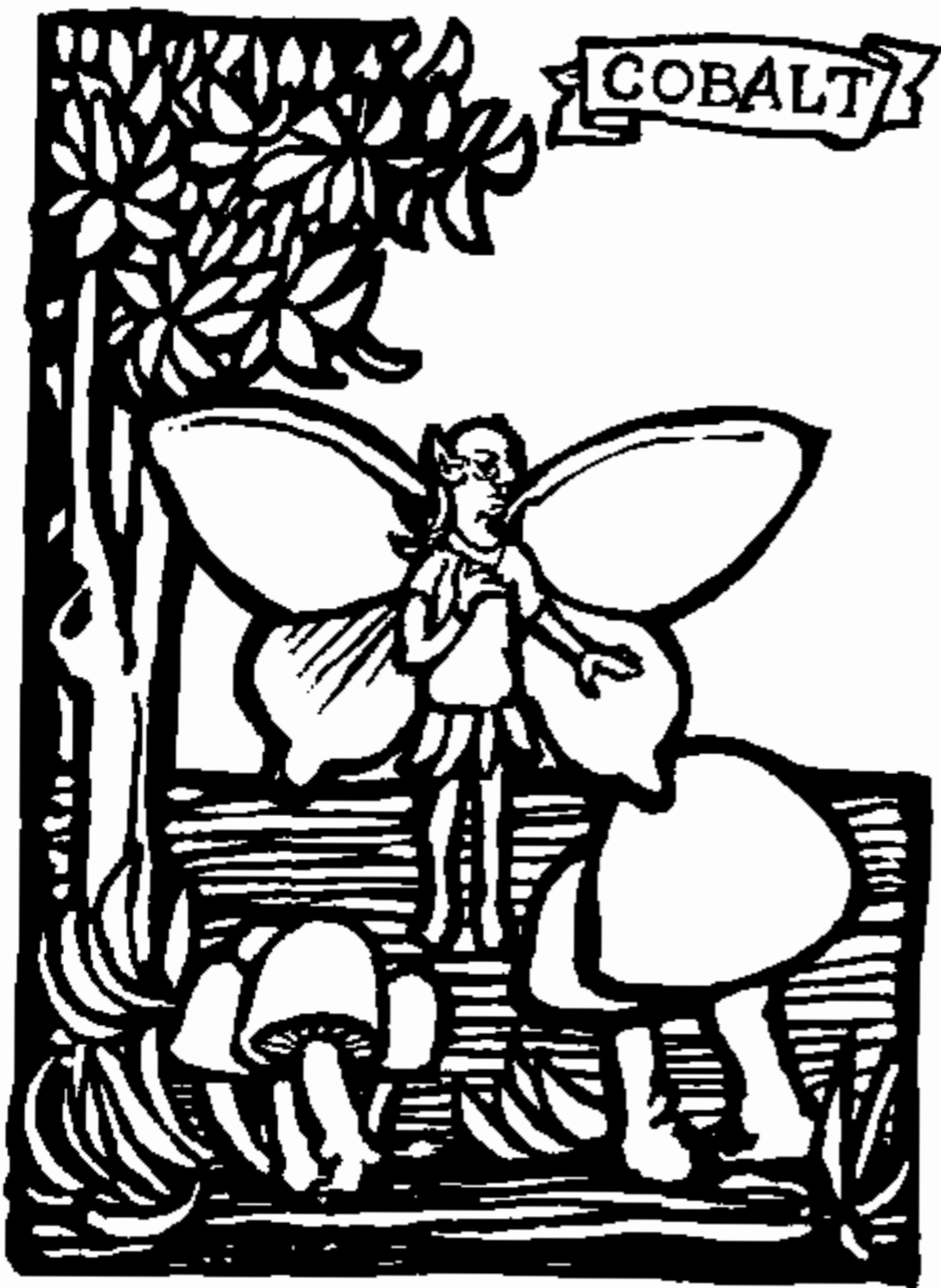


hearth, they inhabited the hearth. This process seems to have taken place in areas where mortals valued the local faeries. In remote areas, mortals still bring the faeries indoors by cutting an image from the living wood or stone for the faerie to inhabit and moving it into a secret place within the house.

The most primitive cobalts inhabit these images just as dryads inhabit trees. Most, however, have come a long way from their wilderness ancestors. They have a particular area of influence within the household — hearth, barn, stable, bathhouse — depending on their original nature.

Usually they appear as dwarfish, sturdy, swarthy men, between two and three feet tall. They are always hairy, either furry all over or thick of hair and bearded. All are enormously strong. Some, particularly those who care for animals, have animal features. They are opinionated but not prudish, enjoy carousing when the work is done, and generally demand all the rights and privileges of a member of the family. In the areas that still welcome them (which are growing scarcer, for the Church frowns on such things), every family has its cats, its dogs, and its cobalts.

Faerie Might: 12



Numina Laboris — workplace faeries

These low faeries are found where mortals labor. Some, like the mine faeries, have a natural affinity for such places and are willing to cooperate with humans. Others simply love to mimic human activities.

Numina Laboris vary greatly in appearance. With the exception of the tiny faeries, they tend to have a human-like appearance with the characteristic physical features of their work enormously distorted. Their relationship to humans is simple; they appreciate those mortals who work hard and respect the old traditions. They have great sympathy for the hardships of the work, and often help those who respect them and do not complain too much. Politeness, for these faeries, is always a virtue. A gift of food from a mortal who has little has great value to them.

They will sometimes ask mortals to perform an especially odious task or will aid mortals in ways that at first appear annoying. Those who respond with good grace are richly rewarded. Most Numina Laboris know where the owner's hidden stock of treasure is concealed. Weaver faeries can spin golden thread. They will never teach the secret of making wealth, but may share the results with their favorites.

Habetrot

Faerie Might: 20

Size 0 Pre -3

Dex+5 Str+3

Int +3 Stm +5

Kind +2

Just +3

Magic resistance +30

Fat n/a Def +10 Soak +12

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

Habetrot is queen of the weaver faeries. She has many houses in many countries, but always the same appearance. Habetrot shows herself as an old, old woman with a long nose and a pendulous lower lip that almost touches the ground. The ugliness of these deformities is caused by constant spinning and weaving. She has the power to see the future and cure any wound or disease. She can weave these powers into garments which give the wearer visions or Faerie Sight, or shirts and bandages which heal the sick or injured who put them on.

Habetrot can appear and disappear at will, travel from one place to another without regard for the amount of time the journey would normally take, and send others in the same way. She is kind but not foolish, likes being flattered, is well disposed toward mortals, generally, and tolerates no mistreatment. She is lonely, however, and grows angry when "guests" ask to leave.

Habetrot lives in a small cottage which can only be seen by touching a water-rounded stone or looking through a stone with a natural hole in it and speaking her name. She invites in some of those who do so and instantly they appear beside her cottage (though their actual bodies do not move). If these guests please her, she may even give them a gift, though she will be reluctant to let them leave. When they do finally convince her to let them go, she angrily wishes them away and they reappear in their bodies. However, they will find that they may have been gone for some time (years in some cases) and that they were very sick while they were gone. It might take them several months to recover.

In Arcadia, she would be equal to the Tuatha de Danann in power, but she prefers the mortal realm (though her cottage may indeed somehow be within Arcadia).

Goblins (Pumill) — mine faeries

These faeries usually appear as dwarfish, gnarled old men with bent backs and enormous hands. They wear pointed caps and old-fashioned working

clothes — boots and heavy caftans. They warn miners of impending danger by loud wailing or by throwing rocks. A lucky miner can follow the sound of their tiny silver picks and shovels to a rich vein of ore. Mine faeries demand wages — either a full working man's wages or daily gifts of food. Anyone who steals from their wages will be found in the mine shaft with a broken neck. Mine faeries are taciturn and fond of routine, but are usually helpful to mortals. They often carve out their own caves within the rock for their homes.

See *Ars Magica* p. 124 for statistics on goblins.

Weaver Faeries

These are among the most powerful of the Numina Mani. They usually appear as old women with enormous hanging lips or noses, gap teeth, and spreading posteriors. They can spin and weave any substance and transform any household substance into spun gold, silver, or cascades of precious jewels. They are not egotistical, but favor mortals who speak kind words when they could use ugly ones. Though they live under faerie hills or in faerie houses, they like to visit mortals and are seen fairly frequently. Weaver faeries are the special patrons of infants, brides and whoever practices the arts of weaving, spinning and sewing. They are distant cousins of the Fatae.

Faerie Might: 11

Numina Agricolae — field faeries

These faeries dwell in cultivated fields. They are the closest of all low faeries to the wilderness. They claim the fields in which they live as a kind of wilderness which mortals may use only if they have the proper knowledge. Thieves, the lazy, and the ignorant are mercilessly treated. For careful farmers, however, field faeries can be helpful. They discourage theft, keep the fields fertile, and sometimes give special information to mortals of whom they approve.

Some of them have monstrous shapes, like the dog-headed Sicilian field guardian whose scythe-clawed arms are long enough to reach from one end of the field to the other. Some look like goats. Catching such a field-goat brings good luck and the promise of children; they are among the mildest of field faeries. Others have human shapes.

Numina Agricolae can be male or female, young or old. The field-women always have long hair and long breasts. All can change their size at will; they are smallest when the crops are sprouting and tallest near harvest-time. Most can become insubstantial. Farmers who work in faerie-inhabited fields leave the last shock standing at harvest time as a gift for the field faeries.

Aunt-in-the-Rye

Faerie Might: 32

Size+3 to-3

Int +2 Pre+1

Per +3 Impatient +3

Likes children +2

Magic resistance +40

Fat n/a Def +12 Soak +20

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

This faerie appears as a good-looking woman of indeterminate age, dressed only in a long skirt. Since her top is bare, it is easy to notice that her breasts are black. She lives in an extremely large and productive field which has two curious features — it never needs to lie fallow, and a large well-paved Roman road runs up to one edge, stops, and resumes on the other side. Those who use this road, which is the best road for miles, must cross the field or walk around it. Walking around it takes half a day. Those who cross it for the first time will be met by the Aunt-in-the-rye. She will ask all adults she meets a series of questions. Women will be asked about the growing of cotton or flax, the spinning of thread, and the making of cloth. Men will be asked about the proper care of food crops.

Those who answer poorly are given ridiculous features — donkey ears, a pig's tail, goat feet — which can only be removed by a faerie or by a ritual performed by a high official of the Church. Those who answer correctly are allowed to pass. Men who are crude or impolite to the Aunt-in-the-rye never leave the field at all. They are infatuated and offered a place at her poisonous breast. Women who act the same way are wounded and thrown from the field. Mortals who succeed in impressing the faerie with their answers and their manners will be told a faerie secret. The secrets are mundane but valuable — how to brew beer from barley stalks, make flour from acorns, find magic stones inside of mushrooms, whistle up rain or a flock of birds — and she never gives the same secret twice.

As far as the Aunt-in-the-rye is concerned, nobles and magi are the same as any other mortals, only more likely to be ignorant. Priests are tolerated only if they can answer all her questions and maintain proper respect.

The local people believe it is bad luck to mention the Aunt-in-the-rye. They will not answer any questions about the field or the break in the road. Observant travellers may notice that only certain people from the village ever enter the field, and that children are never allowed nearby. The faerie is fond of children, and will infatuate any who enter the field. They are led away, never to return to their former lives. As the Aunt-in-the-rye dislikes both iron and religion, the field workers never carry religious symbols and work with flint sickles, bone shovels and wooden plows.

The field's faerie lives there through the winter, and if the shock is cut down before spring, the faerie will die.

Faerie Might: 30

Numina Urbium— city faeries

Unlike High Faeries, who live apart from humankind, and Numina Désertorum who shun mortal works, Numina Mani (low faeries) keep close to mortals. Some low faeries have become so fond of the bustle of mortal life that they have stayed with their mortals as villages grew into towns, and towns into cities. They have found their own special niches within urban areas just as other Numina Mani do on farms. Many have adopted some of the bright clothes and strange manners of mortal city-dwellers. Their adaptations go beyond appearance, however. City faeries have no difficulty with new things or customs and fear neither religion nor iron. They function no better in the wilderness than an urban mortal would, and can even enter an area of up to Dominion 8 before having to return once again to less severe climates. They are most often found in places where cities are an ancient tradition (Italy, Greece, ports in Russia), or in the oldest cities and churches.

Numina Urbium are very rare and growing even more so, though on certain days of the year, they will be much more common than on others. It is very rare for them to be about all the time, for usually the Dominion is much too strong (even in those special spots where it is not as dominant).

Roustabouts

These are small city faeries who like to keep things exciting. They play pranks, steal from vendors' crafts, pinch good-looking men, whisper sweet nothings in the ears of pretty women, and say all those things the local mortals are too nervous to say about the neighborhood priests, wealthy townspeople, and pompous officials. All can become invisible and insubstantial at will.

Faerie Might: 15

Abilities:

Invisibility

Insubstantial Form

Numina Ecclesiae— church faeries

These faeries vary in appearance and temperament. All, however, live in churches. Some church officials try to ignore them, but others are glad of their company. Some priests believe these faeries are the spirits of people or animals sacrificed when the foundation of the church was laid.

The Barabao

Faerie Might: 15

Size -2 (can be -5 to +1)

Per +1 Com +2

Disrespectful +4

Rowdy +2

Brawling 1st +4 Atk +4 Dam +4 (brawling damage)

Fat +2 Def +4 Soak +5

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

The Barabao appears as a little fat dandy, all dressed in red, about two feet tall. He can, however, shapeshift into any form, animate or inanimate, up to size +1. He lives in Venice in the wine cellar of a wealthy merchant. Usually he keeps busy by turning into a small piece of thread and working his way down the bust line of generously proportioned ladies, but recently he has found a new amusement. The new Venetian minister of public works is an elderly gentleman known for his pompous manners and his pride in a spotless record for personal conduct. The Barabao finds the Lord Minister extremely amusing, and has taken to assuming his likeness while being scenelagging out of taverns, holding animated conversations with ladies of the evening, and running off without paying the gondola fare. The Minister is looking for a group of people willing and able to discover the identity of the imposter and restore his own good name. The Barabao is delighted — a great game of hide-and-seek is in store.

Faerie Might: 13

Abilities:

Glamour

Shapechange to Animal

Underpeople (Numina Incogniti)

These are very mysterious faeries. Their nature and powers are largely unknown. They appear in human guise, but are often curiously dressed in voluminous cloaks or wrappings. Each may have a particular mark that identifies them — an animal eye, ears of an ass, one cloven hoof, or even a tail. They appear in strange occupations — rat catchers, feather sellers, boatmen, catacomb guides. Magi and those with Faerie Sight will know these faeries are not human, but it is not clear whether they are true Numina Mani, exiled and down-on-their-luck High Faeries, or humans with too much faerie blood to live ordinary lives. Underpeople display a wide variety of faerie powers and limitations.

Jeremy White-Tail

Faerie Might: 12

Size -3 Per +3

Pre +3 Qik +5

Curious +5

Fat 0 Def +12 Soak 0

Body levels: 0, -3, Incapacitated

Jeremy is a Church Grim, a type of small, brownie-like church faerie. He appears as a creature something between a tiny person and a fox. He lives in the bell-tower of an English church attached to a monastery. Jeremy warns of thieves and impending disasters by loudly ringing the church-bells. He also follows dubious characters and people who interest him by transforming himself into a small silver ball set with rubies. When such people find this ball lying on the floor, they usually pocket it, giving Jeremy the chance to observe them at his leisure. He can assume no other forms.

They always seem able to come and go as they please, and they may have some visionary powers; their appearance to an individual or group of individuals usually marks the beginning of great and strange adventures.

FAERIE ANIMALS (Animála Phantastica)

Animála Phantastica Ferus — wild creatures

Certain types of wild animals are associated with the faeries or are under their protection. Animals whose strength, fertility, intelligence, beauty, swiftness or rarity are notable are most likely to be considered touched by the faeries. Sometimes whole species of natural beasts are faerie-associated— wild pigs and cattle, foxes, hares, crows and tiny roe deer are among them. Sometimes special individuals are known and named as faerie creatures.

The White Hart

Faerie Might. 43

Size +3 Cun -1

Per +2 Str +8

Brave +5

Magic resistance +20

Antlers: 1st +8 Atk +7 Dam +24

Hooves: 1st +8, Atk +5 Dam +12

This rare creature is a huge red deer stag, white as snow, always fully antlered and maned like a lion. It appears to those who have some special destiny — young men and women who will grow to be great rulers, travelers on a sacred quest, great warriors before their final battles. It can appear to as many or as few observers as it likes. This mystic beast can move without sound or scent and can outrun the swiftest horses. The Hart usually appears either to lead someone to a special object, person or place, or to lead someone away from impending disaster, and sometimes it appears simply as an omen. The White Hart only appears in forested country. It is considered sacred by Christians and pagans alike.

Chillinghams

Faerie Might: 5

Size +3 Str +10

Per +2

Cunning +1

Bravery +5

Soak +16



These huge, slab-sided cattle have roamed the faerie forests for longer than anyone can remember. These cattle are the only ones of their kind known to mortals—each is entirely white, save for a red nose and ears. The herd is led by a single king, who leads and keeps other bulls from the cows until he is deposed by another. The cattle cannot be approached or driven by human beings; a cow will kill her calf if it has been touched by human hands. Cows from domestic herds who are bred with the white bulls produce superior calves which give twice the usual amount of milk or sire twice the usual number of offspring. Since the Chillinghams cannot be approached directly, a number of ingenious methods have been invented by sorfs to temporarily introduce their stock to the white bulls. The white cattle are also used to test the quality of any domestic stock; the animal in question will be tied out in the park, and inferior animals will be killed by the herd. Some say these “stock tests” are actually sacrifices.

No one knows the origin of the white cattle. Many believe they are a lost faerie herd or the remnant of the stock of the departed Tuatha de Danann. The skin of a white bull or cow is worth 3 points of *Animál vis*. They are never allowed to be slaughtered, however, a local legend says that the white cattle will kill any invading force that reaches Chillingham, and their powers of protection are universally believed.

Animála Phantastica Domi — domestic animals

Faeries, like mortals, have domestic animals. Faerie horses, dogs, cattle, pigs and other creatures are known to exist. Those faeries who live close by mortals are most likely to have the normal sorts of animals, while wilderness faeries, if they have domestic animals at all, will care for the wild creatures of the area. Some of the *dryádis*, for instance, herd and milk deer.

Domestic faerie animals can be identified by their unusual size (large or small), coloring, and behavior. All faerie stock will follow faeries in preference to humans, and will return to faerie areas unless actively prevented from doing so. Faerie horses are usually white or black, originate in the sea, and are very dangerous to those mortals who would try to ride them. Faerie cattle are usually white with red ears, dun (pale brown), or spotted. They are extremely strong, fertile and healthy, and can be distinguished from mortal cattle by the fact that their ears are round rather than pointed. Faerie dogs are usually white with red, green or black ears. Unlike faerie horses and cattle, which are superior to mortal breeds in every way, faerie dogs, like their masters, grow less powerful the further they go from Arcadia. Faerie pigs are small, white, and can point out symbols on rune sticks to prophesy or tell fortunes.

Les Chevaux d'Ys

These are the horses of the faeries of the Chateau d'Ys. They are large, aristocratic animals, silver in color, with blue eyes. Well-traveled adventurers will recognize these horses as Arabian in appearance. They have the special virtue of being able to carry their riders across land and water alike. Faeries and mortals who ride them can move through water at normal traveling speed and cannot drown while mounted on or touching the horse. Those mortals with Faerie Sight can see the horses playing amid the foam in the waves at the shore of the lake. Beneath the water lies the Chateau d'Ys, a faerie castle inhabited by Sidhe of the Seelie Court. A lady of the Chateau can sometimes be seen abroad on the land riding on such a horse, carrying a hawk and asking passers-by if they can help her find her way home.

Faerie Might: 14

Herbae Phantasticae — faerie plants

These plants are commonly found in faerie places and more rarely in common countryside. Some are mortal plants that have been enchanted by faeries to create a new type of plant.

Truffles

Truffles are irregular black masses which grow beneath the earth, springing mysteriously out of the roots of certain oak trees. Their rich flavor and magical properties make them worth their weight in gold to both gourmet cooks and interested magi.

Each truffle-tree has its own special spirit called a truffle-gnome. The truffle-gnome is an earth faerie which lives only in the particularly impressive old oak trees where truffles are found. Like most earth faeries, truffle gnomes are jealous of their treasure, and careless digging or truffle thefts are likely to arouse their ire. Truffle-hunters who ask permission before digging, however, are usually allowed to ply their trade undisturbed (though trained pigs or dogs do the actual digging, just in case). Those who respect the forest and honor the oaks may be rewarded by the accidental discovery of a truffle poking through the soil, or even by a glimpse of the truffle-gnome itself, herding its band of tiny black swine.

Truffle-gnomes look much like truffles themselves; strong, squat and black, with incredibly wrinkled horny skin. They are roughly human in shape, though not always quite symmetrical in appearance. Their eyes are tiny and deep-set, and their sense of smell is uncannily accurate. The size of the truffles on a tree is a good

indicator of the gnomes' size. Tiny truffles mean a gnome not more than a couple of feet high, while the fabled oaks which produce truffles the size of a human head would be tenanted by gnomes as tall as human beings. Since a gnome two feet tall is said to be as strong as a grown man, people are careful about collecting truffles, especially big ones. It is said that a truffle-gnome knows the location of every truffle-bearing tree in its forest, but making it reveal this information is not unlike making a leprechaun tell the hiding place of its gold. The gnomes' only known weaknesses are for fine old oak trees and quality swine, which they breed and judge as humans do horses or hounds.

The truffles themselves are somewhat similar to mushrooms, and grow completely covered by earth. They must be found by their tantalizing scent, by magic, or by following a truffle-gnome. To a noble's cook, they are worth anywhere from 1/5 their weight to their full weight in gold, depending on the market and the quality of the truffle. To a magus, each truffle is worth 2 points of *Creo vis* per inch in diameter.

Destroying Angel

This mushroom is uncommon but not rare. It is about four inches tall, pure white with a scarlet cap and a pale cup, like a flower bud, where the stalk rises from the earth. Eating a single mushroom will cause madness and death, yet many insist this is the most potent of the charms which allows mortals a glimpse of the faerie world. It is said that those who swallow the Destroying Angel and do not die are given the virtue of *Faerie Visions*. Entranced, they can not only see and converse with the inhabitants of faerie realms, but can also understand their ways as no other mortals can. Like many faerie gifts, it is difficult to separate the gift of the Destroying Angel from its curse. Some say a smaller dose will bring the beneficial effects, but few are sure what dose is proper. Others say the gift only comes from Destroying Angel found in faerie forests and all others are pure poison. Many non-Hermetic magi use the Destroying Angel to create special spells and potions, but the Order of Hermes has not found a way to harness its power directly. Each perfect specimen of the Destroying Angel has one point of either *Mentem*, *Imaginem*, or *Perdo vis*. The type is not known until the mushroom is analyzed by a magus, a faerie, or someone with the *Faerie Visions* virtue.

To determine the amount of a non-lethal dose of Destroying Angel, make a stress roll *Chirurgia* + *Int* of 9+. A botch means the character thinks it's non-lethal. Ingesting a lethal dose requires a stress *Stamina* roll of 9+ or death. Ingesting a non-lethal dose or surviving a lethal dose gives the character the *Faerie Visions* virtue.

Earthstar

These huge, fleshy, cream-to-pale-brown objects are found only in the richest soil — fertile fields and deep woodlands. They look like neither plants nor animals. Their flesh has the appearance and texture of human skin, but their form is like a great star or five-pointed flower, containing in the center a smooth hollow sphere. Two stories of earthstars are told. The first is that they are the fruits of the earth itself. When fully ripe, the central sphere splits open to reveal a faerie child. These infants quickly grow strong enough to wander away into the wilderness, but occasionally strange infants or children are found by mortals in a local wood or meadow and raised in the human world.

The other tale told of earthstars concerns their value as food. Properly prepared, earthstar is thrice as nourishing as any other food. Travelers who carry earthstar among their rations lose 2 fewer fatigue levels from travel every day than those who do not. Peasant women who are barren often eat fresh earthstar raw to induce pregnancy, and any woman of child-bearing age who eats fresh, raw earthstar will become pregnant on a 6+ (simple die roll). The children of such pregnancies are sometimes very unusual, but most of them are either completely normal or look normal enough to keep women out there looking for earthstar. One pound of earthstar contains 2 points of *Creo vis*.

Faerie Rings

In sunny places where the ground is not disturbed, rings of field mushrooms often spring up. These rings are said to be the dancing floors of small *Numina Desertorum*, who hold parties inside on moonlit nights. Entering a faerie ring is like crossing a barrier into Arcadia. While the true landscape of Arcadia is not present within the ring, it is an area with a *Faerie Aura* of 3 and a spiritual connection with the faerie land. What's more, time often passes differently inside and outside the ring. Mortals who enter the ring while faeries are still present may not leave without the permission of the faeries who use it, or until the next cock crows. The area within the ring, when faeries are present, is protected by a *Magic Resistance* of 25.

Stinkhorns

Stinkhorns grow in unexpected places where the ground has been turned and appear often on dung heaps. They have a more than casual resemblance to a human phallus, stink profusely, and attract hoards of flies. Faeries who are troublesome but not truly malicious often create numbers of them around churches and the houses and fields of farmers who have offended them on nights of the great pagan festivals. Each pound

of stinkhorn contains 1 point of *Creo vis*. Groggs are not especially happy about this source of *Creo vis*, however, as they are usually the ones who must gather it. Magi are not happy about the way stinkhorns ripen into black slime unless picked young and quickly dried.

Cypresses

These tall, narrow, unmistakable dark evergreens grow in wastelands wherever the weather is warm year round. They are faerie trees which possess a limited power to move in the presence of human beings. Anyone sleeping within 15 feet of a cypress will attract its mobile roots. They poke through the ground and touch the head of the sleeper, winding gently around ears or hair. Some cypresses are benign. A sleeper in contact with one may experience prophetic dreams, gain knowledge as if the tree had been magically spoken with, or even awaken with additional memories or knowledge from others who had previously slept beneath the tree. Malevolent cypresses steal from those who sleep beneath them. Memories are lost, nightmares are experienced, sleepers may awaken in confusion knowing neither where nor who they are. Stories have been told of travelers in cursed forests finding bodies whose skulls are entirely empty except for a tangle of cypress roots. An individual tree may be malevolent or benign, depending upon how it is treated. Benign cypresses are often used by local people as oracles, and malevolent ones are known and avoided.

Mistletoe

These dark green, glossy plants spring mysteriously from the highest branches of trees. Like truffles, the presence of mistletoe is a sign that the tree is inhabited by faeries. The waxy white berries of mistletoe are worth one point of *Herbam vis* each, and can be plucked without affecting the plant. Cuttings of the mistletoe itself are worth 3 points of *Creo vis*. Unless the cutter has been given permission by the faeries, however, cutting mistletoe arouses their anger — the cutting can root itself in the body of anyone who touches the cut end, or any preparation made with the cutting may turn out to be a deadly poison.

There is an elaborate ritual for the taking of mistletoe which is still remembered in a few places. The ritual must be performed at night, when the moon is full. The mistletoe must not touch the earth or any base substance — usually utensils and containers of precious metal are used. If the ritual is correctly performed, the faeries are pacified and the tree's dryas is contained within the cut piece of mistletoe. If treated well, the dryas may answer questions and give faerie knowledge. This is done through movements of the mistletoe, which are interpreted by a trained diviner (simple die + Faerie

Lore + Int). If the mistletoe ever touches the earth or any base substance, the dryas disappears and its power is lost.

Mandrake

This term usually refers to the root of the mandrake plant, a low, fleshy herb that grows hidden in damp shady places. It is rarely found anywhere on ground trodden by living feet. Mandrake can be found in faerie forests and at places where a human life has been taken. The root is a tiny copy of a human being. It is capable of movement and bleeds if cut. To be used, the root must be pulled whole at midnight on a night when the moon is full and the plant will always scream when pulled. The scream is equivalent to a level 45 *Perdo Corporem* spell. All who hear it will die; the only defenses are *Parmae Magicae* or deafness. The spell's range is 15 paces in any direction. Animals within the range who hear the scream go mad.

There is a chance that the root will break (simple die + Str of 9+). The piece of root pulled has 4 points of *Corporem vis* and no other powers. A whole root has 4 points of *Corporem vis* for every fragment or shaving taken. An average root has about twenty shavings. The damage from a shaving can be healed with 2 points of *Vim vis* or a pint of blood from a warm-blooded animal. Theoretically, if the root is fed for every shaving taken, a whole mandrake can supply an infinite quantity of *Corporem vis*. However, shaving the root injures it, so only one shaving can be taken per day, even if the damage is healed. If the root is maintained whole, it can be used like mistletoe in divination. Since the root withes its answers, only a trained diviner can interpret them (see mistletoe divination above).

Alternately, a whole root can be made into a homunculus, but only if it has not already been used for another purpose. Making a homunculus requires a person with the alchemy talent or a magus with a *Muto Corporem* lab total of 20 or above. A pint of blood must be taken from the person to whom the homunculus will belong, and 4 points of *Vim vis* are required. A finished homunculus closely resembles the blood donor, and is the size of the original mandrake root (Size -4). It can speak, move, and do anything else a human being its size could do. It has *Faerie Sight*, can detect and analyze magic by sight, and can see in the dark as well as a cat. Its flesh is deadly poison; any animal which even mouths it is instantly paralyzed. Homunculi have *Faerie Lore*, and knowledge of magic equivalent to level 20 in all forms and techniques known by the blood donor. They cannot cast spells, however. They will teach magic or give advice on any subject if asked, but their advice is only as good as they want it to be, and they will not offer it without compensation. They have an innate permanent magic resistance equivalent to a

level 45 *Parma Magica*, which they can also bestow on anyone they are touching at will. This is not additive with standard *Parnae Magicae*. Homunculi can double the quantity of coinage which is in physical contact with them overnight. Homunculi are free-willed beings who will do as they please. Their vegetable nature means they are not subject to *Mentem* spells, and their Faerie Sight renders them immune to deception by *Imágonem* spells. They have individual personalities, and may demand payment for their services in the form of information, additional privileges, services from the humans, or fresh blood.

All mandrake roots have innate magic resistance equivalent to *Parma Magica* 45, although only homunculi can shape this power with others who are touching them. All mandrake roots can move, though homunculi are more adept at walking. Roots have at least a rudimentary intelligence, and raw roots and homunculi alike will attempt to overcome any barrier to wreak horrible revenge on those who have mistreated them. The Church has ambivalent feelings about mandrakes. At best, they are soulless travesties of individual human beings or strange faerie magics. At worst, there are priests who believe mandrake is only found in the possession of diabolists.

Sea Foam

This substance is very occasionally found in faerie woods after nocturnal high winds or on the sea after storms. It appears as a finely-divided snow-white object, resembling a lichen or a mass of branching coral, but very soft and cool to the touch. It is said to be either the foam which falls from the horses the faeries ride, or a kind of faerie plant which springs up from such foam. Each mass is worth 1 point of *Creo vis*. Hedge witches and healers can brew it into a broth which cures elfshot and other faerie curses.

Inky Caps

These small pallid mushrooms are somewhat common, and like stinkhorns ripen into noxious black ooze. They are poisonous if eaten, though few would ever think of trying a taste. A persistent rumor states that demonologists use inky caps to summon black imps. The Order of Hermes suspects that these small, ill-tempered, mischievous black "demons" may actually be a kind of malicious faerie. The demonologists' ritual would then be another example of the ritual for acquiring a toadstool faerie. The black ocher of inky caps can be distilled into a type of ink, which provides 1 point of *Perdo vis* if used to scribe a spell.

Toadstools

This term covers a wide variety of inedible mushrooms. Faeries, particularly the smaller, less human-like woodland faeries, are often found near places where toadstools grow abundantly. They may use the toadstools for food or shelter, or nurse them into faerie rings. Alternately, abundant toadstools may simply be a measure of the strange fertility of the faerie-inhabited country.

Hedge witches sometimes use toadstools to acquire familiar "animals," which may be faerie animals or small faeries in an animal guise. The formula for acquiring such a creature involves picking a toadstool found in a faerie wood. The person desiring the creature waits motionless, holding the toadstool in an outstretched hand until something arrives to investigate. If the creature which arrives takes the toadstool from the person's hand and eats it, it has accepted the offer and will become the person's familiar animal. The creature which arrives is said to resemble in appearance and personality the toadstool which is used—a round toadstool might bring a door mouse or turtle, a black toadstool will summon a black creature, and a very poisonous toadstool will bring a malicious faerie. The creatures which arrive may resemble normal animals (mice, rats, crows, etc.), strange creatures (tiny deer, roosters with fiery tails), or small semi-human faeries. It is agreed that the supplicant must be favored by the faeries and remain completely motionless or no creature will arrive. Once the creature has accepted the toadstool, it is that person's familiar from then on. The unfortunate person who attracts a bad-tempered or prank-playing creature must learn to live with it. The creature always appears to be quite intelligent and has a mind of its own. It conforms to the rules for magical animal companions, but has the added advantage of Faerie Sight.

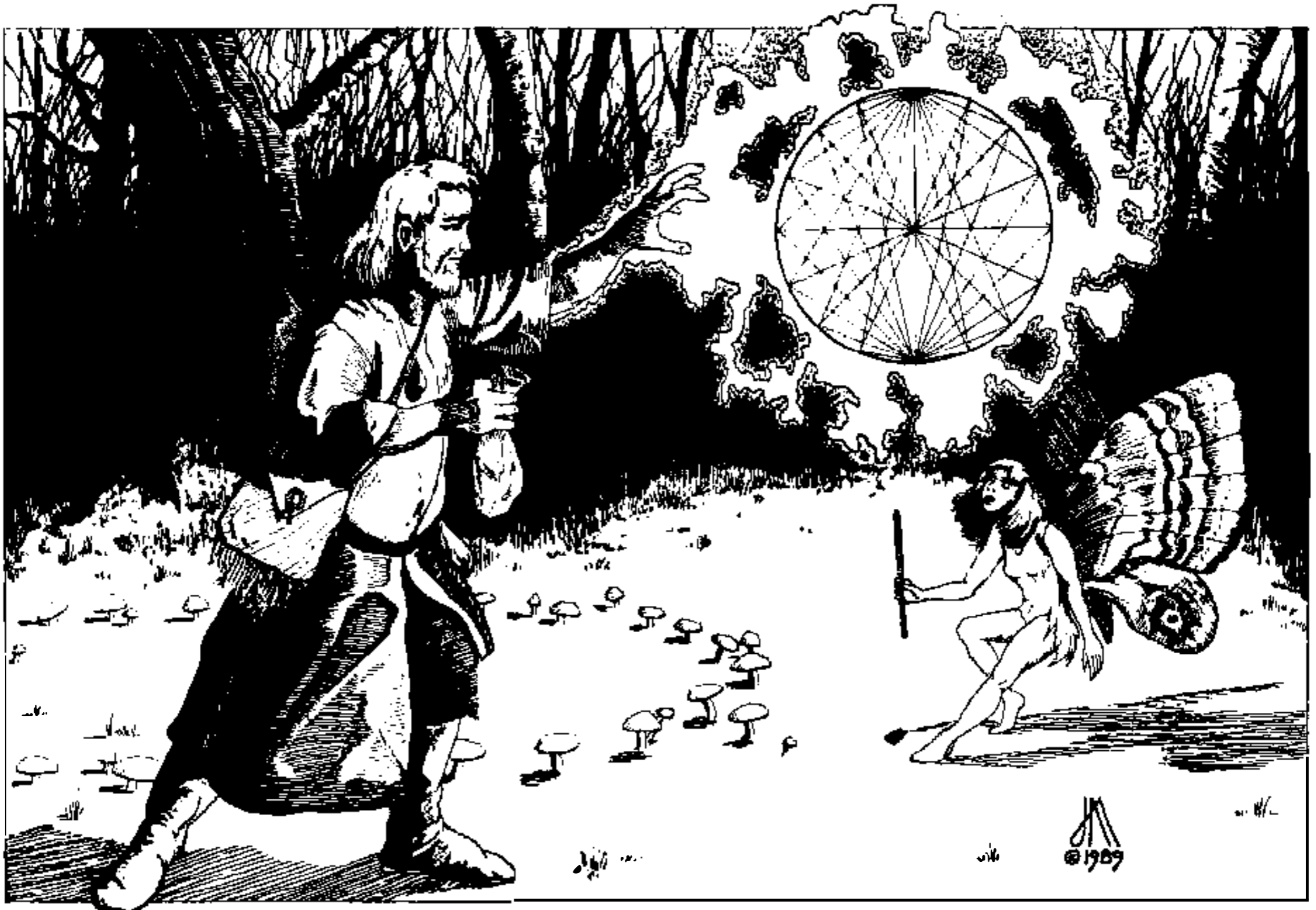
Dodder

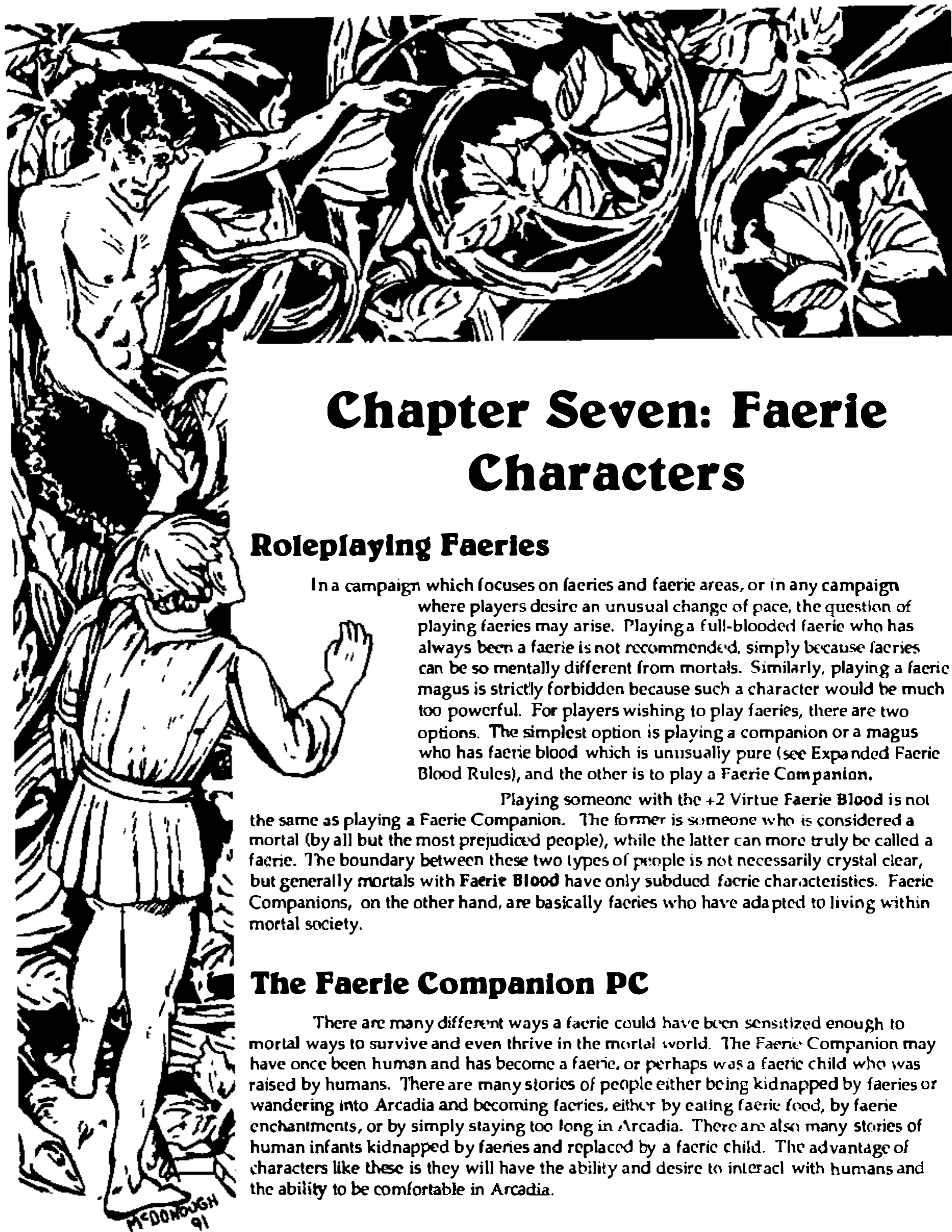
Dodder is one of the deadliest of faerie plants. It is known as the strangler, a tiny, colorless thread which steals the life from growing things. Dodder resembles grape tendrils, but is pale and grows close to the ground, making it almost invisible. The faeries can send it on its blind quest for food, winding it around the prized garden, arbor, or young tree whose owner boasted too loudly or angered the faeries. Once the dodder has touched a green plant, it breaks its connection to the ground and becomes a sort of climbing worm, growing slowly up its host. It is said that the most powerful of faeries can make a dodder which seeks quicker food—cattle, horses, or a sleeping man. A whole dodder, which must be unwound from the ground or peeled carefully from a host, is worth 2 points of *Perdo vis*.

Ergot

Also known as jack-in-the-rye, ergot is both a faerie and a faerie plant. Few people have ever seen its faerie shape, a tiny, tiny man with grass-flowers for hair who hides in the heads of growing grain. Not many have seen its other form, strange purple seeds in the place of kernels in the ripe grain head, but many have felt its effects. Those who eat the faerie flesh in flour or bread or porridge are seized with faerie madness — visions, elfshot (sudden paralysis), terror and death. Millers careless enough to allow jack-in-the-rye into their flour have been put to death and farmers whose blighted crops show his touch have been banished from their villages. Those few who survive the taste of this bread are usually marked with the faerie touch — a dead and useless limb, madness, nightmares or occasionally Faerie Sight.

Ergot is always poisonous to human beings, although faeries give it to their half-breed children to give them Faerie Aura and Faerie Sight. A good alchemist can distill ergot. The ergot used must come straight from the grain head, not from flour or cooked food. One ounce of ergot "seed," distilled, yields a clear liquid containing 3 points of *Imágonem vis* and a black powder containing 3 points of *Perdo vis*. Half an acre of infected grain will yield an ounce of ergot "seed," but cultivation of or traffic in ergot in any grain-growing area is a serious crime.





Chapter Seven: Faerie Characters

Roleplaying Faeries

In a campaign which focuses on faeries and faerie areas, or in any campaign where players desire an unusual change of pace, the question of playing faeries may arise. Playing a full-blooded faerie who has always been a faerie is not recommended, simply because faeries can be so mentally different from mortals. Similarly, playing a faerie magus is strictly forbidden because such a character would be much too powerful. For players wishing to play faeries, there are two options. The simplest option is playing a companion or a magus who has faerie blood which is unusually pure (see Expanded Faerie Blood Rules), and the other is to play a Faerie Companion.

Playing someone with the +2 Virtue Faerie Blood is not the same as playing a Faerie Companion. The former is someone who is considered a mortal (by all but the most prejudiced people), while the latter can more truly be called a faerie. The boundary between these two types of people is not necessarily crystal clear, but generally mortals with Faerie Blood have only subdued faerie characteristics. Faerie Companions, on the other hand, are basically faeries who have adapted to living within mortal society.

The Faerie Companion PC

There are many different ways a faerie could have been sensitized enough to mortal ways to survive and even thrive in the mortal world. The Faerie Companion may have once been human and has become a faerie, or perhaps was a faerie child who was raised by humans. There are many stories of people either being kidnapped by faeries or wandering into Arcadia and becoming faeries, either by eating faerie food, by faerie enchantments, or by simply staying too long in Arcadia. There are also many stories of human infants kidnapped by faeries and replaced by a faerie child. The advantage of characters like these is they will have the ability and desire to interact with humans and the ability to be comfortable in Arcadia.

It must be noted that Faerie Companions are quite powerful, and should be regarded as an alternative to playing a magus. (Editor's note: If you utilize the troupe style of play, someone playing a magus and a Faerie Companion would have two very powerful characters. If the other players are playing a companion and a magus each, it may be more equitable for the person playing the Faerie Companion to play another companion rather than a magus.)

Remember, too, that while such characters are quite potent when compared to an ordinary human, they are of only moderate power when compared to the host of faerie. Faerie Companions are more powerful than the normal range of hobgoblins, brownies, and other Numina Mani, but they are much less powerful than a lord of the Daoine Sidhe.

Creating the Faerie Companion PC

A Faerie Companion's basic characteristics are generated the same way any other character's are. As they are companions, the player may choose any age within reason appropriate for their character, although what exactly is within reason for a faerie character is left up to the troupe and the Storyguide. Characteristics are rolled and chosen just like a normal companion's are. (See pages 15-17 in *Ars Magica*.) Before choosing Virtues and Flaws, players need to examine the innate abilities of Faerie Companions and choose a limitation with regards to iron. In addition, there are a number of Virtues and Flaws only open to Faerie Companions and those with Faerie Blood which are listed at the end of this chapter.

Probably the most potent and interesting characteristic of Faerie Companions is their ability to use Faerie Powers. These powers are simply very limited forms of faerie magic and should be selected after the character's Virtues and Flaws have been decided upon. Each Faerie Companion receives a base of four Faerie Power Points with which the Faerie Powers listed on pages 91-92 may be selected.

After Faerie Powers are chosen, personality traits are determined in the usual manner. Next, abilities are chosen. Faerie characters have 55 + a simple die roll in experience points with which to buy abilities.

Note: Unlike other characters, faerie characters' experience points are not based on their age, since faeries are immortal and ageless.

At the end of a story, faerie characters receive the usual 2 experience points, just like a companion.

Since faerie characters are either faeries raised among humans, or humans who have been turned into faeries, they may leave their faerie areas and travel freely in the mortal realm, due to their connection with humanity. In addition, areas of Divine power affect such characters less than other faeries because faerie characters have at least some small connection to the Dominion. In game terms, divine power negatively affects faerie characters just as it affects magi, not as it affects other faeries. (Faerie Companions use the Magic column of the Power Interaction Chart, page 73 of *Ars Magica*, not the Faerie column.) Other powers affect faerie characters normally.

Innate Abilities

Due to the strange strength of their mystical blood, Faerie Companions innately have powers considered to be extraordinary in the mortal world. Their connection with the power of nature allows them to heal rapidly, recovering 1 body level per day automatically. This same bond with the living world around them automatically gives them the Virtue Ways of the Woods (at no cost to the player — see *Ars Magica*, page 22).

Faerie Companions certainly view the world through different eyes; Faerie Eyes. The Virtues Faerie Eyes and Faerie Sight are also innate abilities (again, no cost to the player— see page 93).

Note: The innate Faerie Eyes of Faerie Companions give them -3 PRS. If they wish, they may take the +1 Faerie Virtue, "Normal" Faerie Eyes and avoid the PRS penalty.

Faerie Companions innately have a Magic Resistance of +15 which is incompatible with a *Parma Magica* (they're not cumulative). They do not age or become ill, and they will not die unless killed.

Limitations

All Faerie Companions must take one of the first three iron limitations (page 51-52) — discomfort, vulnerability, or sensitivity. Binding is both too much and not enough of a limitation for player characters. The extra damage from vulnerability to iron is +1. Vulnerability is the easiest limit to roleplay, since it means that you cannot touch iron. Discomfort is difficult because it means that your fellow party members must refrain from using iron, and sensitivity is problematic because you cannot attack or use your faerie powers on someone wearing iron (though you may defend yourself if they attack you).

Faerie characters who give their solemn word must keep it (or dire things may happen to them, one

possibility being enmity from all other faeries like the -1 Flaw Faerie Enmity).

Virtues and Flaws

Faerie Companions choose Virtues and Flaws just like magi and companions, and may have up to +7 Virtues balanced by -7 in Flaws.

Note: the innate abilities mentioned above do not count toward these limits for Faerie Companions.

However, these alien-natured beings may not have Hermetic Virtues or Flaws, since they are not magi — it is impossible for them to use any type of magic other than faerie. In addition, there are a few other Virtues and Flaws not available to faerie characters. Most importantly, a whole new variety of Faerie Virtues and Flaws are open to Faerie Companions.

Unavailable Virtues and Flaws

Diabolic Upbringing, Magic Susceptibility, Offensive to Animals, Tainted With Evil, and Demon Plagued are all Flaws not available to faerie characters. The nature of faeries (being totally alien from the struggle between the Dominion and the Devil) prevents Faerie Companions from having truly Evil Flaws, while their affinity with the magic of the natural world allies them with the magic resistance of nature and its minions.

Latent Mystical Ability, Withstand Magic, True Faith, Failed Apprentice, Magic Resistance, Werewolf, and Guardian Angel are all Virtues not available to faerie characters. A faerie's power comes from natural magic, not the codified structure of Hermetic theory. The strength of this power precludes their connection with infernal (werewolves) or divine beings—both assuredly unfairie-like.

Common Flaw

The -1 Flaw Disfigured is very common for faerie characters, and can reflect the fact that many faeries have animal features, unusual eyes, or other physical differences from a human physique.

Faerie Powers

Like their brethren of the faerie realm, Faerie Companions have powerful mystical abilities. They can

be so potent, a faerie character may be nearly the equal of a magus. Faerie Companions may have up to 4 points of these powers. Most of these powers require no rolls to use. When applicable, the form, technique, and level equivalents are given for purposes of magically affecting or dispelling these abilities.

Change: You may physically transform yourself by altering your appearance to that of anything remotely human. Deer ears, horns, and cat's eyes are all remotely human. You can add +1 to your normal size or decrease it by 1 or 2 points. An additional Size point gives you +1 Soak, +1 Strand -1 Def. Reducing your Size has the reverse effect per Size point lost. In addition, you can change your basic body form so that you are muscular (+1 Str), or graceful (+1 Dcx). You cannot raise your Presence by more than +2 using this ability, though you can lower it as much as you wish.

Note: With this ability, you may make yourself look like someone else. To do this, roll a simple Per roll of 6+ if you know the person well, 11+ if you have seen them once or if you only have a picture to work from.

Cost: 2 Faerie Power Points.

Fascination: This ability causes those who look at you or listen to you to see you as someone whose praise they desire and who they are inclined to obey (as long as any orders or requests you make are reasonable). This ability effects nobles as well as commoners, though it may have less effect on a noble who feels bound by oaths and other loyalties. This ability may not be dispelled by magic, but its effects on a particular person may be dispelled (ReMe 25). This ability need not be used all of the time.

Cost: 1 Faerie Power Point.

Flight: You can fly as fast as a galloping horse. You fly by causing an object to fly and ride on it. There are two possible options for objects you can ride on. The first are plant materials such as brooms, saw-horses or bundles of sticks. The second are animals such as horses, deer, or any other animal large enough for you to ride. You may only choose one of these two options during character creation. You may only fly at night, and you must roll 9+ (on a stress roll plus your Str) or be forced to land if you fly over a church or within earshot of a ringing church bell (on a botch you fall out of the air). (ReHe 25),(ReAn 25).

Cost: 2 Faerie Power Points.

Glamour: With this ability you can: create an image, and the appropriate sounds of an object; create a person up to the size of a horse and rider (size +2); or change the image and sounds of any one thing, including living things, up to the size of a horse and rider (size +2). The glamour is broken if it is shown to be false. For instance, a person trying to touch a glamour of a tree would show it to be false, or a dog which had a glamour of a rock cast on it and ran away would show that glamour to be false. You may cast a glamour on yourself, but as with similar abilities, you cannot raise your Presence by more than 2 points, though you may lower it down to a Pres of -5. This ability may be dispelled by magic. If not dispelled, it lasts until the next sunrise or sunset, whichever is sooner. (CrIm 25, MuIm 25)

Cost: 1 Faerie Power Point.

Healing: For a cost of one fatigue level, you may heal one body level in yourself or another by touch. The recipient must make a stress roll on Str of 3+ to benefit. You can also cure diseases by touch in the same fashion.

Cost: 1 Faerie Power Point.

Improved Characteristic: +4 is added to any single characteristic of your choice. It may be taken only once, but this may be used on a characteristic which already has a positive value.

Cost: 1 Faerie Power Point.

Invisibility: You can become completely invisible at will, and may perform any desired action, including combat while invisible. While invisible, you will still cast a reflection in a mirror. (Pelm 35)

Cost: 2 Faerie Power Points.

Lord of the Wild Forest: You can communicate with all manner of animals and plants. These conversations cannot be understood by onlookers. In addition, the animals are transformed into flawless specimens of their type, giving them +3 to their strongest feature (a hawk's vision, a horse's speed, etc.) and causing the animals to become brave and confident. Plants are empowered with limited movement — small branches can whip at targets to distract them or knock things from their grasp. Long grasses and undergrowth can grow up to twice their normal size, and can attempt to trip people. Dex rolls of 6+ to 9+ are needed to avoid falling depending on the speed the person is moving and the thickness of the vegetation. This ability also causes normal wild animals and plants to view you as their natural leader, and they will obey all reasonable requests. This ability functions as long as you concentrate, but will not work on domestic plants or animals. (MuAn 15, ReAn 15, ReHe 15)

Cost: 4 Faerie Power Points.

Shape change: You may take the form of any animal at will.

Cost: 2 Faerie Power Points.

Speak with Animals: You can speak with all manner of animals, but these communications cannot be understood by onlookers.

Note: All animals will respect you, and will probably be well disposed to you due to your innate Way of the Woods ability.

Cost: 1 Faerie Power Point.

Transformation: You may transform any small object, plant or animal into another form. Common examples include: gold into coal, jewels into mice, leaves into money, water into wine, etc. Nothing larger than a suit of clothes may be transformed (up to a load of 2). The range of the transformation is touch only, and lasts until the next sunrise or sunset, whichever is sooner. The transformation may be dispelled by magic (MuAn 15, MuAg 15, MuHe 15, MuTe 15).

Cost: 2 Faerie Power Points.

Very Tough: Add +7 to all your Soak rolls.

Cost: 1 Faerie Power Point.

Characters with Faerie Blood

Most characters who have faerie blood will simply have the +2 Virtue as described in *Ars Magica* (page 20). However, in some exceptional mortals, faerie blood will run especially strong and pure. In addition to the benefits already described in *Ars Magica* for faerie blood, these unusual characters will have extra special abilities and limitations. For these characters, Faerie Blood will still only count as a +2 Virtue, but its exact parameters must be chosen by the character. Characters who have Faerie Blood may choose Faerie Flaws and then choose Faerie Virtues whose total balances out the Faerie Flaws chosen. These characters may not have more than the +7/-7 points of Virtues and Flaws including the Faerie Virtues and Faerie Flaws and the Faerie Blood Virtue. Not counting Faerie Blood, all Faerie Virtues must be balanced by Faerie Flaws and vice versa.

Exempli Gratia— Aelfgar chooses Faerie Blood as a +2 Virtue, and the Faerie Virtue Homunculus +5. She balances the Faerie Virtue with the Faerie Flaws Vulnerability to Iron -3 and Susceptible to Divine Power -2. To round out her Flaws, she takes Small Frame -2. Therefore, she has +5/-5 Faerie Virtues and Flaws, and +7/-7 overall Virtues and Flaws, the maximum allowed.

Weapons and Armor

Some faerie and part faerie player characters may want to use metal weapons and armor. Since normal iron cannot be used by faerie folk, there are two options: bronze and faerie iron.

Bronze has two disadvantages over iron; it is weaker and it is more expensive and therefore harder to obtain. All bronze weapons do one point less damage than normal iron or steel ones. Bronze armor functions as follows (There is no bronze chain mail):

Type	Protection		
	Cuirass	Hauberk	Full
Ring	3	6	7
Scale	4	8	not used
Plate	8	12	not used

The load for bronze armor is the same as for steel armor of the same type.

Faerie iron is very rare, and is available only to characters who are Faerie Companions. Faerie iron weapons do one point more damage than normal iron weapons. Faerie iron armor gives one point of extra protection.

Faerie Virtues and Flaws

Only characters who are Faerie Companions or those with the Virtue Faerie Blood may choose Faerie Virtues and Flaws.

Virtues: +1

Faerie Eyes allow you to see normally in deep woods or at night. Your eyes will be unusually bright in color and will reflect light, like a cat's. It is a +1 Virtue to have Faerie Eyes which look "normal," though they will usually be an unusual color such as bright green. This

ability has no cost if you have inhuman eyes —cat's eyes, eyes like grey pebbles, or white eyes flecked with color and devoid of iris or pupil are all common. Inhuman eyes give you a -3 Prs to ordinary mortals (wizards and faeries don't mind). Faerie Companions automatically receive inhuman Faerie Eyes; if they select this +1 Virtue, of course, their eyes then look "normal" (no Prs penalty).

Faerie Sight: This is the same as Second Sight (Ars Magica, page 41), except that you are automatically specialized in seeing faeries and faerie things. Both Second Sight and Faerie Sight can see through faerie illusions on a 12+. This Virtue is automatic for Faerie Companions as a Virtue +0 (no cost).

Animal Ken: The character may have this exceptional ability as printed in Ars Magica (page 40).

Faerie Friend: You have a house basilisc as your companion. This creature is small, fully sentient, and can speak if it chooses. It will have one or more minor magical powers and will aid its owner. However, house basiliscs often steal and bring the loot to their owners.



Anyone who is known to have a house basilisc automatically has a level 2 bad reputation as being dishonest. See the house basilisc description for more details. If you choose to have a snake-like house basilisc (which do not steal), it is a +2 Virtue and carries with it no bad reputation.

Standard Equipment of Bronze Manufacture: All of your equipment which normally would have iron parts utilizes bronze in its construction instead, thereby being less inimical to your nature.

Virtues +2

Glamour: The power to change your appearance. On a roll of 9+, you can change your appearance to that of anything which looks even remotely human. This change includes voice, sounds and accoutrements such as clothing and weapons. This ability creates only images and sounds, not reality. To imitate a specific person, a roll of 12+ is required. Once used, the glamour lasts until sunrise or sunset. Note: With this ability, you can lower your Prs as far as you like, but you can only raise it by up to 2 points. (Mulm 20) Specialties: faeries, men, women, nobles, peasants (Int).

Healing: For a cost of 1 fatigue level, you may heal one body level in yourself or in someone you touch. The recipient must make a stress Strm roll of 3+ to benefit from this healing. You can also cure diseases by touch in the same fashion.

Superior Equipment (one piece) of Bronze Manufacture: All of your equipment which normally would have iron parts utilizes bronze in its construction instead, thereby being less inimical to your nature. One piece of your equipment (a single weapon or your armor) may be of the expensive variety. (See *Ars Magica* pages 58-59).

Virtue: +3

Faerie Flight: You can fly as fast as a galloping horse. To fly, you must succeed in a roll of 9+. You fly by causing an object like a broom, saw horse, or bundle of sticks to fly and ride it. You cannot fly on your own. You cannot make living things fly. You can continue flying for as long as you can maintain your concentration, up to a maximum of half an hour. You can only fly at night, and if you fly over a church or are flying within earshot of a ringing church bell, you must make a stress roll of 9+ (minus the Divine power of the church) or be forced to land. (ReHe 25) Specialties: during storms, over water, under moonlight (Stm).

Standard Equipment of Faerie Iron: All of your equipment which normally would be manufactured with iron has been constructed out of faerie iron instead. This Virtue is only open to Faerie Companions and not to characters with Faerie Blood.

Superior Equipment of Bronze Manufacture: All of your equipment which normally would have iron parts utilizes bronze in its construction instead, thereby being less inimical to your nature. Your armaments and your armor can be of the expensive type. (See *Ars Magica*, pages 58-59.)

Virtue: +4

Superior Equipment (one piece) of Faerie Iron: All of your equipment which normally would be manufactured with iron has been constructed out of faerie iron instead. One piece of your equipment (a single weapon or your armor) may be of the expensive variety. (See *Ars Magica* pages 58-59). This Virtue is only open to Faerie Companions and not to characters with Faerie Blood.

Virtues: +5

Homunculus: You are the "owner," or perhaps the servant, of an animate mandrake. It has all the abilities of animate mandrakes described under Faerie Plants, and it is reasonably well-disposed toward you, provided that you treat it well. This is a +4 Virtue for a normal Magus. Note: Animate mandrakes can teach magic. A very few people with the gift find escaped or naturally occurring animate mandrakes and are taught magic by them. If you are such a "Mandrake Magus," your character is generated as a normal Magus except you cannot read or scribe Latin, you know no Hermes lore or Hermes history, and you have a level 2 bad reputation among magi for being a hedge wizard. You are automatically a member of House Ex Miscellanea (see the *Order of Hermes* supplement). It is a +2 Virtue to be a "Mandrake Magus" if you still have the animate mandrake, and a -2 Flaw to be such a magus if the mandrake left or was destroyed. See the entry of Mandrakes (page 86, in Chapter VI, under faerie plants) for more details.

Superior Equipment of Faerie Iron: All of your equipment which normally would be manufactured with iron has been constructed out of faerie iron instead. Your armaments and your armor can be of the expensive type. (See *Ars Magica*, pages 58-59.) This Virtue is only open to Faerie Companions and not to characters with Faerie Blood.



Flaw: -1

Strong Fay Nature: The blood of the fay is so strong in you that you feel the full effects of Divine power on your Faerie Power. Instead of using the Magic column of the Power Interaction Chart (Ars Magica page 73), you must use the Faerie column, with its harsher effects by Divine and Infernal powers. Magical areas also aid you less, but you do get greater bonuses in a Faerie Aura.

Flaws: -2

Minor Discomfort from Iron: You are uncomfortable touching things made from iron. Touching iron will not harm you; it is just something that does not feel good. You are at -3 to use any iron weapon or tool if you have to touch the iron to use it.

Exempli gratia — to use a sword or a pair of blacksmith's tongs, one must touch the iron; to use an iron-headed arrow or spear, one does not. In addition, you are at -2 on your fatigue level if you wear iron armor.

Cannot be taken if the -3 Flaw, Vulnerability to Iron, is taken. This Flaw is only open to characters with the Faerie Blood Virtue, and not to Faerie Companions.

Susceptible to Divine Power: Your tie to the mortal world, especially the mortal religious world, is so weak that you are very vulnerable to the power of the Dominion. The touch of Holy Water, sacramental incense, or a crucifix hurts you, and actually burns your skin if it remains there for any longer than a few seconds. Your

lack of faith and your impure (from the Church's point of view) nature drives you away from holy items. You cannot use any Faerie Powers on people bearing items blessed by the Church (incense, water, hosts, possibly a crucifix or cross) nor can you use any Faerie Powers while on consecrated grounds (churches and cemeteries).

Flaw: -3

Vulnerability to Iron: The touch of iron burns you. You take no actual damage from just touching iron, but it hurts. You cannot use iron weapons or tools where you must touch the iron, and you cannot wear iron armor. In addition, iron weapons do +2 damage to you. Also, your faerie blood is so strong that your blood probably does not look like human blood. It might look like black ichor or white wine or whatever, be creative. If you have this Flaw, you cannot pick the background Flaw of poor equipment. Cannot be taken if the -2 Flaw, Minor Discomfort from Iron, is taken. This Flaw is only open to characters with the Faerie Blood Virtue, and not to Faerie Companions.

Flaw: -4

Vulnerability to the Dominion: Your lack of agreeability with mortal religion is so great that you feel the full effects of religion upon you as a full-blooded faerie does. (See pages 52-53.) This is very dangerous, as you will be dissipated if you enter consecrated ground (unless you make a stress roll +Stm of 15+, in which case you only lose three body levels each round you remain on consecrated ground).



Chapter Eight: A Faerie Tale

The Pool of Nylasaira

Introduction for the Players

Three weeks ago, you set out from your covenant to find and punish the magus Cierines. When he and some of the PC magi were apprentices, he viciously insulted them, their covenant, and the Houses to which the wizards belong. He would have been taught a lesson then, but he was under the tutelage of a powerful master who protected him. Now that he has newly become a magus in his own right, the bitterness the group has harbored toward him over the years will finally be acted upon.

You set out to find him in the mountains to the southwest, where he was said to be travelling, but you have found no trace of him. Your party is demoralized, and now you face the prospect of returning to the covenant empty-handed, with nothing to show for your efforts, having wasted weeks of your time, not to mention supplies of food and silver.

This morning you came out of the wilderness to the small town that the inhabitants call Bellaloc, where you have bought provisions for the trip home. You intend to spend the night in what passes for an inn, and then set out for home on the morrow.

But who knows, maybe you will happen across Cierines on the way back, or maybe you will find something else of interest to show once you have returned to your covenant.

(Editor's note: This short adventure is most appropriately set after the characters have sought revenge on an enemy, even perhaps deservedly so. This theme makes the most sense when the characters can compare the vengeance of the goblins and Grellan to the grudges they themselves hold. The short introduction is one idea for an appropriate lead-in to this story.)

Summary

Background and the action “off-stage”...

This tale is being told as if it these events occurred in the Pyrenees Mountains which lie between Iberia and France. However, a tale like this certainly could take place in any isolated, mystical valley a magus might stumble across.

Tucked away in one of the many valleys of the western Pyrenees is an enchanted pool in which lives Nylasaira, a water nymph with healing powers. Discovering the location of her pool is the goal of the adventure. This noble nias will heal people of various afflictions, but they must perform some task for her in exchange. She has a dark sister, Syrcusta, who occasionally lurks near the pool to scare off or slay people to keep them from finding it.

While the characters are traveling to the pool, a small troupe of goblins comes to Nylasaira in hopes of healing their chieftain. He is too proud to accept a task in exchange for healing, but he brings a bag of magical rocks as a gift. Nylasaira refuses him, since he will not perform a task she asks of him, and he and his group must leave. An internal conflict breaks out among the goblins, and some of them flee, but still wait around the general area, consoling themselves with fantasies of revenge.

Meanwhile, Grellan, a blind beggar, who has heard incomplete rumors of the pool, has come to the small town of Bellaloc. He is hoping to find someone who can escort him through the wilderness to the pool, where he hopes to have his sight restored.

What the characters do...

The characters, while on an unrelated excursion, meet Grellan and are asked to accompany him to the pool. They meet the renegade goblins, and can join forces with them if they wish. They then face Syrcusta and the remaining goblins before finding the pool.

Theme

The theme of the story is revenge. Play it up in every facet of the story, and encourage the players to talk about it and roleplay it out. Have the players use revenge in their characterization and character interactions — it will make the game session that much better.

The Inn

The hamlet of Bellaloc, isolated as it is in the heights of Pyrenees, has little need for an inn. The party

is staying in a large private home whose owner lodges travelers who might come by. The prices are reasonable, though the service is wanting and the company is rather crude. The large front room serves as the sleeping quarters for lodgers, and a collection of tressel tables in the courtyard serves as the local “watering hole.” Two oak trees stand in the middle of the courtyard, and a number of grape vines hang from the trellis that shields the tables from the sun. It is possible for a character to reach up and pick a grape from the vine (however the grapes are not yet ripe and are still very sour).

The characters are relaxing in the courtyard when the story begins.

Grellan the Blind

Ten years ago, Grellan was a tough, young mercenary. One night he wound up on the wrong side of a brawl and was beaten and then blinded by the captain of the guard in Toulouse (or any city somewhere within 300 miles of the pool). Though forced to beg for his food, he never has lost hope of exacting vengeance on Pere, the man who blinded him. First, however, he had to recover his sight. Over the years, he kept his ears open to any information that could help him out, and he once made a pilgrimage to a grotto where miracles were said to occur, but there was no luck for a man as obsessed with vengeance as he. Now he has pieced together disparate bits of news about a healing spring in the mountains, and over the years he has traveled this far. He is currently in a town near where the healing spring is said to be, waiting six months for someone who can take him there.

When he hears the characters, he can tell somehow that they are special people. Perhaps he hears the clink of armor, the magi’s Latin words, or the different tone with which others address them. He approaches them as best he can and asks who they are, and eventually asks for their aid.

If the players are acting skittish, don’t hesitate to intervene and “encourage” them to take Grellan up on his request.

Grellan’s Approach

“Excuse me sirs,” Grellan says, interrupting whatever the characters may be doing. “Though I appear but a lowly beggar, I am in truth a brave warrior, and I have blessed news for those stout-hearted enough to act upon it. I gather that you may be such people.”

He tries to get the characters interested in him, and if this tactic doesn’t work, he appeals to their pity. Once he has enough of their attention for a serious conversation, he tells them this:

"Though my eyes have felt the blade of an evil man, my ears are sharp, and I have heard many secrets told when men thought nothing of speaking in the presence of a lowly beggar. Over the long years, I have pieced these clues together, and have learned the whereabouts of a marvelous spring that brings healing to all who visit it and drink from its waters. Much to my dismay, it lies in the mountains where the timid will not tread, and that is why I am looking for those not afraid of the sounds heard in the mountain nights. If you will guard me, I will guide you, and together we will arrive at the marvelous spring. How does this offer please you, my lords?"

He is desperate to find the spring and will plead if need be, but he will not reveal where it lies, lest the characters go there without him. If the characters agree, he will encourage them to set out at once.

Travelling with Grellan

Grellan gives instructions for each stage of the journey. First, head south for the pass just east of the highest mountain visible from the town, which takes two days of hiking through the woods, because Grellan travels slowly. (It will take less time if they purchase a mount for him to ride, but the only mount available in Ballaloc is an old nag with a sagging back.) At the pass, Grellan tells the group to head for the pass just west of the mountains that present the outline of a man lying on his back. (The characters need a little imagination to see this image. Call for Perception rolls.) Crossing the intervening valley and reaching the pass takes two more days. The pass is the head of a long, mostly straight valley heading southeast, and somewhere in that valley, says Grellan, is the healing spring.

At this pass, Grellan becomes quiet and nervous because he is about to give the characters all the remaining information he has about the spring. Up till this point, the characters needed him for the knowledge only he had. Now he realizes he will be a useless burden to them, and he is afraid of being abandoned. But, having no choice, he tells them what he knows. If he thinks that the characters may abandon him, he lies and tells them that only he knows the magic words you must say over the pool before drinking from it, and he refuses to say these words until he is at the pool.

All Grellan knows is that the spring is at the headwaters of one of the streams that feed the river running down the valley, away from the pass, and he expects the characters to search each such stream for the spring. The magi, however, may have some better way to find the spring. (A spontaneous Level 10 *Intellego Aquam* spell could detect the magical traces in the stream that comes from Nylasaira's spring.)

The fourth stream from the pass leads to Nylasaira's spring. If the characters scout each stream in turn, it will take them several days to find the spring, the exact length of time depending on the efficiency with which they scout.

Once the characters have found the right stream, they will encounter the renegade goblins (see below).

During the entire trip, Grellan proves to be a disagreeable companion. He brags of former military adventures, vows loudly to avenge himself on the man who blinded him, whenever he has difficulties traveling, and he complains about the player-characters when possible. Play this role carefully, making Grellan obnoxious enough to be a test of the characters' patience (especially the grogs, who probably have been assigned to tend him), yet not so obnoxious that he is slain or left to die in the wilderness.

You may want to let the characters encounter the monster (a two-headed fire Drake) rumored to be in the mountains while they are searching the streams.

The Renegade Goblins

As the characters travel up the stream toward Nylasaira's spring, they encounter a small band of goblins. If only a few characters are there scouting the stream, try to get the group together again before they interact with the goblins so everyone can get in on the roleplaying. For instance, the scouts might spot the goblins without being seen themselves and return to the rest of the group with the news.

If all the characters are together, they should make Per rolls. Anyone who rolls a number equal to or higher than the number of characters in the group spots the goblins. If no one makes the roll, the goblins have heard the characters coming and hidden. (That's why it's harder to spot them if you're in a larger group.)

The goblins are on the far side of the stream, which is about three yards wide and cuts a gully through the ground. This distance gives both parties a little breathing room and should make everyone more willing to parley than immediately strike out in self-defense. The goblins are sitting on the edge of the gully eating raw trout which they have caught by hand in the stream and are talking about their plans to kill their former leader.

If the goblins are spotted, it is up to the characters to decide what to do. If they charge across the stream, that will give the goblins plenty of warning to escape into the trees. The only way to surprise the goblins is with spells and missiles, and after one volley, the surviving goblins will retreat into the woods. If the characters follow, they will be at a disadvantage versus the fleet-footed goblins who are fighting on familiar terrain. The goblins will dart among the trees and easily

evade most larger folks. The goblins will try to get the characters to separate so they will be able to leap out of hiding, stab the humans, and then retreat as quickly as possible. The struck character will only be able to strike back if he or she can make a Qik - Enc roll of 9+. The only sane alternative for the characters is to group up for safety and let the goblins escape. The goblins will likely be able to get away any time they please if the battle turns against them.

If the characters choose to talk when they spot the goblins, however, the goblins will first dart behind bushes and trees and then cautiously reply. If the characters do not see the goblins, the goblins will call out to them from hiding. Any hostility seen in the characters will cause the goblins to quickly retreat to safety.

The goblins are very interested in getting mortals on their side of the fight. When faeries (including goblins) fight, the wounds they give and receive heal quickly, generally within a day. With a mortal in the battle, however, the wounds are more serious and do not heal quickly. With the mortal presence in the fight, the goblins can actually inflict harsh damage and more easily slay their opponents. Since these goblins want to get vengeance on their former leader, they are willing to risk greater wounds themselves in order to deliver more grievous wounds to their enemies. They will tell the characters this, but their explanations may come up somewhat garbled.

"Hail, mortals," the leader of this band says by way of greeting. He shows just his head from around the tree in which he is hiding. "Powerful warriors you seem to be. With steel at your sides, no? No doubt tromping around in the woods looking for something to slay, in true hero way. Well, I am Griznickle, and I have a meager proposition for you."

He then explains that he knows the location of a wounded goblin chieftain who has a sack full of magical leaves, very valuable to mortals, no doubt. And wouldn't the mortals like to help some unjustly treated faerie-folk (the goblins themselves) get righteous vengeance against the "son of a priest" who did the injustice? ("Son of a priest" is a curse for goblins.) In short, the goblins ask the characters if they would like to help them attack the camp where their old leader is. He is grievously wounded and can't put up a fight himself, and with blades of steel it should be an easy battle. In return, the characters will have the goblins' aid and the treasure that the chieftain has with him. (Magi should recognize "magic leaves" as raw vis at least and maybe something more.)

It's up to the characters to decide whether they trust the goblins and want to work with them. If they do not, the goblins will retreat into the woods. If they agree to work together, Griznickle and the leader or speaker of the player-character group will meet in the middle of

the stream to shake hands and seal the agreement. If they don't trust each other much, they may walk towards each other slowly, ready to dive for cover at any moment. Going down the three foot drop into the gully will be dangerous, since it makes retreat more difficult, so Griznickle will watch the character and descend simultaneously with him or her, rather than going first and possibly being trapped. Build up the tension as the character and the goblin approach each other. When they finally shake hands, the goblins in hiding will let out a shouts of joy and spring out into the open, overjoyed at the prospect of killing their former chieftain.

Out of happiness and generosity, they make their newfound allies a peace offering — fish-heads. The goblins then lead the characters further upstream to where the chieftain lies. As they hike, the goblins plan lurid and exaggerated ways to kill their chieftain and make use of his corpse. Think of them as big talking, swaggering, ugly, olive-green skinned little boys, with a taste for the grotesque. Roleplay out their bravado, sick sense of humor, and ugly laughs. They truly delight in the prospect of killing and torturing their former leader, and seem to pay no heed to the idea that they could actually die in the battle.

You can play the goblins humorously if you wish. They are dark, or at least dusky, faeries, but this doesn't mean they are all bad. Here is the chance for the characters to learn this lesson. Remember to play out the revenge theme.

Sycusta Strikes

As the characters are hiking upstream, the dark faerie Sycusta sees them and tries to drive them away. The characters first see her when she flies out from between some trees and speeds through the party screaming and wailing. Then she makes several more passes through the group, trying some her more flashy but less damaging attacks. On later passes, she will try to concentrate on those that seem most fearful or ready to flee, working on the group's weakest links.

Sycusta makes several passes through the group. She roars through the party, screaming and perhaps launching some kind of attack. The characters have a moment's peace to yell orders, coordinate, and find cover (give them, at most, a minute); then she returns, screaming and striking out once again. This tactic should disrupt the group, as they only have a moment at a time to recover from each attack.

Greilan screams in fear and falls to the ground, terribly frightened of this thing he cannot see. In the moment of peace between the faerie's attacks, he screams out "What is it? What is it? For the love of God save me!" He will only be silent if someone guards him closely and tells him to be quiet.

The goblins, if they are with the party, scatter through the woods; Syrcusta doesn't bother with them. They return silently once the danger is over.

She will leave when she has been wounded and driven off or when the players seem bored of her attacks (i.e. she has decided that the characters are not about to flee). When she leaves, she goes to Miergen, the goblin chieftain, to prepare a more serious defense.

Miergen and his Goblins

After Syrcusta leaves, the characters can continue their trek upstream. Ahead of them is a small goblin encampment, the one from which the rebel goblins fled.

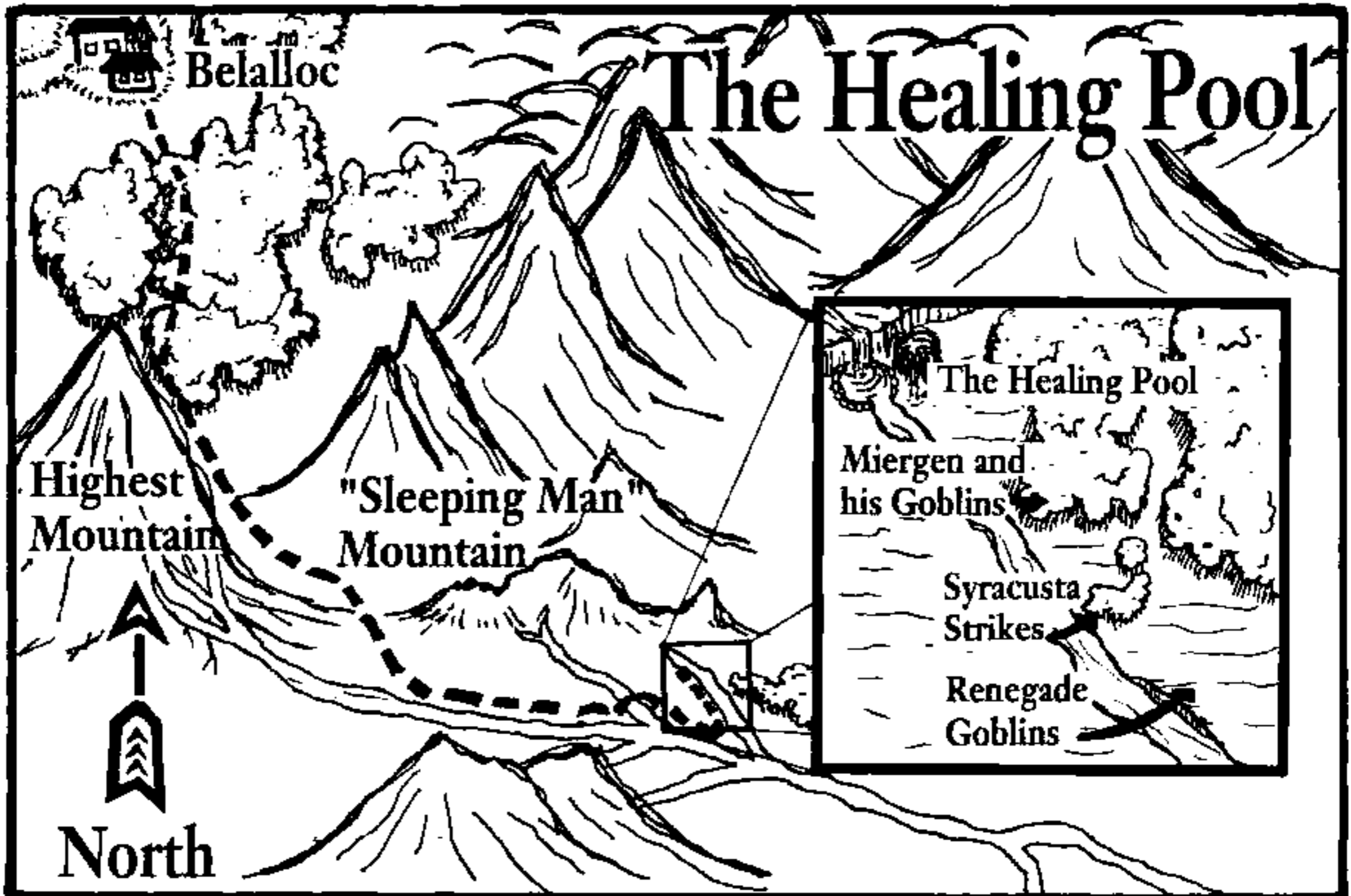
The leader of the goblins, Miergen, is badly wounded. He and his group came to Nylasaira for healing, only to have their gift of magic leaves spurned by the nayas. Before the characters arrive, Syrcusta has told the goblins of the coming mortals, so they are prepared for battle. Though the best goblin tactic in the fight would be to scatter and harass the attackers, in this battle, they are protecting their chief and must hold their

ground. What the rebel goblins don't know is that Syrcusta will aid the goblins in their battle, making the odds more even.

The camp is a simple collection of bedrolls and packs scattered in a wooded area (not in a clearing, human-style). The goblins are waiting behind bushes and trees in the area, and Miergen is hidden under a bush that has been cut down and laid on top of him. He is holding the bag of magic leaves. The rebel goblins encourage the characters to charge in. Grellan asks to be left behind so he is not in danger. "And come back to get me when the fight is over," he says, half commanding and half pleading.

If the characters did not join-up with the rebel goblins, there may be a chance to do some more role-playing rather than fighting here. However, Miergen's group will be very suspicious, as they have been told by Syrcusta that these humans intend to steal their magical leaves. During a verbal exchange between the players and Miergen, Syrcusta and/or the rebel goblins may seize any opportune moment to attack and draw everyone into combat.

The goblins will fight fiercely, killing their opponents if they can, but once wounded with iron,



their morale will drop. In a tight spot, they will flee and leave their chief to his coming fate. Syrcusta will attack those who seem to be giving the goblins the most trouble, perhaps the magi. The rebel goblins will scream unintelligible curses and launch themselves at their enemies, but they still don't have the guts to stick it out if they're being badly wounded. (Don't take time to roll out fights between goblins; fudge it, or let some of the players run these goblins if they wish.)

Half-eaten fish, goblin droppings, greasy bedrolls and such litter the area of the fight, and the trees and underbrush are relatively thick here, so two extra botch rolls are called for throughout the battle. (Imagine the expression on a proud warrior's face when he slips on a fish-head.)

The advantage of iron and discipline should let the characters triumph over the goblins, and Syrcusta will give up when the goblins fall or flee. Perhaps the only enemy left will be Miergen himself.

The rebel goblins know Miergen's here and can sniff him out. At first he yells to the mortals, "Please, here is a bag of magic leaves of wondrous faerie power. They're yours if you save me from these traitorous enemies of mine." If this offer is scorned, he screams and generally carries on in an ignoble manner when captured. You know goblins. They thank the characters for their help, hand over the magic leaves that are with Miergen, and take their captive off with them for some goblin merriment. The characters probably don't want to watch.

The magic leaves are in a leather bag (human-skin leather, if you must know). There are twenty-three large, purplish oak leaves that glisten in light. Each is worth a pawn (1 point) of *Terram vis*.

After the battle, one of the rebel goblins may wish to learn more of mortal ways, and he could join the Saga as a companion, if someone wants to run him. Perhaps she was originally of mortal blood and yearns to discover more about their kind. This is left to your best judgment.

When the fighting has quieted down, Grellan yells from where he was left and asks that someone come and get him. He is very eager to keep searching for the healing pool.

The Healing Pool of Nylasaira

Just a few dozen paces upstream of the goblin camp is the magical pool the party has been searching for. First they will hear the gentle sound of water pouring into a pool, and then they will see a clearing through the trees. At last, they will come into a clearing and see the pool.

The pool is three yards across, circled with large, smooth, moss-covered stones. Out of the pool runs the stream. Behind the pool is an eight-foot high cliff with a small waterfall pouring down past a cave opening into the water below. The waterfall comes from a stream fed by a spring a mile further up the mountain. A single small willow hangs over the pool. The pool is very deep, but the cave is a short, damp, dead end (unless you have some other ideas...).

Grellan is tremendously excited; he shakes visibly. "Is this it? Is this the pool? Take me there! Take me!" When he comes to the edge of the pool, he stoops to drink, but nothing happens. (He doesn't know that it is Nylasaira who does the actual healing.)

Then the water begins to move as Nylasaira swims to the surface. When she surfaces, Grellan hears her, backs away, and yells in fear, "What's that? What's happening?" Before the characters have much chance to settle Grellan, Nylasaira speaks.

Welcome, mortals, to the pool of Nylasaira.

What brings you to my waters?

She explains that she can heal those who are wounded or ill, but that each person so healed must faithfully perform a deed for her. Grellan quickly agrees, and Nylasaira bids him come to the water's edge. Then she grabs ahold of him and pulls him underwater. If the characters watch, they can see the two figures come together in the blue, obscured by Nylasaira's flowing hair.

After a minute of silence, Grellan's motionless body is thrown onto the side of the pool. He is completely without signs of life, but after several seconds, he coughs up some water and revives. He can see once more. If questioned, he will say that Nylasaira has asked him to perform a task for her, but he has a certain captain of the guard to see to first. He waits around, expecting company back to the village where the characters met him. He will not speak of how he was healed.

After a short while, Nylasaira surfaces and asks if there are others to be healed. If so, see the notes about her curing magic.

If a player-character is healed, Nylasaira will ask him or her to tell the minstrel named Ot of Barcelona that he is still welcome at the Green Duchess's midnight revels. This might be difficult, as the minstrel is dead, though Nylasaira and the characters do not know this. If more than one character is healed, you may invent similar tasks. Performing the tasks is beyond the scope of this story.

Before the characters leave, Nylasaira takes a special interest in any wizards. She can sense something strange about them (their magical gifts) and wants to "heal" them. To her, their magical abilities and training are a more grievous affliction than wounds or blindness. She will pick out a particular magus and say:

Oh, but you, my friend, you have a deep wound as well. Aren't you longing for healing like your friend was? Wouldn't you like to be healed as he was? Come to me, and I shall free you of your burden.

She cannot describe exactly what the "affliction" is since she has never seen it before, but she pleads to let her heal the magus. She even goes so far as to offer to heal the "wound" without requiring a task in return. (Her heart is going out to this poor mortal.) She can describe the affliction in fearsome but vague terms.

It is a deep wound, sinking to your very core.

It must touch and infect every part of your life,
even if you have grown used to it over the years.

If a wizard allows himself or herself to be "healed," he will be stripped of all his magic powers. (Can they ever be regained? Good question...)

If the characters talk to Nylasaira, she will tell them that Syrcusta is her evil sister, bent on preventing people from benefiting from her healing magic. She says she rejected the goblins' gift because she sets her own requirements and is not moved by independent offerings. Besides, they had stolen the leaves from some harmless sprites and did not deserve to benefit from them.

Nylasaira tells the characters that they can return when they have need of her.

Epilogue

The characters return, possibly with Grellan, to Bellaloc, and from there to Mistridge. Grellan is silent, not the burden he once was now that his eyes are healed. The pool of Nylasaira may be quite a boon to Mistridge now that the magi there know of its whereabouts.

The other, hidden, bit of information that very perceptive players may glean from this encounter is the discovery of a heretofore unknown type of faerie. Although the Order has tried to describe the many different kinds of fay as completely as they know how, the strong diversity of the faerie folk makes this nearly impossible. However, a creature like Syrcusta has never been described in Hermetic writings. As the sister of Nylasaira, she is also a nymphe, but she is a creature of the air as well. Nobody in the Order has ever linked the nympheae with the air, although it certainly makes sense considering there are water-nympheae and tree-nympheae. Any magus of House Merinita certainly would be interested to hear about Syrcusta.

The Creatures Encountered

Nylasaira

She is a naias in the shape of a beautiful young woman with long blond hair, full of small water plants.

She waits in her pool for those in need of healing. Occasionally other faeries come to her and tell her that they need tasks performed, especially those that faeries would have trouble doing themselves.

Faerie Might 25

Int+1 Size -1

Compassionate +4 vs. Heartless 0

Fat 0 Def +2 Soak 0*

* Double damage from iron & steel.

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

Power:

Healing (5 points) — When she draws a person into her pool, she kisses him or her and fills the other's lungs with water. (It's a disturbing, but not frightening experience.) Once the kiss is over, she describes the task that must be performed, and the other person blacks out, only to awake on the edge of the pool, healed and with lungs filled with air. The healed person regards the healing act as something private and will not talk willingly about it.

Goblins

The goblins are ugly, deformed humanoids standing about 4' tall. Their skin is blotchy, pimply, and discolored; their limbs are disproportionate; and their hair is wild and tangled. Their piercing yellow eyes show they have some intelligence despite their homely appearance. They wear drab clothes crudely woven of flax, carry flashy bronze short swords, and have oversized boots on.

Faerie Might 12

Int-1 Size -2

Vicious +3 vs. Compassionate -5

Swords: 1st +6 Atk +6 Dam +9

Fat +3 Def +8 Soak +6*

* -2 on Soak rolls vs. iron & steel

Body Levels: OK, -1, -5, Incapacitated

Power:

Burst of Energy (3) — In combat, the extra energy the goblin has translates into a +6 bonus that it can use on 1st, Atk, Dam, or Def. The goblin may divide the +6 points in any way among the different rolls, and these bonuses must be assigned before any of these rolls are made. Simple-minded goblins tend to put all 6 points on one roll. Goblins are also fond of using this power when dancing or partying.

Syrcusta

She is a dark faerie whose form is always at least partly ghostly rather than solid. She looks like a dark gray wraith with glowing eyes and flowing white hair.

She travels by flying, usually only a few feet above the ground. She can fly as fast as a human can run, and she does not tire.

Syrusta delights in using her powers against mortals, but has no stomach for combat and will not keep fighting against threatening resistance.

Faerie Might 24

Int 0 Size -1

Cruel +4 vs. Kind -2

Claws* 1st +10 Atk +5 Dam +8

Fatn/a Def +6 Soak +10**

* See Raking Claws of Flame below.

** Struck only by iron, steel, & fire.

Body Levels: OK, -1, -3, -5, Incapacitated.

Powers:

Grab Hair (1)— She can pull the hair from a person's head as if it were a wig. Only magic can make the person's hair re-grow. She uses this little trick to scare mortals without using many Faerie Points. (*Perdo Corporem*)

Frightful Screech (1)— She can put forth a scream that causes fear in animals and uneasiness in humans. Up close, it even causes pain in the ears. She can continue screaming as long as she likes without expending more Faerie Points. (*Creo Mentem*)

Brush of Chilling Cold (1)— By brushing past a person, she can chill them, requiring a Str + Size roll of 9+ to avoid losing a fatigue level. (A botch means a body level is also lost.) (*Perdo Corporem*)

Raking Claws of Flame (8)— She can claw someone with a ghostly hand that goes right through armor

and clothes. The target feels as if he or she has been raked by fiery claws. Damage is +8, which must be soaked without armor. The claws can be dodged but not parried. (*Perdo Corporem*)

Grip of Life-Sucking (8)— She can wrap her arms around a mortal and drain away his or her life. The target can only fall in helpless pain. Each round, he or she loses a fatigue level and must make a Str + Soak roll of 9+ or lose a body level as well. (*Perdo Corporem*)

Grellan

This blind beggar carries a death-grudge for the one who blinded him. He is so resentful of his low status that he does not defer and act humbly as a beggar is expected to. Putting up with Grellan, for whom the characters are doing a favor, will be a test of the characters' goodwill, especially if they are used to saving those who are desperately grateful to them.

Age 32

Int +1 Siz 0

Vengeful +3 - Forgiving -3

Mean-Spirited +2 - Gentle -3

Virtues

Sharp Ears (+3 to hearing rolls)

Flaws

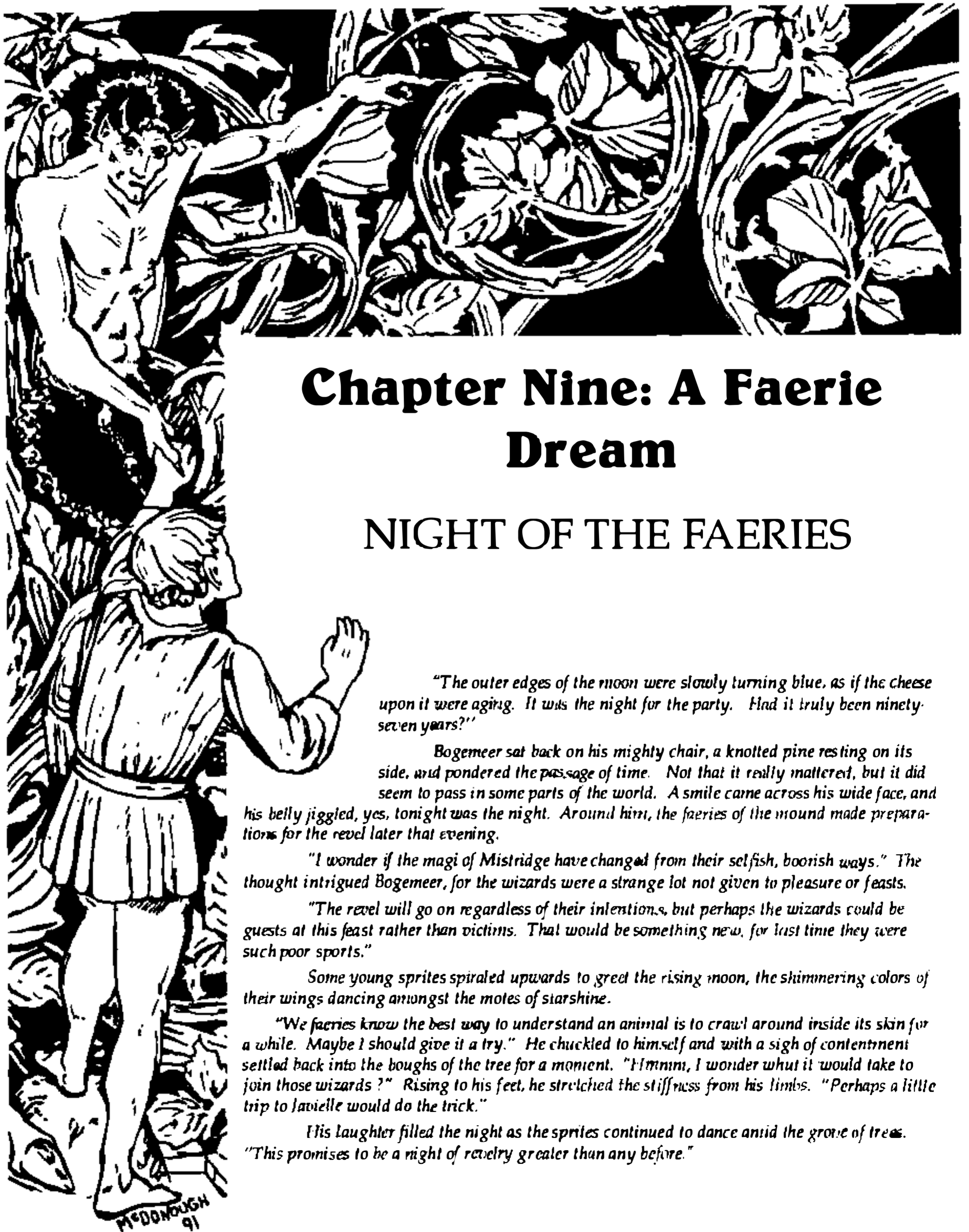
Blind

Driving Goal — to slay Pere

Abilities:

Alertness (Eavesdropping) +4





Chapter Nine: A Faerie Dream

NIGHT OF THE FAERIES

"The outer edges of the moon were slowly turning blue, as if the cheese upon it were aging. It was the night for the party. Had it truly been ninety-seven years?"

Bogemeer sat back on his mighty chair, a knotted pine resting on its side, and pondered the passage of time. Not that it really mattered, but it did seem to pass in some parts of the world. A smile came across his wide face, and his belly jiggled, yes, tonight was the night. Around him, the faeries of the mound made preparations for the revel later that evening.

"I wonder if the magi of Mistridge have changed from their selfish, boorish ways." The thought intrigued Bogemeer, for the wizards were a strange lot not given to pleasure or feasts.

"The revel will go on regardless of their intentions, but perhaps the wizards could be guests at this feast rather than victims. That would be something new, for last time they were such poor sports."

Some young sprites spiraled upwards to greet the rising moon, the shimmering colors of their wings dancing amongst the motes of starshine.

"We faeries know the best way to understand an animal is to crawl around inside its skin for a while. Maybe I should give it a try." He chuckled to himself and with a sigh of contentment settled back into the boughs of the tree for a moment. "Hmm, I wonder what it would take to join those wizards?" Rising to his feet, he stretched the stiffness from his limbs. "Perhaps a little trip to Javielle would do the trick."

His laughter filled the night as the sprites continued to dance amid the grove of trees. "This promises to be a night of revelry greater than any before."

Introduction

The story takes place in Val du Bosque and is intended for use with Mistridge covenant as detailed in *Ars Magica* (p. 132). However, with only a little effort, this story can be adapted to any ongoing Saga, since the details of the story are not solidly tied to any specific region.

The story emphasizes diplomacy and roleplaying over combat and straight-forward tactics. This is a story about whimsical, good natured fun and is perfect for a session in which the troupe is not in the mood for a more serious and involved story. Make sure everyone in the troupe realizes that this is not a straight laced, serious story, and that they are in for an evening of light-hearted fun. Let them know that, if they do not succeed, there may be serious consequences for the covenant, but that a lack of success could be even more fun. No one should die in this story, but the covenant could be trashed by hundreds of faeries partying all night in it.

Setting the Mood

Set a frantic, non-stop pace throughout the story. Never let your players grow bored or have time to think. Any time things slow down, throw something new at them, either of your own invention, one of the miscellaneous encounters, or a lead to one of the more major encounters. This feeling of excitement will accent well the feeling of the night of the faeries.

Faeries reflect the passionate aspects of human existence — they take our emotions and go with them. They can be outrageous, dangerous, spiteful, whimsical, wonderful and wacky. Roleplay them any way which feels natural to you, but remember that this story is intended to entertain the players, not educate or frighten them. It is a special night and the faeries have been unleashed from their forests and mounds; they roam about the entire valley in perfect freedom. These faeries are experiencing a whole new world, and they're having fun — a heck of a lot of fun. Make sure the players understand this, and roleplay it out as much as you can. The more you play out the delight and wonder of the faeries, the better everything will go.

Theme

Chaos, absolute chaos, is the true spice of life. Even the most serious people who have great duties and are engaged in great endeavors must lighten up every now and then. They may resist at first, but if they don't loosen up, they may not like what will happen to them.

Synopsis

In this story, the characters are warned about the imminence of an enormous faerie revel which, if all accounts can be believed, is going to be held at the covenant and could possibly destroy it. It seems that Mistridge is built upon a site of great faerie power, being the spot of an immense faerie celebration every 97 years. Indeed, it could be that these parties are responsible for giving Mistridge its magical aura.

Somehow the covenant is warned that they have until the moon has turned completely blue (there is only a blue edge at the beginning of the story) before the faeries will invade Mistridge. The covenant's only salvation is to find the faerie prince Bogemeer and try to convince him not to hold the party at Mistridge (a difficult task indeed). On the way to Javielle, the group runs across a traveller being tortured by some dark faeries. After a daring rescue involving some dark spells and a hive of bees, the traveller asks to accompany the group for safety's sake. Upon reaching Javielle, the troupe finds the place in an uproar. The faeries have taken over the town and are frolicking and causing mischief while awaiting Lord Bogemeer's call to the revelry. As the moon becomes bluer and bluer, the party searches the town (perhaps even visiting Sir Guifré's manor house outside of town) for the elusive Bogemeer, whom it seems they just miss all the time.

Mostly good-natured faeries are encountered, all awaiting the call from Bogemeer to start the revel. Finally, the group has to give up since they are needed to defend the covenant from the faeries' arrival. Taking the traveller they rescued back with them in hopes of gleaning from his knowledge of the faeries, the group prepares for the faerie onslaught. As the moon turns blue, a loud trumpeting is heard from the tower of Mistridge and all the faeries in the valley are summoned to the presence of our poor traveller, otherwise known as Lord Bogemeer. If the magi have been good to the faeries and Bogemeer in particular, they will be invited to join the revelry and no intentional harm will be done. On the other hand, if they have been poor company, the faeries do their best to tear apart the covenant and it will be years (if ever) before the covenant returns to normal.

Playing the Faeries

The sheer variety and number of the faeries leaving their forests and mounds to take advantage of this special night is mind-boggling. It would be nigh unto impossible for us to document every faerie the party could encounter — be limited only by your imagination as a Storyguide. If someone asks you to describe a faerie for which you have no description, make up something with a lot of whimsy, adding

human and animal parts to create an especially vivid character. Anything mythological is ideal. Simply roleplay out whatever first comes to mind. Don't hesitate, don't think, just act. When necessary, combat stats are given for the faeries encountered. Since the goal of this mission is diplomatic and roleplaying is being encouraged rather than combat, these instances are few and far between.

Most faeries have a main power or two listed, along with a brief physical description, motives and thoughts, and any roleplaying tips we feel are necessary. If combat ensues with any of the friendly faeries, you will have to improvise. Figure that most small faeries have one body level, at most two, with the larger of the faeries having the equivalent of five or possibly even six for the largest of the trolls. Combat stats will be low for the more friendly faeries, while the dark faeries are usually martially oriented and will thus have higher scores in combat related skills.

Bogemeer will dislike any combat initiated by the troupe with good faeries and this will weigh heavily against the covenant when the time for the party comes. Remind the the players that they are diplomats and the prince they are looking for will not be amused by dead subjects.

Advice to the Storyguide

You shouldn't attempt to have your players do everything, unless you will play this over two roleplaying sessions (or one very long one); you should pick and choose from the various scenes. Don't bother to do it ahead of time, but as you guide the story, use your own judgment to decide what the players would like to do next. Mix and mingle the various sorts of scenes so there will be a feeling of flow and the players never get bored. Certain players will like to do certain things (some will want to talk to elves, some will want to throw trolls down chimneys), make sure every player gets a little of what they want.

Above all, keep up the action-packed nature of this story. Don't stop for anything and keep things moving; as soon as one scene even starts to seem like it's running out of steam, have something happen which dramatically carries the characters into the next scene. For each scene we provide an idea for this "carrying device," but it is up to you to make it work. Just remember to never give your characters time to think, and as soon as they start to do something dramatic. Make this night seem as chaotic and wild as you possibly can — you may even want to portray that chaos in your Storyguiding style by being arbitrary, unsystematic and inconsistent — yet deny that you are.

It's best to have a lot of munchies around for this story, and if you're of age, beer can't hurt either. It can add a lot to the party flavor of the story.

Prelude

During a special wizard's council, the magus Grimgroth (or an appropriate character in your covenant) tells the covenant that he has seen a blue nimbus around the moon as of late. This evening, he was on Mount Tierne, and began to watch the moon rise. As time passed, he saw a blue tinge around the edges. He informs the magi that when the moon turns completely blue, he thinks the faeries of the valley will march upon Mistridge and hold a huge party there. Much of the covenant would be destroyed after a faerie party of this magnitude. One of the older covenant diaries refers to a night when the faeries held a party at Mistridge. The faeries were led by a prince named Bogemeer. The next few pages are torn out and the next readable entry describes the horrible clean-up after the faerie revelry (one of the faerie mishaps after the party was the disappearance of these pages). This should get the magi to want to seek out Bogemeer before he and the faeries descend on the covenant. One or two of the magi may have been young apprentices at the last revel and don't remember the destruction too well. Others don't believe the story at all. Allow the magi to make whatever plans they want to try and protect the covenant. No matter what else they do, make sure that somehow part of the plan is going down to Val du Bosque, when the moon starts to turn blue, to search for Bogemeer. Let them know somehow that the faeries start their party in the surrounding villages while they are waiting for Bogemeer to call them. The old magus tells the group to return before the moon turns completely blue, mission accomplished or not, to help with the defense of the covenant, if the defense is possible at all.

On the Road

On the way to Javielle, the characters encounter some faerie ruffians humiliating and beating up an older gentleman. As the group arrives on the scene, they see a troupe of black horseman riding away. The leader of the remaining faeries is a member of the Unseelie court at the Moaning Oaks. The dark faeries have tied the old man by his feet from a tree branch and are pouring honey down his body and into his beard. They seem to be torturing him for the sheer fun of it, with one faerie threatening him with a beehive held in the air over him.

When the faeries see the characters, they will tell them to bug off and mind their own business. The poor traveller will beg for mercy and deliverance. If attacked, the one faerie will throw the bee-hive down, releasing bees to attack the traveller (remember, honey attracts bees in the paradigm) and the party. Smoke, water, or a good Animal spell should do the trick with the bees. The other faeries will command two boars to attack the characters while they attempt to destroy the character's

clothing, armor and weapons with *Perdo Animál* and *Herbam* spells as appropriate and using *Rego* and *Muto Córporum* spells to hold and mutate the characters. The faerie ruffians will be chased off rather easily, bullies being bigger in bravado than bravery.

When the characters rescue the gentleman, they will find out that he is a scholar from *Folx* who has an intense interest in faeries and was coming to *Val du Bosque* to attempt to see a faerie revelry first hand. He was tricked by the faerie ruffians and the characters saw the plight that got him into. When and if the characters either reveal that they are magi or cast magical spells, the gentleman, Martin, will fain surprise and interest. If you haven't guessed by now, this gentleman is really *Bogemeer*, the faerie prince. He wants to see how far the magi have progressed since the last time he trashed their covenant, some 97 odd years ago. The magi back then lacked humor, compassion and a will to join in the party, so the faeries had a good time at their expense. If the characters can convince *Bogemeer*, um, Martin, through their actions that they have changed for the better, they will be invited to the revelry and the covenant will not sustain *much* damage. Martin will try to get the characters to take him with them "for his own protection" and will promise to provide them with any pertinent information that he can.

Concealing Bogemeer's True Nature

As the group encounters more faeries and asks them where *Bogemeer* is, they will usually break out laughing or some other silly thing, and then say something cryptic like, "Oh, he's nearer than you think" or "I think he's *back* the way you came a *little ways*" after which there will be more silly laughter, dancing, et al. Speak in puns and innuendo. Through all this Martin will stay at the back of the group, watching, and not calling any attention to himself. If asked questions, he will answer guilefully, but with a sincere voice. Martin will accompany the group, watch their reactions to the fun loving faeries, and then try to get the characters to take him back to the covenant with them, promising them just about anything and preying upon their sympathy for a poor stranded traveller or greed for a knowledgeable scholar. If the magi take him with them to the covenant, he will be able to call the revelry by blowing upon his silver horn, which he will keep hidden until then. The faeries will appear at his side, most likely right in the middle of the covenant and bypassing any magical barriers and defenses the magi may have erected.

If, for some reason, the party decides not to help this poor traveller or bring him with them, then *Boge-*

meer will have to insert himself into the group in some other way. As a last resort, he can turn invisible or become an insect, and thus enter the covenant with the group when they return later. Of course, *Bogemeer* will not be at all pleased with the covenant at this point and he will grow more and more mischievous. In order to get the most enjoyment out of this story, it is essential that the character's take *Bogemeer* with them. Do everything in your power as a Storyguide to achieve this end.

With *Bogemeer* now firmly (hopefully) entrenched in the group as Martin, the party will set off down the road to *Javielle* to search for him (ironic isn't it, but that's faeries for you). The encounters described hereafter can be used in any order you find suitable. Some are tied to a certain location and are thus encountered when the characters investigate that location, but most are tied only to the whimsical wanderings of the faeries and are thus at your beck and call whenever you feel the need for a little fun.

The Blue Moon

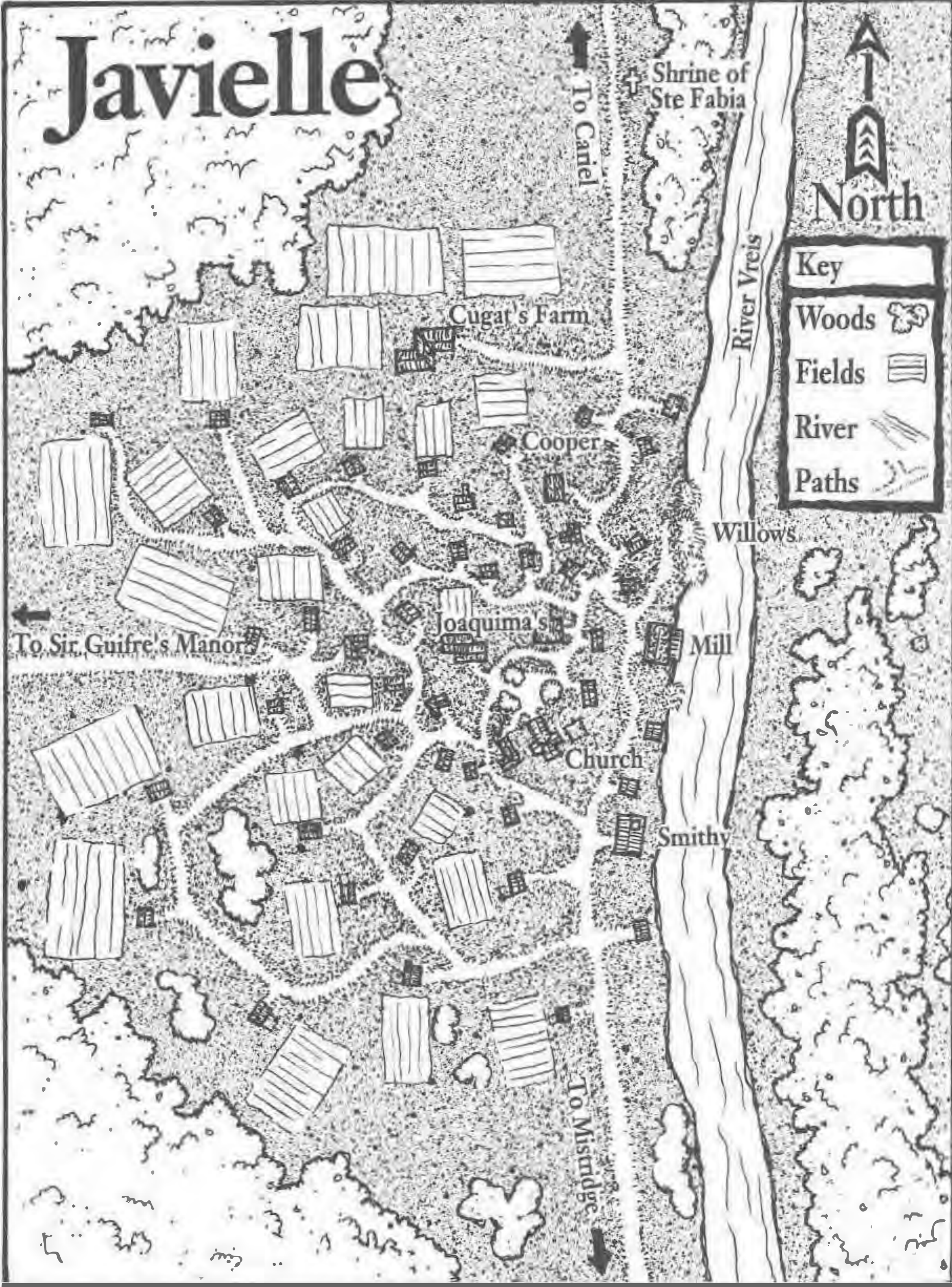
Remember that the characters have until the moon has turned completely blue to find *Bogemeer*. Use this as a plot device to inspire worry and stress in the party. They should get more and more desperate as the blueness slowly creeps across the moon and they have come no closer to finding the faerie prince. There is no "official" time frame for this adventure. pace it to fill up your allotted time, allowing as much time as the troupe wishes for the faerie revelry. If you wish to stop the troupe from wasting time, describe the condition of the moon and we guarantee that they'll be on the run before you finish your sentence.

Javielle

The nearest village to *Mistridge* is *Javielle*, the largest village in the area, boasting 300 souls. It is only a mile away from *Mistridge* covenant, but a river cuts between them, and the nearest ford is three miles downstream. For more information on *Javielle*, see the *Saga* chapter of the 2nd edition *Ars Magica* rules.

The Dominion is almost completely gone from the countryside except around extremely holy locations such as the stone church in *Javielle* and the shrine to *Santa Fabia*, just to the north of town. The Faerie Aura is +2 in all areas where the Dominion used to hold sway. Near the holy places, the aura will go from the +2 Faerie to +5 or +6 Dominion near the altar of the church. Adjudicate the relevant aura as the situation arises.

Javielle



Shrine of Ste Fabia

To Cariel

North

Key	
Woods	
Fields	
River	
Paths	

Cugat's Farm

Cooper

Willows

To Sir Guifre's Manor

Joaquima's

Mill

Church

Smithy

To Mistridge

The Scenes

There are many different scenes you can use in this story, we suggest that you pick and choose from these (and make up your own); it isn't necessary that the characters go through each encounter. Use the ones which strike your fancy!

The Village Square

The faeries here are out to drain the entire alcoholic contents of the town's open air tavern. Music seems to drift upon the breeze and sprites dance through the air, the ground, and the treetops. The fun-loving faeries will invite the characters to join the bash, challenging them to drinking contests (a chance for the grogs to show off), inviting them to jam with them musically, and offering to swap stories. This is a good chance to introduce future story lines and develop friends for the covenant to have among the faeries. If nothing else, loosen the group up with the sheer fun of it all. Note: It is rumored that drinking faerie beverages and eating faerie food causes strange reactions in mortals, sometimes losing them forever to the realm of faerie. Most of the food and drink the characters will encounter in Javielte is mortal, but you can never be quite so sure about anything the faeries may give you.

The Village Church

Father Llorenç is out in the church yard, chanting prayers and swinging an incense thurible as he walks circles around the church. Trailing behind him is a small sprite, sucking up the incense smoke as it trails out behind the good Father (it seems that the sprite is "smoking" the holy incense smoke). Father Llorenç believes that the wizards have something to do with this night and sees it as a fulfillment of the prophecies in the Book of Revelation. There are a number of the town folk in the church, praying for the Day of Judgement. The Father, normally very cold to the magi, will be downright angry, evoking God's wrath on the evil-doers and condemning them before all mankind. At your option, if the troupe is belligerent and bullying to Father Llorenç, a minor miracle could happen, even though the Dominion is presently very weak in the area. Note: the Dominion is still very strong in the church and within the circle inscribed by the incense. This is Father Llorenç's home ground and a fight with him would probably be a mistake — even if a miracle did not save him, the political backlash from such a fight would be immense.

The Mill

If the magi go near the village mill, they will hear the sound of crying coming from within. A knock

Faerie Food Effects (roll a stress die)

- | | |
|-------|---|
| 1 | Belch until sunrise non-stop. The more you try to stop, the more you belch |
| 2 | Speak only in nouns until sunrise |
| 3 | Cry when you're happy, laugh when you're angry, etc. |
| 4 | Think everything around you is a hallucination, but think that hallucinations (or what people tell you) is reality |
| 5 | Giggle incessantly |
| 6 | Can't stop talking, and even when you stop you make some kind of sound |
| 7 | Tell people around you all of your deepest secrets and greatest fears (the player may have to invent some, but as soon as he or she does, it's part of the character's personality) |
| 8 | Lips turn blue and begin to pucker. If you don't kiss something, they burst, causing 8+ damage. Until sunrise, you have to kiss something every minute. |
| 9 | Start growing leaves and if you stay still for too long, you take root and become a plant — at least until sunrise. |
| 10+ | No effect |
| Botch | Go to live with the faeries for 7 years |

on the door will bring a very frightened Poul, the miller, peeping out. He will actually be glad to see the magi (the magi, like everyone else in this valley get their flour from Poul's mill). The crying comes from Poul's wife. Before Poul can get a word in edgewise, she will blurt out that their youngest daughter, Alba, has been missing ever since these horrible, strange events started to happen. Poul has been too frightened to go out looking for her, but will implore the magi to search for her and promise them almost anything for his daughter's safe return.

Poul's daughter is playing with some water faeries upstream from her father's mill. Her belief in the faerie magic has allowed her to walk on the water and the group will find her skipping merrily up the swiftly moving stream, riding the water like a moving carpet. The faeries are dancing around her and will shyly dive into the water if at all threatened. Alba will call for her friends to come back and actively search for them. If any adults sound worried about her walking on the water or tell her that she is in a dangerous position, her faith in the faerie magic will waver in the light of adult

reasoning and she will begin to sink into the water. The more she panics, the quicker she sinks, all the while being swept towards the water wheel and the rapids below it. It will be incumbent upon the characters at this stage to save the young girl from what is almost certain death. This should be an abrupt change from the whimsical tone of the rest of the story — a break from it if you will. This “serious” diversion will only accentuate the whimsy of the remainder of the story.

The Smithy

A terrible accident has happened here, terrible that is for a faerie, for it would mean an end to an otherwise immortal life. It seems that two young quicklings were playing tag through the streets of Javielle when their merry little game led them to the smithy. While dodging around the furnishings in the smithy, a table was knocked over and a pile of scrap iron fell upon one of the poor little faeries. With the iron dampening the quickling’s power to move through nonliving material, the little guy is effectively trapped by the iron. His pal is frantically trying to help his friend, but can’t get near the iron. Realizing that only a non-faerie could free his friend, he has gone out into the night in search of mortals to help. You should have the little quickling buzz up to the group, run a few quick circles around them, and then lead them off to the smithy (think of a dog trying to get humans to come and help its master). Any speech by the quickling is unintelligible due to its high frequency and rapid emission, being beyond the capabilities of human hearing for the most part. Therefore, the quicklings will communicate in sign language when necessary. If the characters free the little faerie, the injured one will be too weak to move, but will recover enough to leave the party in an hour. During this time, the characters can carry the little fellow, all the while being attended by the other quickling. At the Storyguide’s discretion, these little friends of the covenant can show up at a later game session and extract the troupe from some precarious situation.

The Cooper

While outside sometime near the cooper’s, the characters will hear a rumbling noise. Hurtling toward them are four wooden barrels. Make the characters roll dodges to avoid being hit by the barrels. Use the character’s marching order and a little bit of whimsy to decide who is threatened by the careening barrels. It should be obvious to the characters that they are just in the way of the barrels by happenstance. The barrels bounce off objects like trees and house corners, making their way generally to the other side of the village, the purposed finish line. One of the barrels could break open on the side of a hut at your choosing. Inside, a

dusty hill goblin (a type of faerie who lives in mounds in the mountains) will swear profusely, brush himself off, scowl at the characters, and head off after the retreating barrels, saying all the while, “Gosh Bogemert can throw a good party.”

The Carpenter

A game of “Launch the Mountain Troll” is in progress at the carpenter’s house. The carpenter and his family are thankfully not home, having taken refuge in the church. The faeries have set boards on some of the cooper’s barrels, much like a teeter-totter. A mountain troll sits on one end of the board. Then the contestants jump out of a nearby tree, sending the mountain troll (tucked into a little ball) through the air, and, hopefully, down the carpenter’s chimney. Each contestant gets five attempts, with the most successes determining the winner. The mountain trolls are very resistant to physical damage, and they actually like flying through the air. In fact, it was a mountain troll who invented the game of “Launch the Mountain Troll.” Betting is going on amongst the faeries present, though not for money. If a character looks interested in participating in this little game, a short faerie with grayish pink hair and flowers growing out of his ears will challenge him, with the winner taking the loser’s hair — all of it. The faerie’s hair is worth 5 Herbarium vis. An Athletics + Per roll of 8+ will allow the character to realize that where you jump on the board will determine the leverage for propelling the troll skyward. The first jump will be an Athletics + Dex ease factor of 15, with each subsequent jump reducing the ease factor by 2 until an ease factor of 9 is reached. If a player figures out an intelligent strategy for playing the game, give them a bonus to their rolls.

The Reeve’s Cottage

An old, ornish faerie has decided to redecorate Joaquima the Reeve’s house — from the outside. She has used her Faerie Power to cause the wooden house to sprout new branches, leaves and even fruit. At the moment, Joaquima’s house looks a lot like an overgrown garden. Many small sprites are playing amongst the vines and branches. Anyone who makes a Per + Carpentry roll of 9+ will notice that the weight of the new plants has weakened the walls of the house and it will collapse soon if nothing is done. Talking to the sprites playing on the house will lead the characters to the old crone. She will be reluctant to remove her plants, being swayed by the pleading of her childish charges, but can be reasoned with and will tidy up her jungle, leaving a neat house-top garden in its place. If the troupe can’t talk her out of growing her plants, the house will collapse, leaving the faeries unscathed but possibly harming or even killing the mortals inside.

Two Drunks

These two drunks seem to have attracted a lot of faerie attention, perhaps due to the fact that they are so drunk that they don't believe anything that they see. Since their "hallucinations" haven't gone away, they've decided to make the most of them and have some fun. They're dancing and singing songs with about twenty faeries as they travel from the tavern to their homes, wherever those are. Of course, they won't believe that the magi are real either and will laugh at, make jokes about, push around, and otherwise abuse the different characters in the party, not for an instant believing that they are in any danger. One of the drunks has a gripe to pick with the magi and will take this opportunity to relieve some of that built up tension. The magi may even learn something of interest on how the villagers feel about them and what things they are concerned about that might affect the covenant.

The Coronation Procession

The sound of chanting assaults the character's ears. Coming into town from the north is a large procession. The faeries are wearing bizarre and outrageous costumes, with hats on backwards and colors clashing horribly. They have attached the Village Tavern's sign to a staff and are using it as a standard. The chanting comes from some dwarfish monks. If someone listens closely to the words, they will realize that the monks are really singing a drinking ditty, in Latin, Gregorian chant style. The words go as follows:

Off we go to drink some rum
And sit in gutters like a bum
Some get drunk to sit and think
But we get drunk to puke and stink.

(it would be great if you could sing it for your players, using a Gregorian chant of your choice as the tune)

The cause of the procession is the coronation of the new king and queen of the Revelry. Incredibly enough, the future king and queen are none other than the village mudlarks, Marius and Marti, fraternal twin orphans.

Having no place to hide, they attempted to run away, but were quickly rounded up by the faeries. To their surprise, they have found the faeries more accepting folk than their own people. To be treated like royalty is such a treat for them that they are foolishly gorging themselves on faerie food, and acting rather pompously towards any who speak with them. If the characters should attempt to have a word with Marius and Marti, they will have to first get permission to approach them from one of their Satyri bodyguards (and

that will take a reasonable — or not so reasonable — excuse). The twins will not realize who is speaking to them, and will treat the character with a profound lack of respect. They may refuse to even speak unless the characters get something for them, like another flavored ice.

The procession will wind through the village to the open air tavern. There, the coronation will take place, with crowns of ivy being placed on the new nobility's heads. Thereafter, court will be held in the tavern, with any grievances being brought before King Marius. If the characters do serious harm to the faeries, they may be brought before the child "king" to be judged. This royalty status will only last until daylight, but until then, the two mudlarks are on top of the world. They are not likely to ever forget this night, though they may eventually come to regard it as only a dream.

Dual Trouble

The party encounters a small group of irate men-at-arms, who are covered from head to foot with rotten vegetables. When they see the party, they look angry and move to surround them. If they can actually complete this maneuver, they will tell the group that they are under arrest for the humiliation of the Baron's troops. The soldiers were assaulted a short time ago by a group of faeries who have decided to imitate the players' party and see how much trouble they can cause. It will be difficult to persuade the guards that the group didn't perpetrate the crime that they are accused of doing. Just before a real confrontation results, the group of faeries, looking exactly like the characters, will arrive on the scene, act extremely arrogant, and accuse the characters of being imposters. The faeries duplicate the group exactly, except for the fact that Martin has not been duplicated (a possible clue to Martin's identity as Bogemeer).

The guards, at this point, will be so confused and befuddled as to practically be out of the picture. The faeries will move to attack the characters, each faerie engaging the character that they are imitating. The guards will attack if they are attacked, but will otherwise move into a defensive line well away from the feuding parties. If a character is killed, the imposter faerie will try to stay with the party as if they were the original character. The faeries will not hesitate to use their magical powers during the melee and this might allow an observer to tell the difference between two otherwise identical combatants. The faeries who resemble the wizard(s) cannot cast the wizard's spells, but can only use their own miscellaneous powers. If the party has not added Bogemeer at the beginning, this might be a good time to insert him. When the combat is over, the guards will apologize to the characters, state that justice was done to the perpetrators of the crime, and then beat a



hasty retreat back to the Baron's castle. As they disappear, rotten vegetables will pelt them all the way out of town from faeries drinking on top of the village's roofs.

Who's Laughing At Whom?

A high, contagious laughter seems to come from nowhere and everywhere at once. The characters need to make Serious rolls of 6+ to avoid breaking out in uncontrollable laughter too. Other personality traits could be made instead if you deem them appropriate. The perpetrator of all this nonsense is a wayward leprechaun, far from his home on the Emerald Isle. He was captured and brought here by a magus who moved to the covenant of Val-Negra, to the south of Mistridge. When the magus tried to use him in an experiment, the leprechaun used his ability to cause laughter to escape. He has been living at the Moaning Oaks for the past few decades. He will continue to pester the magi out of spite for their kind. When imitating the leprechaun's laugh, use a nauseatingly high pitched, mocking laugh.

The Village Idiot

The troupe comes across Pep, the village idiot, holding an animated discussion with a number of older Daoine Sidhe, under the graceful boughs of the willow trees by the river. This is surprising because Pep is a dumb mute, having been unable to hold an intelligent conversation since his visit to the Moaning Oaks, ten years ago. Now it seems, with the rise of the Faerie Powers for an evening, that his senses have returned to him. He can be a source of unlimited gossip for the magi, since most people talk around him without fear, feeling that he is unable to pass along any information he may overhear. He also knows a lot about the Faeries, having a Faerie Lore of 4. How much he imparts to the magi depends on how they have treated him during past adventures. If questioned about the faerie Lord Bogemeer, he will look surprised, point back the way the group had just come and say, "Why he's right...", at which time his tongue will go dumb again (Bogemeer had to keep him from blowing his cover). Staring at the group, his eyes will go wide with fear and he will bolt away as if all the demons of Hell were on his tail. For the rest of the evening, the group will see Pep avoiding them as if they had the plague. Future encounters with him after this night will find him just as mute and dumb as ever, as well as sad. Any questioning about this evening will bring tears to his eyes and he will blurt out his favorite phrase, "Agi-agi-agi!lum."

Sir Guifre's Manor

If the troupe seeks help from Sir Guifré, the magi encounter a horde of faeries making mock attacks

on his castle. (This could be a mixture of whimsy and horror at the same time, to play up the faeries' differences.) Sprites drop flowers on the warriors manning the walls, and satyrs throw a javelin or two and then trot off to drink some more wine. The faeries are recreating the epic battle in which the 13 tribes of Celts defeated them and drove them to their forests and mounds centuries ago. The pain of that defeat is strong, and this group of faeries takes out their anger in this mock attack on Guifre's manor. If magically attacked, the faeries flee into the woods until the magi have left, whereupon they return to resume the siege. If any faerie is caught and asked where Bogemeer is, they will respond that he is in the village down the road from here (Javielle). If asked why they aren't there too, they will respond that they are waiting for him to call them to celebration ridge. They can't be any more specific about the details, but they are looking forward to it. If physically attacked, the faeries will dramatically play out the scene, attacking grogs, companions and magi with more intent to humiliate than kill (though we all know what Mom says about playing like this, "If you're not careful, someone will get an eye poked out, or worse!!!"). Sir Guifré and his men have locked up the castle and are manning the walls. The servants and womenfolk are in the chapel praying and singing litanies. No amount of noise can get them to open up the gates until daylight. Some drastic means, which won't put the covenant in good standing with Sir Guifré, will have to be used to get an audience with him and little information, except that the siege started at twilight, can be obtained.

Returning Home

When the moon almost turns blue (that is, when you decide it is almost completely blue, and tell the players that), the characters will no doubt wish to hightail it back to Mistridge to help defend against the onslaught of faeries that is expected, since their own mission was a failure. The faeries will hail the characters, saying such things as "see you in a bit." "Hide your jewels, it'll be more fun that way," or even, "Hey, make sure no one else gets to that magic your enchanting before I do." Many of the faeries will be seen making their way towards Mistridge and huge numbers will be seen encamped all around the ridge. Otherwise, there will be no opposition to the characters making it back to the covenant. Let them make whatever preparations they wish to protect their labs, etc. Let them catch their breath and worry about the onslaught they are probably expecting.

The Party

Once at Mistridge, Bogemeer will take the opportunity to sneak off and ascend to the top of the

tower. There, once the moon has turned completely blue, he will blow his silver horn. Only if he blows the horn from the top of the tower can the party begin, and the faeries can pass through the Aegis of the Hearth. However, Bogemeer is magically powerful enough that preventing him from doing so would be very difficult. There will be a rumbling in the sky, bright colors will flash, and then, flying through the air and galloping on the ground, in a rush of color and sound, will come the faeries from all directions. Magic will have no effect on the faeries until the revelry is over (the power of Bogemeer's spell prevents this). Once in the covenant, all the faeries will congregate in the council chambers of the magi, which are built upon the former site of Bogemeer's throne and feast room. His silver horn will grow larger and larger when he sets it on the floor, and all kinds of exotic food and wine will spill forth (this is the original horn of plenty). The party then ensues in full force, occupying the entire covenant. The council chamber will have been magically changed for the duration of the night, seeming many times larger than it normally is and being decorated appropriately for a royal party. Bogemeer will hold court in a place of honor, while the King and Queen of the Revelry have secondary places of honor.

If the magi impressed Bogemeer, he will welcome them to the revelry and invite them to participate fully. He will also warn the faeries not to harm the covenant, but genially tells the wizards that "accidents can happen."

On the other hand, if the magi were rude boors, they will be refused admittance to the initial revelry in the feasting hall (council chamber) and anything is fair game. There are hundreds of faeries who are especially strong on this night, so the magi will be hopelessly outnumbered and any ideas they have on retaliating against the faeries should be discouraged and stopped summarily if they are initiated. If the troupe has been exceptionally good, Bogemeer will give them a token of his friendship, thus making him a strong ally of the covenant. This could be a bell which could call any faerie within 1 mile to the magi's aid for as long as the sounds of the bell last (about half an hour). The revelry will be raucous and can be roleplayed out if you wish. The party involves faeries of both the Seelie and Unseelie courts, and for the duration of the feast, there is a truce. They are joined together in a cacophony of celebration.

The Morning After

In the morning, all the faeries will be gone and the covenfolk will have the task of cleaning up afterwards. Some things might be missing and strange events can happen from time to time in the years to come. A few faeries remain hidden in the cracks and

crevices of the covenant, to come out on occasion for mischievous purposes. The amount of strange events, and missing or broken items, is totally dependent on how friendly the faeries were with the covenant. Use your imagination; many future stories can arise from this night's events.

Too bad it only comes once in a blue moon....

The Creatures Encountered

Lord Bogemeer the Outrageous

Appearance: Bogemeer's eyes are penetrating, and their steel-grey color sparkles. When this immense fellow laughs, his enormous belly jiggles and his eyes gleam with uncontrolled glee. Around people, he is very easy going; his demeanor is non-threatening.

Even Lord Bogemeer has forgotten how many years he has hosted the faeries in Val du Bosque — since faeries do not measure life in years as humans do, time loses all meaning to immortals. Hosting this party is the greatest power and the most basic responsibility of this famed and mighty faerie. Feasting is all he does, it is all he is, and he is very good at it.

Bogemeer is the feast king, the host of good occasions, the prince of pleasure. His immense status among the faeries is granted only because he is so fun. He amuses them, so they (no matter what court they come from, Seelie or Unseelie) accord him respect and will obey his wishes if they think it has to do with having a fun party.

People like him, he is fun and friendly, and isn't very threatening. It is easy to laugh around him, it is easy to have a good time. He influences the emotions of those around him to such a degree that it is impossible not to have a good time (even if your laboratory is being torn apart). Play out his genial, likeable nature (think of him as the ghost of Christmas present — fat, jolly, and very merry, yet with a deeper and more serious side to him as well which only exists within his own mind).

Bogemeer is an extremely knowledgeable fellow. He likes to spend time living among the mortals, learning about them. In this story, his goal is to see if the magi have matured enough to be seen as allies and friends rather than as nuisances and enemies. The wizards amuse him with all their seriousness and their interest in arcane matters. He would like to lighten them up a little, liven up their existence and have them as friends of a sort who would attend his parties (to give them a little more flavor). So far however, they have been such dreadful bores, and worse.

As Martin, Bogemeer should remain in the background, being mostly forgotten until the characters remember him and ask him something or confront him.

Though he looks and acts much the way he usually does, he is not as imposing or charismatic as Martin. With the characters, he will be a jolly fellow, who seems preoccupied in observing the faeries (though actually he is watching the characters). If the players ask him questions about the faeries, he will gladly give them whatever information he can — much more than a normal “scholar” should rightfully know.

This is not the only party that Bogemeer hosts, though it is certainly the largest. Periodically he hosts a party at his mystical pine grove in a hidden vale in the mountains near Val du Bosque. It is quite an affair and it attracts guests from Faerieland itself. Perhaps the wizards might be invited if they are able to make friends with this strange, inexplicable and powerful faerie lord.

Faerie Might 40, Size 0

Powers— Horn, calls the faeries to parties, and provides the immense and delicious feast at the party.

Bogemeer is probably the most powerful individual connected with Val du Bosque— though his only interest is in hosting parties and having fun.

Roleplaying Tips: Always have a sly smile on your face, and a twinkle in your eye (even as Martin, so the players have an extra clue). Speak with a deep, round voice. Think of the ghost of Christmas present, only even more boisterous and rotund.

Faerie Ruffians

These gnarled brownies have been told that they are part of a ruse to be played upon some humans. Being particularly fond of tricks and jokes, these Unseelie brownies do their part of this con job with vigor and unconcealed glee. They have been told to flee at any great resistance, but to make it look good. Humans are not to die, but accidents can happen.

Faerie Might 10, Size -1

Soak +4

Can cast any combination of Rego and Muto with Animál, Herbam, and Córporém of up to level 20. It costs 1 Faerie Might point per 5 levels of the spell cast.

Boars

The brownies command 2 magical boars, and 3 more are waiting in the bushes in case the brownie's lives are in danger.

Size 0, Cun +2

Per -1, Str +5

Fat +2, Def +1, Soak +10

1st +4, Atk +6, Dam +12

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

Each boar has 3 points of Animál vís in its tusk. These are fierce and bad tempered beasts

Men-at-arms

These six warriors from Sir Gulfré's manor were caught outside during this faerie night. They are confused and angry, having been humiliated frequently. The characters are the first near human folk they have met and they are determined to see justice done to someone.

Leather Hauberk: Soak +5

Body Levels: OK/0/-1/-3/-5/Incapacitated

Two-handed Spear: 1st: +12, Atk: +6, Dam: +9,

Parry: +4

The Faerie Doppelgangers

These powerful faeries have decided to imitate the wizard's party to cause mischief. Before they changed form, they were Silvestria Numina. No matter who they imitate, they have the following statistics:

Faerie Might: 8

Soak: +7, 1st: +5, Atk: +6, Dam: +9, Def: +4

Body Levels: OK/0/0/-1/-1/Incapacitated

They are also able to cast miscellaneous spell-like powers up to level 15. These cost 1 Faerie Point/5 levels of the spell.

Hill Goblins

These stench ridden, dusty, filth covered mongrel faeries are often the least favorite faeries of most mortals, though they are not necessarily of the Unseelie court. With their tight brown skin, scrawny little arms and bald bumpy heads, they do not appear to be very formidable warriors, and indeed they are not, but in the game of stealth and ambush they are supreme. Their strangest feature is their long eye lashes.

Faerie might: 7

Daoine Sidhe

These spry and thin little men with steel grey hair, cold grey eyes, and solemn faces are the most noble of all faeries. Though they never smile, they engage in the revelry as much as the other faeries, though in their own way. They like to discuss things, and talk about intellectual matters. They are typically both knowl-

edgeable and wise, and make for excellent conversation partners. Their wit and verbal adroitness make them highly difficult to debate however, and they are known for their evasions when it comes to questions about their own lives. They are much too powerful to be trifled with, and they are invariably surrounded by dozens of animal like servants, guards and courtiers.

Faerie might: 45

Water Sprites

With their translucent blue skin and spry little bodies, these sprites are at home in the water and spend all of their time frolicking in it. They cannot leave it for long, for they will dry out. Water seems to always drip from them and they from it. Whether they are of the water, the water itself, or something else entirely is not really known.

Faerie might: 10

Quicklings

These diminutive faeries (under 2 feet high) are of an alabaster complexion and sport tiny wings on their backs. They have oversized heads, short alabaster fur, and permanent grins. They can fly through most solid objects at the cost of 1 Faerie might point. They are of extremely curious and inquisitive natures.

Faerie might: 15

Sprites

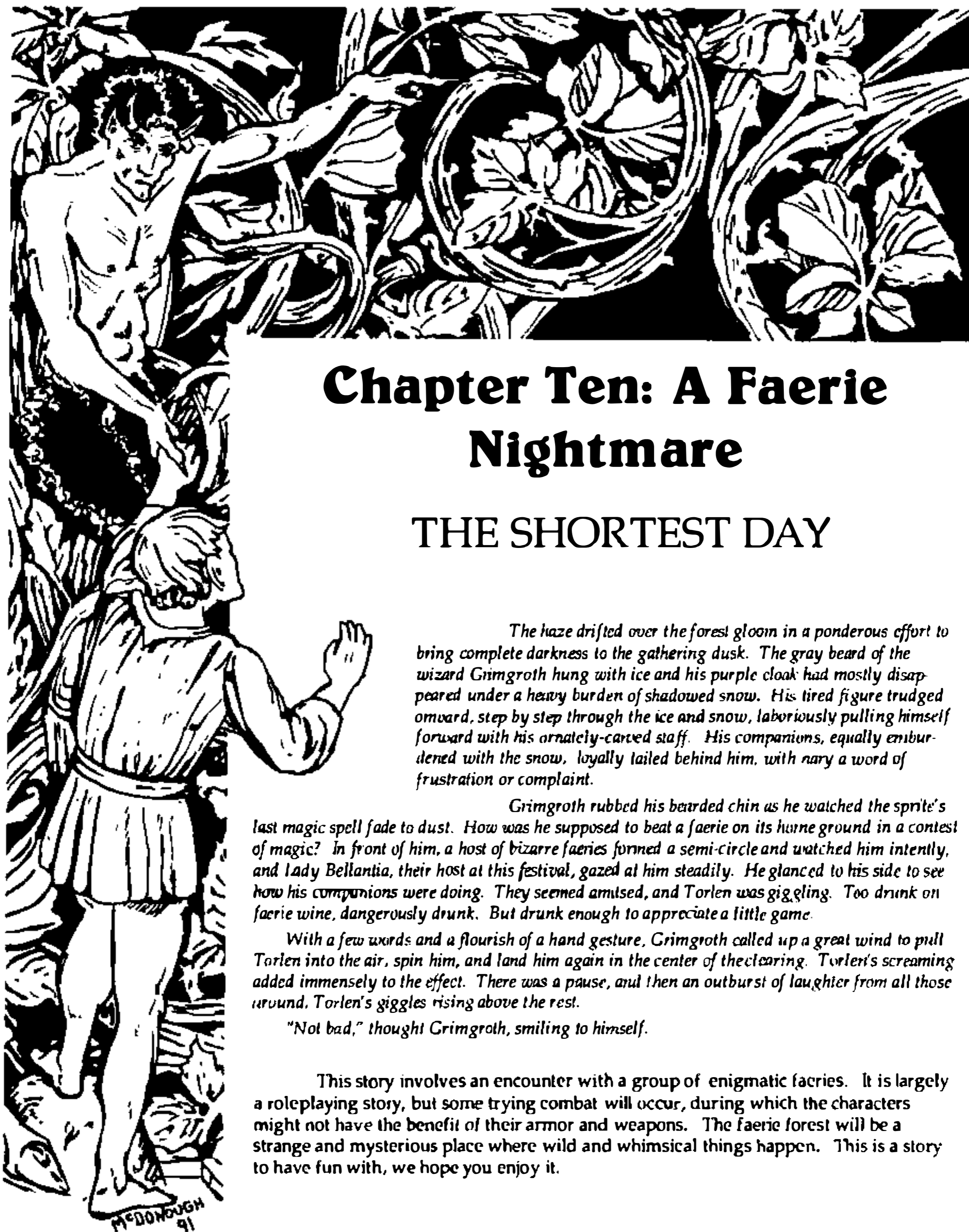
These beautiful, sylvan creatures are never more than a foot high and have gossamer wings and chime-like laughs. They are the most gleeful and playful of all the faeries, though they can be as mischievous as brownies.

Faerie might: 5

Rock Trolls

These obese and wart-covered creatures are the smaller cousins of the enormous Mountain Trolls. These more diminutive kin are only three feet high or so, and are much more playful.

Faerie might: 15



Chapter Ten: A Faerie Nightmare

THE SHORTEST DAY

The haze drifted over the forest gloom in a ponderous effort to bring complete darkness to the gathering dusk. The gray beard of the wizard Grimgroth hung with ice and his purple cloak had mostly disappeared under a heavy burden of shadowed snow. His tired figure trudged onward, step by step through the ice and snow, laboriously pulling himself forward with his ornately-carved staff. His companions, equally emburdened with the snow, loyally tailed behind him, with nary a word of frustration or complaint.

Grimgroth rubbed his bearded chin as he watched the sprite's last magic spell fade to dust. How was he supposed to beat a faerie on its hune ground in a contest of magic? In front of him, a host of bizarre faeries formed a semi-circle and watched him intently, and Lady Bellantia, their host at this festival, gazed at him steadily. He glanced to his side to see how his companions were doing. They seemed amused, and Torlen was giggling. Too drunk on faerie wine, dangerously drunk. But drunk enough to appreciate a little game.

With a few words and a flourish of a hand gesture, Grimgroth called up a great wind to pull Torlen into the air, spin him, and land him again in the center of the clearing. Torlen's screaming added immensely to the effect. There was a pause, and then an outburst of laughter from all those around, Torlen's giggles rising above the rest.

"Not bad," thought Grimgroth, smiling to himself.

This story involves an encounter with a group of enigmatic faeries. It is largely a roleplaying story, but some trying combat will occur, during which the characters might not have the benefit of their armor and weapons. The faerie forest will be a strange and mysterious place where wild and whimsical things happen. This is a story to have fun with, we hope you enjoy it.

Summary

In this story, the characters attend a grand festival celebrating the winter solstice. It is hosted by Lady Bellantia, a beautiful faerie of the Seelie court who reigns over a portion of a faerie forest. Their object is to learn about faeries and to gain gifts from them. During the day, they delight in her company, but at night, the faeries of light depart to their places of sanctuary and the dark faeries emerge (members of the Unseelie court). Properly played, this sinister dichotomy can bounce the characters back and forth between comfort and fear, relaxation and anxiety, celebration and combat. The characters uncover and (hopefully) foil a plot by the dark faeries to make the day shorter and shorter, and for the night to last eternal.

The story can take place in any faerie forest in your Saga, preferably one that has not already been thoroughly explored. (But then what faerie forest is ever fully explored?) The Lady might rule over the entire forest if it is small or over one section if it is especially large. Mundane woods surround the faerie woods and serve as a buffer between humanity and the "gentle folk." The story takes place in winter, so be sure you describe the cold and perhaps the snow, as they are appropriate to the local climate.

Plot Outline

First Day	Introductions and Storytelling
First Night	Seeing the Ritual
Second Day	Festival continues
Second Night	Finding the Spy, Climactic Battle
Third Day	The Lady's Gifts

Theme

This story is about dichotomies, duality, and how one person can actually be two different people. According to most of the world's great religions, all of us contain both good and evil. Though we labor to do good (at least most of us), we still have evil within us, and we still do evil things. Who hasn't succumbed to temptation, who hasn't taken something that wasn't ours, who hasn't had thoughts so evil and disgusting that we wondered what kind of person we really were.

In "The Shortest Day," we tackle this issue straight forwardly. This theme weaves around the plot as a whole, as many of the details also involve it.

To better portray the faeries, the Storyguide should indulge in whimsy and imagination while running the daytime scenes, and emphasize the dark and mysterious while running the nighttime encounters. Once the characters enter the forest, nothing should be

taken for granted, for it is a strange, magical place where all the capriciousness and whimsy of the faeries becomes evident.

During the day, don't try to fill every moment with action or description, occasionally let silence speak for you and let your pauses add weight to what you say. Use a Storyguiding style that is more somber than hyperactive, less broad than it is deep.

During the night, try to make things seem sinister and dangerous, and give the players a feeling of eeriness, a feeling that things are not quite right. Throughout the story, try to build a feeling of wonder and awe. This is not meant to be an action packed, wild and wacky faerie adventure. In this story, we are trying to get at another aspect of the faeries, to get a feeling for their otherworldliness, for their strangeness. The faeries are like humans, they copy us, yet they are fundamentally different; and in those differences the characters can discover themselves.

Preparations

There are three leads to this story, that should both be introduced in previous adventures:

- 1) The Tale of the Faeries' Midwife
- 2) The Poem of Lady Bellantia
- 3) The characters are told about faeries attacking farmers.

At some point in their adventuring career, the characters should hear the Tale of the Faeries' Midwife. It is a perfect tale for them to overhear in some tavern, or to have told to them by some old hermit. It is a local legend telling the story of an actual woman said to have lived eighty or so years ago. She was an excellent midwife, and one night a group of very ugly faeries came to call, asking her to help birth one of their own, in exchange for some gifts. Wisely, she consented, and was led into the woods. The labor was long and strenuous, and when sunrise came, the mother faerie had not yet given birth. All the other faeries went underground, leaving the mother-to-be alone with the midwife, who now realized that she had been dealing with the dark faeries of the night. When the babe was born, she grabbed him and ran away, leaving the mother behind. She laid the child by a pool where she hoped a good faerie of the day would come and find it, to take it as her own; and then she fled the forest altogether, fearful of being trapped there for eternity.

(This story describes the birth of Hermone, one of the faeries that the characters will meet in the adventure. The players should not realize this until some point late in the adventure.)

At some point in their travels, probably in a respectable city tavern somewhere, the characters will

encounter an enfeebled old man, who speaks at length to other patrons of his younger years, his years of glory. His name is Sir Velgarde, a bachelor knight who once served in the household of a local baron. A patient character will hear many well told ballads of honor and warfare. In each story, the knight tells how the memory of a beautiful woman named Lady Bellantia gave him the strength and courage to persevere. An Int + Folk Lore roll of 8+ will tell the characters that at one time, he was a troubadour of no small repute among the local nobility.

If he is asked about it, Sir Velgarde will tell the characters about the one immortal day when he was a guest at the Court of Lady Bellantia, the most beautiful woman he ever met, a magical faerie living in the nearby forest who gave him gifts and a memory of loveliness that has lasted unsullied for nearly fifty years. He composed a love ballad for her just before he left, and she was so touched that she promised that anyone who ever read it near her woods on the day of the winter solstice would be invited to the grand festival just as he had been. Sir Velgarde will readily recite it for the characters.

When Sir Velgarde came back from the forest, his priest-confessor strongly warned him against ever returning to the evil haunts of the faeries, where his soul was at risk. However, since that day, he has carried a passionate longing for Lady Bellantia's company.

If the characters show an interest in the poem, Sir Velgarde will encourage them to go the festival, going on at some length as to what a marvelous and magical

thing it is to behold. If they seem like they might be inclined to attend, he will, in private, beg them to bring him along. He would like a second chance to stay with Lady Bellantia.

Sir Velgarde also will mention Lady Bellantia's generosity toward her guests. The promise of free gifts might interest the characters if the idea of partying with faeries doesn't already. He will readily show them the bronze ring Lady Bellantia gave him (which increases his longing for her), but under no circumstances will he sell it or even take it off.

The Poem: The Shortest Day

A Lady sweet, queen of pure light,
Invited me to Arcadia one night,
To ease the pain of my mortal plight,
And she welcomed upon the Shortest Day.

She gave me her hand, and offered a meal
A feast so bountiful, it could not be real
Oh, such great joy my heart did feel.
As we laughed upon the Shortest Day.

A gift I brought, a blue spruce bough,
It drank from her cup. I know not how
But the branch did grow. It towers now,
And we sang upon the Shortest Day.

Tales we told as the sun dipped low
An evening of beauty, I could not go
My joy at this lady I attempted to show
We spoke of love on the Shortest Day.

The Shadows grew, she pulled away.
The table were cleared. She would not stay.
Her gift, a bronze ring, I have til this day.
And we wept upon the Shortest Day.

As darkness began to gather nigh,
The Lady's tears did blur my sight.
She turned on heel and made her flight.
Alone at last, upon the Longest Night.

The Poem of Lady Bellantia was written in honor of this beautiful faerie queen in the style of the French troubadours (who invented the concept of romantic love as we know it today) and speaks of the author's love for her. The poet, then a lusty young knight, composed the



poem while celebrating the first days after the winter solstice with her, the first days of the year that are longer than the ones before them. (It is this event that the characters will be celebrating as well.) When he left after the festival, Lady Bellantia told him that anyone who comes to the forest and recites that beautiful poem will be welcome at her court. Over the years, a number of curious people have traveled through Lady Bellantia's faerie forest; perhaps the characters themselves have passed through it. But a scant few have ever been welcomed to the Lady's Court as the characters will be.

The characters are also told of how faeries are attacking farmers at night. In recent years, the serfs have been expanding their holdings into the forest, cutting down trees one by one. The faeries of the night have struck back and are killing farmers, and dark wolves have been stalking all those foolish enough to go out at night. Yet the day faeries are very friendly and kind, and have given gifts to those hardest hit by the excursions of the night faeries.

Setting off

The decision to travel to visit Lady Bellantia must be made by the players themselves; try not to use any form of coercion. The curiosity of the characters should be aroused by the tales they hear, and the entire adventure precipitated by their decision to venture to the forest. The characters should expect a festival of some sort and perhaps some unpredictable faerie antics, but there is no reason for them to expect a lot of combat. Make it clear to the players that this will be a roleplaying adventure.

If some other way of getting the characters to the forest is more suitable to your Saga, use it. You could have a friend request that they retrieve a handful of herbs that grow only in the depths of the faerie forest. Or perhaps these characters may have done a favor for one the faeries from Lady Bellantia's Court, and in return they are rewarded with an invitation.

The journey to the forest will be greatly slowed by Sir Velgarde, if he is brought along. He is an old man, suffering from old war wounds, and overly used to spending his days sitting on a tavern bench drinking ale. He can be crotchety and requires help with almost everything. He would like to ride his horse, but it would react badly to the wizards, so some other arrangements will have to be made. Perhaps the grogs can carry him, as he is unable to walk to the forest on his own; he is simply too weak.

The First Day

Following Sir Velgarde's advice or personal guidance, the characters hike into the woods and reach

the point where it begins to become magical. Have each of the players describe one thing their characters see which makes it magical and mysterious, which gives it the glamour of the faerie. Branches move without a wind, flowers are found in a snow drift, trees take on strange shapes and may look like something from the characters' past. If the characters continue to walk about, they eventually find themselves back where they started, even if they have the assistance of an astute forester; they cannot enter the faerie area of the forest simply by walking in (these effects are similar to the spell *The Shrouded Glen*). Only when one of the characters recites the poem aloud can they gain entrance. (Have a player actually read the poem. They had better become accustomed to humming it up if they are going to get along with the faeries.)

Within a few minutes of the poem being read, the faerie Zacarus peers out from behind an oak tree and calls out to them:

• "Welcome, mortals, to the lands of Lady Bellantia. Follow me now, or you'll be late for the festival, late for the festival." •

He is excited to see mortals, especially those who are going to be at the party with him.

• "Right this way, oh do follow me, it's not much farther now, don't get impatient, I'm not walking too fast for you am I, here, this way, up this hill now, it's not far, yes, yes, I'm Zacarus, by the way, do you come from far away? ..." • ad nauseam.

It is hard for him to stop talking long enough to let the characters answer any of his questions. When the characters have gone a mile or so, Zacarus suddenly stops and gracefully spins on one toe to face the them. In tones of reverence he says:

• "We are approaching the Court of the Most Illuminous Lady Bellantia. I, Zacarus, Lady Bellantia's personal spokesman, will formally announce you to the court, but I will need to know your names — and your titles of course." •

He then tries to memorize the characters' names (as well as any titles they might provide), but without great success. He mispronounces some names and mixes others up. Try to get the players as frustrated with him as possible.

Zacarus then leads them further into the forest until again he stops and whirls about and, looking a bit disgusted and a little embarrassed, says:

• "And you'll have to do something about... well about that horrible bark you are wearing." •

He is looking at one of the characters wearing lots of iron armor or carrying a large iron weapon. Faeries find iron (and steel) offensive as well as harmful, and Zacarus will not take them to the Lady's Court if they wear or carry iron with them. They will have to think of something to do with their armor and weapons, such as

putting them all in a bundle and leaving the bundle to the side when they get to the Court. If they are very clever, they may think of a way to sneak it with them, but faeries are very sensitive to it, and they are likely to be discovered. Warriors might feel exposed and vulnerable without the weapons and armor they are accustomed to — hint to the characters that this would be a good thing to roleplay out.

The Lady's Court

Soon the characters come to a clearing about forty paces across where winter's touch is felt in a very magical way (describe it like something out of a Christmas card). The surrounding trees, though bare of leaves, are covered with a layer of glistening frost, and the air is warm and moist with only a gentle breeze. Throughout the whole glade, soft fluffy snow is falling. Lichenous rocks of all sizes fill the area, and these serve as seats for the Lady's Court. At the far end of the clearing is a large, broad, flat rock with a mound of moss piled on top; it is the throne of the Lady. However, the falling snow obscures it, so the characters cannot see who is seated on it, they can only tell that someone is there.

Proper staging and description can greatly develop the mood of this scene; you must introduce Lady Bellantia in the right way, so that the players truly feel a sense of wonder and expectation. Therefore, don't introduce her right away, have them first meet members of her Court, one after another, building up to the point where they finally get to see her.

Seated out on the rocks about the clearing are eight other faeries, and six more can be seen standing around her. There are shy fauns and gayly dressed elves, tiny pixies and gossamer winged sprites, but don't try to describe them all at once. The faeries all face the newcomers and in surprise stare at them. As long as the characters do not act rudely or threateningly, the faeries simply stare at them for a minute or so. For those moments of silence, the beauty of the glade, even in winter, becomes deeply apparent. It is a deeply magical place. (The aura is Faerie +8.) Those wearing *parmae magicae* do not sense or experience the beauty as strongly.

Describe the scene with as much loving detail as you can muster:

• *Before you is the beautiful Lady Bellantia sitting regally atop her throne, her skin is so smooth and milky, and her eyes are so blue that you believe you have never before met someone so beautiful. Crouched beside her is an ugly dwarf, holding her hand and clipping her fingernails with a pair of silver scissors.* • (Later he will secretly pocket the clippings.)

Zacarus takes several steps forward, bows to the queen, and says:

• *"Our beloved Lady Bellantia, she who causes the warm winds to blow and the flowers to bloom, who protects the glow of day and who soon shall drive back the dark night, mistress of the sun and lady of the bountiful fruit, may I present your esteemed guests, who hold you in almost as much esteem as do I...."* •

At which point he attempts to introduce the characters. If he gets any of the names wrong, or switches the names of two characters, the faeries will call them by the names Zacarus gave them, forever, even if the characters come back here years later. After all, the Lady's official spokesman has spoken.

In any case, Zacarus does not introduce the characters in any particular order, as one would expect a human to do. Groggs and magi are equally important from the faerie perspective. Warriors might even be seen as more exotic than magi because they use so many tools of iron, while magi's spells are nothing special in the land of the faeries.

Then Zacarus says to the characters:

• *"As surely you have surmised, your beauty can be none other than the splendid Lady Bellantia, and we, her humble court."* •

Then he turns towards the Lady, gives a deep, slow bow, and backs away till he is standing to the side of the throne. The characters may greet the faeries in whatever way they find appropriate. Encourage them to be ostentatious.

After they have introduced themselves, Lady Bellantia will thank them for coming to visit her, and will invite them to attend the festival of the shortest day.

When the formalities begin to get tedious, the storytelling begins.

If Sir Velgarde Has Come Along...

Lady Bellantia recognizes Sir Velgarde instantly and ushers him to her side. With a touch, she restores him to the age of 24, his age when he visited her the first time. He will enjoy himself immensely at the party and always sit at Bellantia's right side. He retreats with her into her tree each night and heartily eats and drinks the faerie food. Knowledgeable characters realize that these actions will prevent him from ever leaving the forest. Sir Velgarde also knows this; he has abandoned the mundane world and endangered his soul, all for the sake of his lady love. He mostly ignores the characters (unless they offend the Lady) and spends his time associating with the faeries.

Storytelling

Lady Bellantia stands and speaks to all who are gathered:

"Let us come to know our guests, and let them come to know us, through tales shared. Tell us, Zacarus, a tale wondrous and beautiful, that our visitors may learn something of us." •

With this Zacarus, the portly spokesman, tells a tale of *Uniere*, a young faerie who was lost in the strange wilderness beyond the woods. There he saw all manner of bizarre things: fat, ponderous creatures with horns on their heads that made the sound of a bell as they walked (cows with bells about their necks), a tree that had been bent into strange shapes whose leaves were all thin and yellow and clumped atop it (a hay wagon), a field that grew stones instead of bushes, where people without their bodies roamed at night (a graveyard, the faerie could see its ghosts). Finally, as the sun was returning to the sky, a horrible clanging sound coming from a huge flat boulder (church bells) filled his ears and sent him hurrying back to the safety of the gentle forest.

When he is done, Lady Bellantia asks the characters to tell a story of their own. They might recount one of their previous adventures or tell a story they heard from others. If one tells the story of the mortal midwife taking a night faerie to the world of the day faeries, Hermone will recognize the tale and discount it. "Such preposterous things these mortals say of us. No child of the night could live with those who relish daylight!"

If the characters do not tell a story, they will seem rude. A very bad first impression (subtract 3 reward points). If they tell a good one, they will be very well received during the coming days and the storyteller will gain a special gift from Bellantia (see Bellantia's Gifts). If one player tells a story, and it is boring you as well as the other players, then it is likely it is boring the faeries as well. Have Hermone interrupt the storytelling, and ask another player character to "tell us a good one."

After the characters have told a story, the sprite Marnice tells one. She is a young faerie, and does not yet realize that faeries must hide much of what they know from the mortals. She starts to tell the story of the characters' visit to Lady Bellantia as if it had already happened. She might say, for example, "Once upon a time, six mortals came to visit Lady Bellantia, thinking they were just coming for a pleasant visit with our kind lady. One was a wizard of fire magics, one a simple warrior who had never put his sword to the proper test..." Make up details to describe the characters. If one of the characters has a secret of some kind, she might mention something about that, such as "One of the visitors became as a wolf when the moon was full." She then recounts things that have not yet happened. "On the first day, when the sun set, they were taken to a place of safety to protect them from the dark lady's minions." If you feel particularly nasty, you can say, "But that night the protection proved insufficient, and one of them was slain." If you predict anything like this, try your damndest to make it actually occur.

How to Storyguide Storytelling

It's not easy to exchange stories during a roleplaying session. You not only have to make up and tell a story well, but you have to do it while roleplaying your character. Yet paradoxically, this makes it easier as well, part of the interest of the story can be how you explore your character as your character tells the story. For instance, if a knight talks about a past battle, that battle can help explain who that person is to the other players. What's more, how that knight tells the story can provide insight as well.

Here's a little advice that can help you have a good storytelling session:

- Don't ask a player to tell a story and then just sit back. Build up to it, let them know they're going to have to tell a story, and then keep talking to give them time to prepare, and while you're talking, give them a few ideas for a story to tell. For instance, you could have Hermone ask Bob to tell a story, then you could have Hermone talk about how wonderful it is to have guests from the outside world, a world so filled with strange perils, and weird wonders, etc.

- You should tell the first story. If you make your story good, the players will try to do even better. To make your story good, practice it ahead of time, or at least figure what elements you will include in it. You'll need a good opening line, something either very descriptive, something action packed, or something mysterious that makes people curious. You'll want to build up the mood.

- If someone seems to be at a loss at how to continue their story, and it was a worthwhile story, you can always have one of the faeries interrupt and add something to it — as if they knew what the story was about. Try not to let your players fail at storytelling, because once they fail, it'll be a cold day in the Amazon before they try again.

At this point, the other faeries prevent Marnice from continuing. She is revealing too much. Lady Bellantia apologizes for the improper story and has the Faun tell one instead.

This story concerns an adventure the characters had some time ago, though at first it will not be obvious to the players, slowly they will begin to realize that the story is about themselves. Try to tell the story from the faerie perspective, in the way that they would look at it. If the story concerns the abuse of faeries or of nature, then Lady Bellantia will look unfavorably on them and they will have to work harder to impress her (take 3 reward points away).

The characters can keep trading stories with the faeries as long as the players are having fun. But stop as soon as the players begin to seem bored.

If the Characters Cause Trouble

You should make it clear to the players that it would not be a good idea to threaten the faeries, to fight with them, or to, in any way, insult Lady Bellantia. The magical power of the faeries is thoroughly spoken of in legend and lore, as is their fondness for vengeance against those who are ungracious and disrespectful. If the characters do cause trouble, the lesser faeries all flee in panic, but Lady Bellantia will stand firm and tell them to leave her court forever. If they do not leave, she will retreat to her large oak tree which stands just behind her throne, and withdraw all her aid from them.

The winter winds will feel like blades of ice, and the woods will stretch on seemingly forever. Getting back to the safety of the farmlands or the covenant (the home of the wizards) will be extremely difficult. Furthermore, at night the Unseelie faeries may well attack. It will not be a pleasant journey home.

If the characters truly abuse Lady Bellantia or her subjects, she can curse them so that the woods will always be hostile to them. Forests will be, for these characters only, colder, hotter, muddier, thicker, and more extreme, and in every way more dangerous and

Humor and Fear

The faerie woods of day and night offer the characters the chance to experience light hearted humor, and a sense of peace alongside anxiety, fear, and possibly death. This story is purposely constructed with that dichotomy in mind, I think it will add a great deal of depth to it. As the Storyguide, it is up to you to manipulate the feelings of your players to these ends. If the daytime scenes become too absurd, tone them down, but at all costs keep them light and full of good feelings. If they're too mundane, throw in some fun or an act of good grace on the part of one of the faeries (throw in lots of warm fuzzies). In the nighttime scenes, however, there should be no joy, no levity, no humor, only a grim sense that death could lurk behind any tree. If the players would take any of the details of the nighttime scenes as silly, or if you can't portray them seriously, change the details to match the mood. The events of this story were not written this way because "that's the way it really happens" but because we want to produce a given effect in the hearts and minds of the players. However, since you know your players best, change any detail that runs counter to the effect you desire.

uncomfortable. Forest animals will hate the characters, and will be much more prone to attack them. (Make it so bad that those characters will never want to adventure into the forest again.) Perhaps the characters would be able to lift this curse by returning to Lady Bellantia and performing a service of penance for her.

Welcoming Feast

After the storytelling, Bellantia says:

"Let our guests be welcome at our table, and let them share in the joyous bounty of our forest."

She rises, touches a barren hazel tree, and within minutes it sprouts leaves, and then luscious fruits of all kinds: apples, pears, berries, cherries and several others the characters are not familiar with. Faeries climb and fly to the fruit, picking it, playing catch with each other, engaging in mock fights, and eventually carrying it first to Bellantia, then to the guests, and finally to each other. No faerie eats food that it has picked itself. Hermone eats no food of his own; he only eats what Lady Bellantia has left of her food and he particularly enjoys the cores of apples.

The characters may realize (by making a Faerie Lore + Int roll of 6+ or Legend Lore + Int roll of 9+) that eating faerie food can be dangerous, or Sir Velgarde may warn them. In extreme cases, one can be trapped in the faerie world forever, though some have eaten of faerie food without ill effect. With this knowledge, the characters can decide to eat or not to eat, as they see fit. The faeries think that refusing food is rude, despite any explanations offered, but will tolerate their guests' behavior.

Should anyone indulge in the food offered, roll on the following chart, and do so again each time a human eats the food at this celebration. Let the players give their characters bonuses up to +3 (if they eat little) or penalties up to -3 (if they eat a lot), but don't let them see this chart. A character with a penalty also gets an extra botch roll using a stress die.

No matter what the result, you must somehow weave it into the story. If a character grows a long nose, encourage the other characters to make fun of them, and certainly have the faeries tell a joke or two, "My, what a long proboscis!"

Nightfall

As darkness begins to fall, the mood of the festival quickly changes. The faeries make their way one by one to the trees inside which they will spend the night. They fear Ciertina's power and do not dally as the sun begins to set. They will not, cannot, emerge until dawn. Before Lady Bellantia goes to her tree, she gives each character a living leaf from the hazel and tells

Faerie Food Chart (roll d10)

Roll	Effect
botch	The character will get sicker and sicker as they leave the faerie forest, and if they do not return, they will die.
0 or less	Severely Disoriented, the character hiccups loudly, sings off key, babbles incoherently, and generally has a great time. Indefinite duration.
1	Granted Faerie Sight until nightfall. This means the character sees things in a spiritual way as a faerie would, but can't see things normally. Everything seems transitory and non-real, and you begin to see the ephemeral nature of reality.
2	Random animal sounds instead of human speech emerges from the imbiber's mouth for the duration of the stay in the forest. Magi suffer penalties with spoken spells. Have the player roleplay it out.
3	Forest Affinity — the character becomes comfortable in forests and can survive in them easily through intuition.
4	Special curse relevant to the character's nature or background, for duration of stay.
5	Character gains an intense love of the forest, forever.
6	Character gains an intense devotion to Lady Bellantia, forever.
7	Some feature, such as nose or fingers, grows or shrinks until nightfall.
8	The food and drink bring deep satisfaction to the character, they may doze off and dream beautiful dreams.
9+	No effect.

them that it will protect them from the Dark Lady's magic.

Hermone, realizing that they will be in the Dark Lady's land that night, and anxious to keep the characters from being discovered by her, and from them finding out her plot and his part in it, ensures that he is the last faerie left outside. Feigning concern, he tells them:

"You must come away from here and go to a place of refuge. When the sun sets, all manner of vile, vicious, bloodthirsty creatures come out of the ground, and you will be slain without our protection."

Hermone takes the characters a hundred paces from the court to a ring of mushrooms ten feet across (the ring, not the mushrooms). It is up to the characters to remember to collect their discarded steel and iron equipment. Then he says:

"Stay herein this faerie ring, and you will be protected from the Dark Lady's minions. But if you step out of the ring, even so much as one little toe, you will surely die. Very well then, you won't leave, will you?"

Hermone is lying, because he does not want the characters to leave the ring and possibly witness the ritual that will take place. He lies with great effect, only a Guile + Per roll of 16+ would let a character guess that he is lying. This roll should only be made if the player asks to do so, and it should actually be rolled by the Storyguide.

The First Night

On the first night, the characters see the ritual that Clertina is using against Bellantia. The most profitable course of action is to wait in the faerie ring until the ritual is over, investigate the site, and then return to the faerie circle for safety.

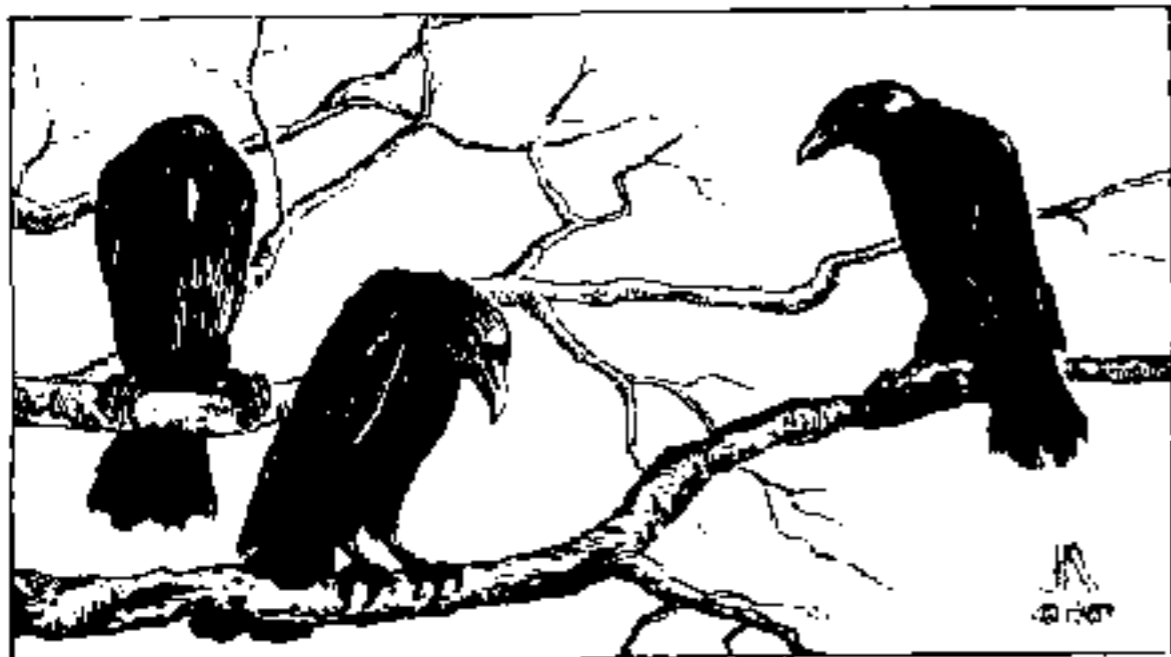
Hermone leaves them in the faerie ring and bundles back towards the court. If the characters have their armor and such, they can put it on now. In the twilight, the forest is still, and the bitter winter winds pick up again. Characters see no movement and hear only the eerie creaking of swaying trees.



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Soon, however, they notice dark shapes crawling out of the ground and moving about the trees. These are the dark faeries. As long as the characters remain within the faerie circle, they will not be noticed, even by creatures within just a few feet of them. Nor will the faeries of the night enter the circle. Thus the characters will have the chance to see a few interesting creatures without being attacked. The assorted imps spend much of their time pulling sadistic pranks on each other and teasing the weakest among them. The silver wolves simply prowl around aimlessly, their noses stuck to the ground. Occasionally, they will spy a rabbit and pounce on it, after which a fight will invariably ensue between the wolves over the carcass, sometimes with nothing being left of the rabbit afterward. If you want to encourage a fight, have some of the imps discover the character's trove of weapons (assuming they hid them and didn't retrieve them as night approached), pull out one with a wooden staff, and then fight over it. The owner of the weapon might find it hard to keep in the circle; it could take severe commands by the magi to stop them from running out. Use your imagination and make up a few weird things they might see. Some of them might even be darkly humorous. One fat little faerie in particular sits up in a tree branch eating fermented berries and laughing every time someone gets hurt.

If anyone looks back toward the court, they will see much motion there, but in the dark it is hard to tell exactly what is going on there. A spell to see farther than normal would let a character see that dark elves, imps, and hags are congregating where the Lady had her court during the day. Near midnight, the place will be imbued with a silver glow, as the ritual to the powers of the night and the moon comes to its high point. After that, the gathered participants depart, leaving only random dark faeries wandering around, playing a brutal form of tag, plucking the remaining leaves off trees, cackling insanely, and so on.



Encounters

- | | |
|--------|---|
| 1-5 | Ominous noises and undefined shapes in the distance, but nothing threatening |
| 6 | A murder of large, noisy crows that call out "Caught, Caught, Caught!" as they fly circles in the air over the characters |
| 7 | A dark elf spots the character(s) and tries to talk to them, with a fiendish grin on his or her face. He wants to know who the characters are, why they're here, and so on, and advises them to leave well enough alone. Sounds the alarm if the characters continue toward the ritual. |
| 8 or 9 | An imp, who screams "Lady Ciertina! The sacrifice has arrived, Lady Ciertina!" and tries to hold the characters at bay with his knife; but flees if seriously threatened |
| 10 | A huge silver wolf, which attacks on sight |

Ideally, the characters should find some way to see what is going on at the site of the ritual after the ritual is ended and it is safe. If the characters heed Hermone and refuse to set foot out of the ring, you can find some way to draw them out, such as having a lone imp take a nap just outside of the ring. It won't be a fun adventure if the characters spend their nights cowering inside the ring.

Investigating the Site

Any character who sneaks out of the faerie ring to investigate the ritual while it is in progress stands a good chance of getting caught. On the way to the ritual site, there is a 50% chance that they will scare up a murder of crows that flies in the air around them calling out "Caught! Caught!"

Even if the characters are not found out by the crows, they will have to make Sneak + Dex - Size rolls of 8+ to get a clear sight of the ritual without being spotted by those attending. If characters are found out either by the crows or the ritual attendees, they will be attacked by a formidable force. Getting back to the faerie circle is the safest course of action.

If they spy after the ritual, having the alarm sounded on them only means that they will be attacked by a few silver wolves and imps, enough to make them fight and let them know what they're up against, but not so many that they're a real threat. A silver wolf or two charge in from different directions, eager for a kill, while imps gather at a distance until there are several of them

before attacked *en masse*. Once these opponents are defeated, the characters will be safe, unless they spend a great deal of time snooping around and/or talking amongst themselves. A few imps will watch them from a distance, and eventually Ciertina will arrive after gathering a strong fighting force.

Fighting in the forest in the dark during winter is tricky stuff. Apply these modifiers:

two extra botch rolls

-4 on Attack rolls with pole axes, halberds, etc.

-2 on Attack rolls with other weapons

-2 on Fatigue rolls

When they investigate the ritual site, the characters will see Lady Bellantia's fingernail clippings, which Hermone provided, on the throne rock, but there are no other physical signs of the ritual. The clippings will disappear at dawn if they remain on the stone.

The Ritual

Every night, Ciertina gathers the Witches of Dankmar to perform the ritual of Deepening Night. They gather in a circle around the flat rock that serves as Bellantia's throne during the day, and which also serves as Ciertina's center of power at night. Hermone comes out of the tree he went into at dusk and offers Lady Bellantia's fingernail clippings, which are necessary for the ritual, to Ciertina. It is obvious that he is very fearful of her. Then the Witches of Dankmar begin their chanting, while Ciertina sings and Hermone skulks back to his tree. At midnight, the light of the moon shines forth from the flat stone (and reflects off the ice on all the trees), and the ritual is complete. The next day will be shorter than the one before it. As the characters have come just after the winter solstice, the days should be getting longer again, but within this faerie forest, the days are getting increasingly shorter. Eventually, the day would become only half an hour long or so. If the ritual is interrupted, the next day will be longer as Nature tries to right herself.

Dawn

As the gray sky above the eastern horizon slowly turns pink, the dark shapes that move about the woods stop and sink mysteriously into the ground. During the twilight, at first the forest is silent, then the birds begin to chirp and sing, and finally the daylight faeries climb out of their trees.

Second Day

On the second day, the characters can start to understand what is happening between the two Ladies

of this forest, but Bellantia is mainly concerned with throwing a good party for her guests. Continue the storytelling, initiate a few faerie-character conversations, perhaps have Bellantia ask the characters to think up a game for everyone to play, and encourage the characters to confer with each other as they try to deal intelligently with the faeries.

Character Options

• Question Hermone about why he said that they would die if they stepped out of the faerie ring (provided they did indeed leave the ring and survived). He says "That's what brings fear to you mortals, right? Death? I tried to use that quaint fear of yours to keep you in the faerie ring. I was afraid for your safety."

• Talk to the Lady about what happened during the night. She replies,

"Please try to enjoy our little festival. Not all that happens in these woods is pleasing to the heart, and I would be an ungracious host to burden you with news that does not concern you."

If pressed for information, she says,

"You would also be ungracious to force sad words from my mouth."

She will not discuss the Dark Lady's ritual.

But other faeries are likely to overhear the characters' attempt to get information, and they will want their help. The faun will take one or more characters aside, out of sight and earshot of the Lady's Court, and here they explain that the days are still getting shorter even though it is time for them to begin getting longer again. He begs the characters to do what they can to stop the ritual and assures them that the Lady will be very pleased with them if they do so. Have the faeries choose characters who have been less involved in the story, so those players have something important to do.

• Ask Lady Bellantia for more gifts by which to protect themselves from the Dark Lady and her minions. She says she will grant what she can to them before night falls. As twilight nears, she gives a gift or two from the list of Bellantia's Gifts (see below), whichever ones you think are appropriate. She gives special gifts to those who have shown themselves especially good company during the party, such as any who played an instrument for the faeries to dance to. A few minor gifts are more than enough, unless the characters are definitely outclassed by the dark faeries.

Party

Most of the day is taken up in song, dance, stories, games and feasting. The characters can participate however they want, and the revelry should be ad

libbed as appropriate. Choose a faerie or two, and feel free to invent some of your own, to play out more fully, and have these faeries involve themselves with the group more than the others.

If the characters eat or drink faerie food or wine, have them roll on the Faerie Food Chart.

Be sure to involve those characters who would otherwise be outside of the action. If a certain character simply wouldn't get involved, have the player roleplay one of the faeries. Whatever you do, let the game rules slip during the festival, and try to get everyone in a "lets have fun" mood. The liberal employment of Whimsy Cards or Storypaths is certainly advised.

The Arrival of Sir Penaire

At some point in the day, one of the faeries yells, "Look, look, it's Penaire! He's come back." The faeries (and the characters, no doubt) turn to see a three foot high faerie knight riding toward the party atop a mid-sized buck. He carries a lance from which flies a bright blue pennant. All the faeries but the Lady and Hermone run and fly to Penaire, greeting him with laughs and shouts, welcoming him into the Court.

When he comes in, he regally greets the lady, and then asks her, in a voice meant to be overheard:

"My precious lady, why do you stain your celebrations by suffering the presence of iron-forgers, of tree-killers, of prayer-makers, of mortals?"

Lady Bellantia commands Sir Penaire to accept the characters as friends at this gathering. After that, he treats them honorably, but he makes no move to get to know them. If pressed for conversation, he will become very annoyed with the characters. If they ever make fun of him because of his size, he becomes enraged and challenges the insulter to a duel.

If the characters try to get Penaire to join them in their journey to Lady Ciertina's land, he looks very glum and says *"I cannot join you."* A faerie who sees or hears about this explains that Lady Ciertina has stolen Penaire's heart, that she wears it in a bag around her wrist, and that she will destroy it if he enters her land again. Destroying his heart would kill him, naturally.

At one time, he used to do battle with her regularly, and now waits helplessly for the time when she will casually kill him or perhaps try to force him to do her will.

The Wizards' Duel

During this day, Siamosel, a blue sprite, challenges one of the wizards in the party to a wizards' duel, and the other faeries ridicule the character if he or she declines. The character likely thinks that the duel is

going to be dangerous, but for the fun-loving faeries, a duel means a contest to see who can put on the best show. Once this aspect of the duel is made clear, the wizard should have no qualms about accepting.

The mortal wizard goes first, as Siamosel explains that she is new at magic and wants an example to copy. The mortal magus is expected to cast some showy spell to delight the onlookers, and Siamosel will try to match it. For each spell that Siamosel casts, roll on the chart below. If the spell is nature oriented, Siamosel gets a bonus of up to +3. If it is anti-faerie in any way, she gets a penalty of up to -5 and extra botch rolls. She may refuse to try to duplicate any spell that Lady Bellantia would find offensive.

After several spells, or after any disaster of Siamosel's, the contest ends, and the audience chooses a winner. Play it by ear. If the wizard has been a performer in addition to being a spell-caster, he or she is likely to win.

Siamosel's Spells	
Roll	Effect
botch	Disaster, possibly life-threatening
0	Sputter, fizz, pop, but no effect
1-3	Small version of the spell, with a strange side effect.
4-6	Passable but inferior version of the spell
7-8	Equal version of spell, with extra side effect
9+	Glorious, showy, exciting version of the spell, a show-stopper

Viaroche's Offer

The tiny sprite Viaroche takes an interest in one of the characters. He is inquisitive, jovial, energetic, and as fun-loving as even a faerie can get. He will try to interest the character in various games, such as tag and hide-and-seek. He also appreciates simple tricks and jokes.

If it fits the story, Viaroche will quietly offer to come with the characters to the "twisted land of the bitter Lady Ciertina." The characters might not appreciate the magnitude of this offer, but other faeries who hear of it will gasp in surprise and fear. Many of them will turn toward Lady Bellantia as if to see what she would think, but none of them will tell her what they have overheard. If the characters accept, they will have a valuable ally with them, but they will also be risking the life of a delightful little sprite.

If Viaroche offers and the characters accept, he will hide until all the other faeries have gone into their trees, and then will join the characters in the faerie ring when the sun sets.

The Second Night

Once again, the faeries quiet their festivities as the sun nears the horizon and slip into their trees as it sets. Hermone will make certain that the characters retreat to a distance, since he doesn't want them to see him come out of his tree and join the dark faeries.

If Viaroche is with the party, he becomes very scared. He will spend most of his time in the left ear of the person he has befriended, but then that character cannot wear a helmet that covers the ear.

To the characters, it will seem that this night is much like the one before (provided they were not spotted then), but the traitor Hermone will tell the Dark Lady that there are mortals about who may try to stop her ritual. Hermone would like to see the characters slain since they are the ones most likely to endanger his position.

Within the realm of reason, try to orchestrate this night so that it will be a climactic battle in which the characters discover that Hermone is the traitor.

Ciertina's Strategy

Ciertina's strategy depends on what she knows. If the characters were not caught outside the faerie ring last night and if they move toward the court just after sundown, Ciertina will not worry about them (though she does know of them), thinking they will not leave the faerie ring. If they were in a fight on the first night, Ciertina will be prepared for their return, and will have imps hiding in shallow pits and behind trees between the ritual site and the faerie ring. Silver wolves will be around a hill off to one side but ready to race in when the alarm is sounded. The ritual will proceed as it did the night before.

The strategy of the ambushers is to drive the characters back to the faerie ring after possibly killing one or two of them. Ciertina wants survivors who will spread stories of her power rather than useless corpses.

The Characters' Strategy

If they play it right, the characters have the chance to find out that Hermone is the traitor. They can slay many of Ciertina's minions, but they probably cannot harm her personally. Finding out about Hermone is sufficient to counter the ritual, as he will then no longer be able to provide Ciertina with the fingernail clippings she needs. Unfortunately, the characters also have a good chance of being killed if they're not subtle.

First, they should spy instead of attack. Spying can give them the information they need to move about safely, and frontal assault would be needlessly hazardous. Cautious characters should reconnoiter a bit before attacking an unknown force.

Spying also lets the characters see that there is an ambush being laid for them. Detection spells or Viaroche's aid will do the trick nicely.

Ultimately Ciertina has an extensive supply of imps and silver wolves to throw at the characters, given time to gather them from throughout the forest. They should realize that they are on her home ground, and that trying to stand up to her attack is very dangerous.

Viaroche's Aid

Viaroche can scout ahead for the players, very handy for giving them just the information you want to give them for the story's sake. He is especially handy at first when he can report that there are imps and wolves waiting in ambush for the characters and describing a safe path around the enemies. He might also be able to investigate the ritual and see that Hermone is the traitor, but only if the characters won't be able to see it for themselves. It's more effective for the story if they see Hermone with their own eyes.

Unfortunately, Viaroche is weaker than normal during the night, and he risks being snatched up by a bat or bird each time he flies to investigate something. The first time he flies away, a bat flies past the characters in the same general direction Viaroche went. This should remind them how dangerous spying can be for the little sprite.

Each time Viaroche spies out an area, roll a die and compare it to the ease factor you set. Make the ease factor 2, 3, or 4 (or higher if that suits your fiendish purposes). If he fails to meet or beat the ease factor, the characters hear Viaroche squeal out the name of the character befriended and that is the last they see or hear of him.

Viaroche can also help in a battle by alerting his friend to surprise attacks and things approaching from a flank or the rear.

Orchestrating the Battle

At some point, the characters should be caught while sneaking around, and this will signify the start of the battle. Failed Stealth rolls and such might indicate being caught, or you can pick an appropriate time for it to occur.

To keep the battle moving, there's no need to know where all the imps and wolves are at each moment. Remember that there are lots of them roaring through the woods, and that they are disorganized but numerous. At any convenient point, a few of them might come charging out from behind some trees. Ciertina and the witches will remain at the ritual site throughout the battle unless somehow overpowered. If the battle becomes too long and the players know that

Herrnone is the traitor, speed things up by throwing a massive imp horde at them, or by inventing some hideous creature called up by Ciertina that chases them back to the faerie ring. Viaroche's pleading can also hurry them back to the faerie ring if that helps pace the action.

Players often dislike having their characters run from danger, even though it is the most logical step to take in these circumstances, so make it easier on them by giving them one last set of combatants to fight while they flee. For instance, if a huge mob of imps is chasing them as they head back to the ring, set a small group of imps in the way so they can defeat this smaller band and feel like their last combat was a victory rather than a rout.

The Third Day

On this day, the characters can reveal to Lady Bellantia who the traitor in her Court is. At first she will not believe them, but when she sees Herrnone cringing and almost in tears, she looks down at him for a time, solemnly nods her head, and summarily banishes him from the forest. (The characters may meet him someday wandering the outside-world, stripped of his faerie powers.) With this knowledge, she can protect herself from the Dark Lady, stop the completion of the ritual, and eventually restore her land to beauty. However, since the festival is over, it is time for the guests to leave, and the faeries do not avoid making this clear.

Gifts

Lady Bellantia is probably grateful to the characters and gives them various gifts as a reward. Give gifts that fit in with the theme and scope of your Saga and with the idiosyncrasies of your characters. If you use some other game system than *Ars Magica*, you may have to alter the powers of the gifts we list below.

These gifts are not simply laid out on the table, and the characters are allowed to choose, Lady Bellantia will offer a number of things, in her own gentle way, thanking each character for their help. She will offer each character something she thinks they desire (your call), and if they decline, she will offer them something else until they do accept. Every character will get at least one gift, even if it is only an oak leaf.

The number and value of gifts given depend on what the characters have done. Each relevant activity has a point value associated with it. Add up these points and choose gifts whose scores add up to this total (give or take a few points).

THE GIFTS

1/person **Healing** — Lady Bellantia will heal a

Point Value	Activity
1	For each character who participated in the festivities
1	For each character who ate and drank faerie food and wine
2	For each notable performance (story, dance, game, etc.)
4	For bringing Sir Velgarde along
12	For revealing the traitor
5	For rescuing Penaire's heart
1	For every act of kindness
-1	For each rude incident
-4	If Viaroche dies in the Dark Lady's land
-1 to -5	For destruction of trees (such as by fire spells used at night)
varies	For gifts already given (subtract point value of gifts)

character of wounds incurred fighting the Dark Lady's minions, even grievous wounds.

1/day **Teaching** — Lady Bellantia will explain the ways of faeries, worth 2 experience points in Faerie Lore per day. Lady Bellantia might be able to teach other things as well.

1 **Oak Leaf** — This is a magical leaf, and it gives the possessor the power to shelter three people from the weather (sun, rain, snow, etc.) for twelve hours. It may be used while travelling, but does not make the terrain any easier to pass (i.e. the snow blocking a passage still prevents travel). The leaf disappears after the twelve hours pass.

3 **Romance** — Lady Bellantia will allow a character to pay suit to her, and will dote upon him in return. If the character has sufficient charm and social grace, it could develop much further. This could incur the wrath of Sir Velgarde.

1 **Sun Berry** — If you throw one of these small, golden berries into the air, it will float there for an hour, shedding gentle but thorough light in a twenty foot radius. Usable once.

2 **Her Ring of Copper** — Anyone who calls Bellantia's name while wearing this ring will vividly remember her beauty and kindness, granting the character strength of heart, which translates as +3 on rolls to resist fear, mental domination, despair, etc. A character who overuses this power might develop a deep longing to return to Bellantia and serve her. Only the person to whom Bellantia gives the ring can use this power, and the power does not work in the Dominion. She has only one.

3 **Crown of Mistletoe** — The wearer will not be attacked by any animal unless the wearer first attacks that animal. The mistletoe will stay fresh unless kept for a long time in the Dominion.

4 **Greater Healing** — She touches and heals a character of an old wound, such as a missing hand or ear. Do not do this if it will ruin the character's image.

5 **Branch of Transformations** — By striking an object or being with this branch, one can turn it into something else. The character must choose the new shape, speak a simple poem (at least two lines) about the transformation, and strike the target with the branch. This has the transforming power of up to a 30th Level spell, such as turning a person into a badger. The effect is permanent. The branch remains alive (and grows leaves in spring, loses them in fall, etc.) until it is used three times, and then it dies. Bellantia has two of these.

6 **Stag's Heart** — This heart is to be exchanged with that of one of the characters. Lady Bellantia will summon an enormous white stag with a huge rack of antlers and officiate over the ritual that will exchange the two organs; the stag's heart for the character's heart. The stag's heart provides the character with great bravery (+3 to Brave rolls), a supernatural ability to leap and jump (add +5 to appropriate rolls), and a mighty endurance (+3 to all endurance rolls). What's more, whenever the character is in great need and is in or near the forest, the stag-kin who now possesses his or her heart may come to the rescue. At some point, however, the character may feel a strange need to come to the stag's aid as well.

8 **Great Cudgel of Smiting the Wicked** — A two-handed oaken cudgel with magical properties. Its basic scores are Speed +5, Attack Bonus +5, Damage +10, Protection +3, Str 0, Load 1, and Space 3'. Against dark faeries, it does double damage, and against other things that would be seen by Bellantia as wicked or vicious, it does +5 damage. One's ability to use this weapon equals one's two-handed mace scores. On command, it can grow into a giant oak tree, but it cannot revert to the cudgel form. The owner can direct the growth of the tree to make roots shatter pavement and branches break walls and such. She has only one of these.

Lady Bellantia and Future Stories

Now that the characters have made friendly contact with Lady Bellantia, they can return repeatedly to her Court. Her home in the forest can become a kind of delightful hidden sanctuary deep in the forest, a wonderland where they can occasionally escape the rigors of the adventuring life. Bellantia can be a source of valuable information, adventure opportunities, strange magical items, and unique roleplaying opportunities.

Of course, there is always the night to survive as well. Ciertina is not likely to be forgiving.

Daylight Faeries Encountered

Bellantia, the Lady of the Sunlit Grove

This beautiful maiden is as tall as a human, lithe, and fair, dressed in a flowing, shimmering, silver gown. She is the epitome of good grace and fine manners, she is a regal faerie of the noblest sort. Lady Bellantia has many great powers which she rarely uses but that would serve her well if she were directly threatened.

Faerie Might 38

Size -1 Int +2

Gracious +5 vs. Vulgar -7

Act of Kindness, 1 — Whenever Lady Bellantia bestows any sort of kindness upon her subjects or guests, the person involved will feel especially blessed and self confident, and for the remainder of the day has double their effective self confidence.

Roleplaying tips: When roleplaying her, make your gestures slow, gentle and graceful; use your wrists and hands a lot.

Hermone, the Lady Servant

A four-foot human-like faerie with a squat torso but disproportionately long arms. His nose is long and reddish, and his cheeks are rosy but crumpled and pock-marked. He wears a blue tunic and pantaloons of bright green. A cap with a large, white feather is always on his head. His voice is high and sharp.

Hermone is the faerie of the night who was taken by the mortal midwife and left in the land of the daylight faeries. He is acting as a spy for Ciertina. He loves Lady Bellantia, but he fears that, should she find out his true origin, she would cast him from her Court. Ciertina has threatened to reveal his proper station if he does not help her gain more power, and Hermone would rather serve Lady Bellantia while betraying her than not serve her at all. He is, after all, a dark faerie at heart.

Faerie Might 8

Size -2 Int -1

Deceitful +6 vs. Honest -5

Fat n/a Def +6 Soak 0*

Body Levels: -1, -5, Incapacitated

* Iron weapons do +50% damage to Hermone.

Roleplaying tips: Make your actions very different than the other faeries of the day — you are crude, rude and rather ugly. You pick your nose, often forget to close your mouth while you eat, and always hunch your shoulders.

Zacarus, the Lady's Spokesman

Portly, five-feet tall, and cheerful, dressed in bright clothes with ruffs and a few bells. His personality is half clownish and half dignified noble. He has a bronze sword at his side, and could put it to good use if he needed to.

Faerie Might 15

Size -1 Int 0

Regal +4 vs. Silly +2

Sword: 1st +3 Atk +7 Dam +7

Fat n/a Def +8 Soak +5*

Body Levels: 0, -3, -5, Incapacitated

* Iron weapons do +50% damage to Hermone.

Roleplaying tips: Always swell your chest and be full of yourself.

Viaroche the Sprite

He is the size of a bee, and his transparent wings create a soft buzzing sound when he flies. He is very energetic and friendly. Though he speaks in a whisper, his voice is quite loud.

Faerie Might 6

Size -5 Int 0

Fat n/a Def +14 Soak 0*

Body Levels: None, any damage destroys him.

* The touch of an iron weapon, even if Soaked, destroys him.

Marnice, the Inexperienced Faerie

She is a sprite about two feet tall, garbed in a light, flimsy, green tunic. Dragonfly wings sprout from her back.

She is very curious about the mortals and not skilled in the deceitful ways of dealing with them. Faeries have to censor her words and actions around mortals, and Marnice hasn't quite learned this yet. Give anyone who speaks to her for any length of time an experience point in Faerie Lore. Also, make up some tidbits of gossip about the Court to pass along.

Faerie Might 4

Size -3 Int -2

Siamosel, the Wizard Sprite

Two-feet high with butterfly wings, clothes of shifting colors, and a small magic wand. She is learning how to cast better and better spells with her wand, and she will take interest in the magi of the party. Each time she casts a spell, she loses 1 point of Faerie Might for the rest of the day.

Faerie Might 17

Size -3 Int +2

Sir Penaire, the Tiny Knight

Though he is only three-feet tall, he has regal bearing and an impressive demeanor. There is nothing comic about him. He will defend the Lady's honor by word and by sword. Sir Penaire is immune to all magic, unless a part of his body is held by the spell caster. His armaments are made of a brilliant-hued bronze. His sleek stag steed, Ferimere, is unhesitatingly loyal and obedient to him.

Faerie Might 20

Size -2 Int +1

Sword: First Strike +6 Attack +9 Damage +12

Fatigue +5 Defense +8 Soak +6*

Body Levels: 0, -1, -3, -5, Unconscious

* +50% damage from iron & steel

Other Faeries of Daylight

Also attending the celebration are various faeries of all shapes. Some look like large butterflies or colorful birds. Some are Daoine Sidhe (sophisticated and wise), while some are nymphae with satin wings. They interact with the characters however you wish. Try to develop one or two additional personalities of your own to throw into the fray whenever things slow down or gather ideas from the Bestiary chapter.

The Moonlight Faeries Encountered

Ciertina, Lady of the Benighted Forest

She rules the night woods, and now, thanks to the help of the Witches of Dankmar, she is gaining power over her arch-rival, Bellantia.

She is a tall, thin, pale woman wearing a flowing black robe, trimmed in silver. Her footsteps make no sound and she has a habit of tightly clenching her hands together. Move with short, harsh motions when you roleplay her.

The hazel leaves the characters have protect them from her magic. Otherwise, they would be dead at her hands in a matter of seconds. She is extremely powerful, and one of the most magical of all the faeries.

Tied around her left wrist is a small leather bag containing Penaire's heart. A dramatic and daring character might succeed in snatching it from her.

The numbers listed for her powers are the points of Faerie Might temporarily lost when the spell is cast.

Faerie Might 35

Size -1 Int +4

Calculating +4 vs. Impulsive 0

Powers:

Deflect Wood, 1 — Instantly, at will, she can deflect any wooden weapon, including arrows in flight, so they veer harmlessly to one side. She uses 1 Faerie point per weapon.

Invisible Stride Among the Trees, 1 — She can walk behind or into one tree and immediately walk out from behind another up to seven paces away. She can

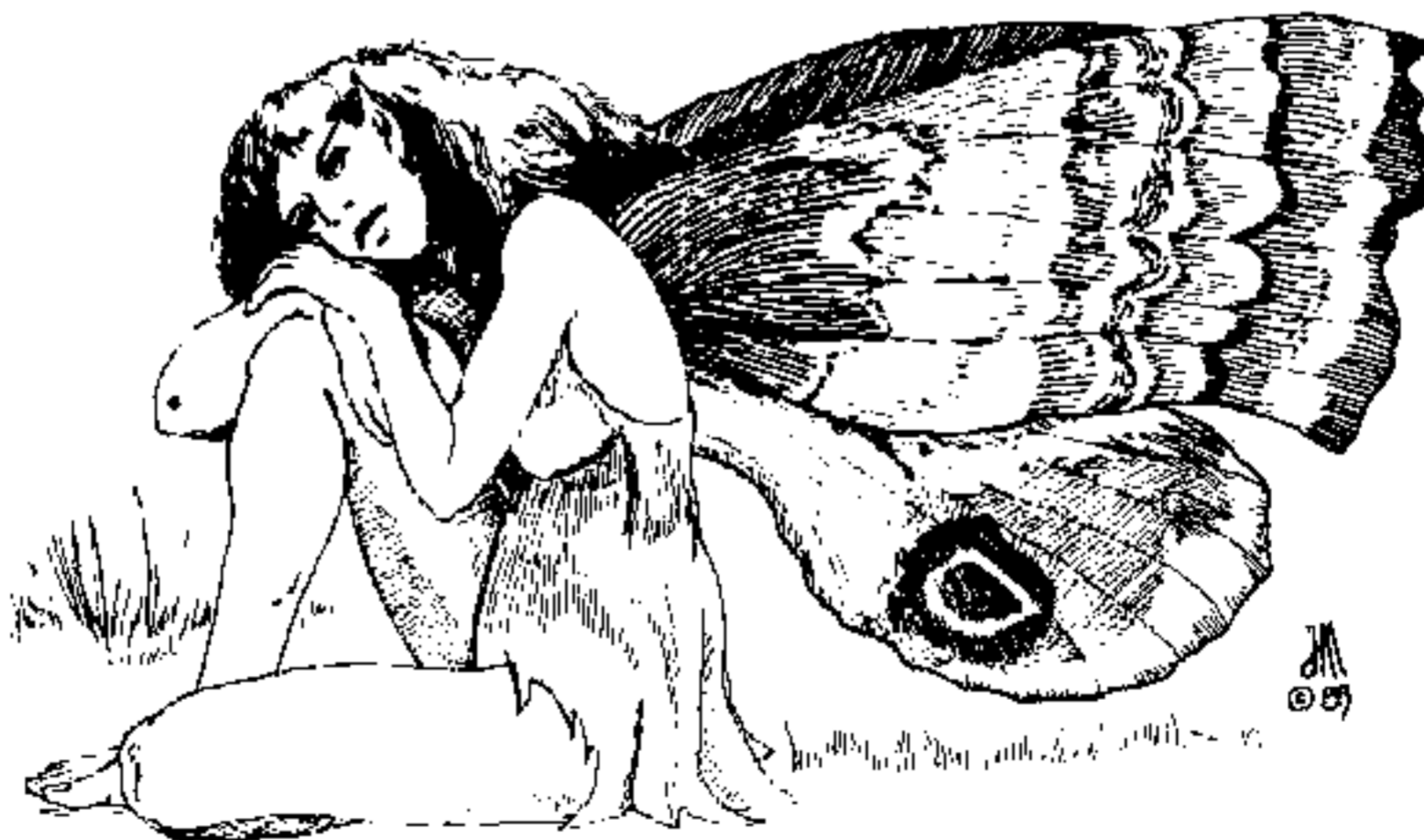
do this up to six times per round (once per second). She cannot use the same tree she came out of to take her next step. Those watching her see her walk behind a tree, then walk out from behind another tree, walk behind another nearby tree, and then walk out from behind a fourth tree still farther away. She uses this trick to escape or to sneak up on opponents.

Shape of the Wolf, 5 — If desperate, she can turn into a silver wolf to escape.

All of her more aggressive powers are protected against by the hazel leaves. You may wish to have her try to cast some nasty spells at the characters, and be surprised when they fail.

The Witches of Dankmar

These old women, mortals all, are helping Ciertina cast the magic spell that is making night increasingly longer instead of shorter. They are highly magical, but they have little strength to help in a physical fight. They are evil through and through. As long as all seven of them are together, they can perform their various Chants, but as soon as one is threatened by imminent attack, hit with a spell, or so on, they will disappear in smoke and a clap of thunder to some distant place of safety.



They are all exceedingly aged, with deep wrinkles, toothless mouths, and gray hair. They are draped in ragged clothes of black and brown. The characters will most likely never see them move about, as all they typically do is stand and chant. They were once serfs but now live in the deep forest together in a musty cave. They seek to gain power over those they hate. The characters, as a result of this story, may well fall into that category.

Witchly Might 28

Size -1 Int +2

Soak -2

Body Levels: OK, -1, -3, -5, Unconscious

Powers:

Chant of Burning, 2 points each per round — If a battle is raging near them, they chant a monotonous series of nonsense syllables. Each round, they focus their attention on one of the characters, who is then hit by the Ill effects. All can hear the chanting in the background, but the one on whom the malignant power is focused can hear it pounding in his or her ears. The heart of the target's body feels like it is burning, and the hands, feet, and spine tingle, but no actual damage is done. The target must make a Strm roll, and if they do not get an 11+, they drop everything they carry, fall to ground, and writhe in pain for two rounds.

Chant of the Wheel of Flames, 3 points each per round — The witches can form and control a huge floating wheel of flames, thirty feet in diameter, which spins slowly and has thirteen spokes. When it is first formed, it is over 100 feet in the air and it will take at least three rounds until it can come to the ground on top of the characters. The flames only hurt living, breathing creatures; trees, plants, clothing and all accouterments will be unharmed. Any person engulfed in the flames takes +20 damage per round. The flames can never get closer than 1 foot to the ground, so if a person lies flat, they can avoid being injured.

Imps

Most of Ciertina's subjects are stunted, misshapen imps of wildly varying features. Almost the only thing they have in common is that they are vaguely human looking and tend to be ugly. The imps have gray to green skin and wear poorly tailored black linen clothing. They fight with large (for them) tarnished, bronze knives, but they are not stalwart warriors. Any imp struck by iron will certainly flee rather than stick around for more excruciating pain. If they botch their Attack rolls, their brittle knives break.

Faerie Might 8

Size -2 Int -1

Knife: Ist +6 Atk +6(+7)* Dam +9

Dodging: Fat +2 Def +6 (+9)* Soak +1**

Body Levels: OK, -1, -5, Unconscious

* Higher number for when the imp uses the Stealthy Sidestep.

** +4 damage from iron & steel

Powers:

Stealthy Sidestep, 1 Faerie Point — The imp appears to be a foot or two from where it really is. It works on as many people as the imp cares to affect, and costs 1 Faerie point per round per person affected. In melee, this advantage gives the imp +3 on Def and +1 on Atk. Those affected suffer -4 on missile weapon rolls against the imp.

Silver Wolves

These fierce beasts are Ciertina's major fighting force. They fight without fear and completely without mercy. Once one has made a kill, it stops for one round (if it is not being attacked) and howls. Their purple eyes reflect no light. Once they are killed, water pours from their wounds and the characters may discover that their hearts are made of ice. If the hearts can be prevented from melting, they are worth 3 Animal vis each (wizards and alchemists would pay well for them)

Faerie Might 12

Size 0 Cun 0

Bite: 1st +5 Atk +6 Dam +8

Fat +4 Def +7 Soak +5*

Body Levels: 0, -1, -3, -5, Incapacitated

* +50% damage from iron & steel

The Host

Crows, dark shapes in the distance, giant bats, and dusky elves wander around through the dark. They are not part of the Ritual of Deepening Night, and they are not particularly interested in the characters, but they add a bit of color, fear, and unknown to the setting.

Faerie Might

Use the Faerie Might scores for magic resistance rolls and magic penetration rolls. If a faerie's Might is reduced through spell-use, the resistance stays at the maximum level while the penetration bonus drops to the level of remaining Faerie Might Points.



Chapter Eleven: A Faerie Treasure

The Golden Ship

The ship rolled slightly on the gently tossing waves. Mist tumbled over the foredeck as Slen staggered to regain his balance. When that failed, he slumped against the forecastle and belched. With a bottle of rum clutched strongly in his right hand, he stared out across the sea towards the mainland. Fog obscured his view and brought a new wave of nausea. Crawling toward the railing, Slen's relieving of his stomach was brought up short. Slicing

silently through the ocean came a golden prow angling directly for The Queen's Revenge, the golden dragon head screamed out a silent challenge, and the striped, square mainsail rippled in a nonexistent breeze. His scream was silenced as an arrow took him in the throat, pitching him into the ocean. The Norman ship shuddered as the ghost ship collided with it. Icy water poured through the breach in the hull as the silent warriors of the attacking ship leapt to the deck of The Queen's Revenge, their skeletal hands gripping ancient weapons of bronze, the leather of their armor cracked with age. In a few minutes it was over. The Queen's Revenge slowly slipped beneath the sea's frigid waters, and the waves silenced the screams of dying soldiers.

An old man sat amidst the ruins. He had seen the ghost ship materialize from the cliff face, its golden decks manned by its skeletal crew. He had seen the unholy glow in the captain's eyes as his face was lit by the ruby light from the gem mounted where the tiller should have been. He had chuckled to himself when those Norman bastards had gone to their graves. Yes, he had seen every glorious detail of it. He thanked whatever gods had called him forth to see this spectacle. It had not been of his own volition that he had made the arduous journey from Ballyswag; arduous, that is, for an old man like he was. No, the voices had whispered to him of the night's events and he had come, struggling and wheezing up the steep cliffs. With a contented sigh, he laid back and let the stars guide him into a deep sleep.

A knock on the door brought Tanya from the depths of her book. The door swung open to reveal one of the underlibrarians. He handed her a message in silence and backed out of the room.

She unrolled the scroll with a practiced twist of her wrist and read its secrets. A smile crept across her face as she rerolled and sealed the scroll, placing it in a scroll nook. The rumors were true then! It looked like a journey to the magi of Ashenrise was in order, for of all the covenants in Hibernia, the young magi of Ashenrise were the most likely to act upon her information. Vigil and Circulus Ruber were too sedentary and non-interventionistic to help, Elk's Run was pro-Norman, Lombard was too aggressive and violent, and Cliffheart was reputed to hold diabolists. No, it would have to be Ashenrise. With a swish of her robes, Tanya left the room to begin her plans for the trip across Hibernia to Donegal.

"The Golden Ship" was designed for use with one or two magi, one or two companions, and five to six grogs. Death will probably take its toll in this story. The story takes place in Ireland around the beginning of the 13th century A.D. If you are running a campaign elsewhere, some of the details will have to be changed. The Vikings raided far and wide, so most likely that part can stay the same. The town of Ballyswag can be placed along any ocean and Malin's Head can be placed just down the coast of it. The Normans can become any enemy of the land where your campaign is set. The Daoine Sidhe can be replaced with elves or elf-like creatures of a magical nature and the Furbolgs with a race of giants. There is no pressure to complete this mission and no "right" way to do it. Let the players decide how to go about things and improvise where you have to.

The Theme

The theme of The Golden Ship is the fear of those who are different from you — xenophobia. Many times we react in vicious ways to those who are different, often ostracizing them from society. In this story, the people of Ballyswag react poorly to anyone who lives outside of their village; the Daoine Sidhe are riled up against the Normans, who are invading Ireland from beyond; the Furbolg, Jorga, is ostracized because of his huge, hideous appearance; and it may even hit home that the characters and their covenant are given a wide berth because they are different and people fear them. In this story, you should explore this theme and show the troupe that you shouldn't fear the things that make people different, but rather learn to appreciate how those differences make people unique and how, through it all, people are people, no matter what color their skin is, what nation they come from, or what religion they profess.

The Visitor

The adventure starts when Tanya, a librarian in Dublin from the University of St. Peter's, a school for the nobility and priesthood, comes to the covenant. Her

reasons for seeking out the covenant are three-fold. First, she is extremely interested in the goings on of the magi and the reasons why a new covenant has been established. Second, she's also hoping to discover some new knowledge, so she can increase the library where she works. Her final reason is a book she has uncovered which holds references to the final resting place of Sverik the Blue's hoard. On the condition of being allowed to copy any of the covenant's library books which she finds interesting and being able to examine any of Sverik's treasure that the magi recover, Tanya will reveal what she knows of the final resting place of Sverik's hoard.

Sverik the Blue was one of the greatest seamen and raiders to ever grace the Viking nation with his presence. His deeds of daring take up most of the book, including the plundering of Ireland by the Norse. Of interest to the magi are the details of Sverik's ship, for it is said that the ship was made of gold and yet was stronger than iron and as light as wood. It could traverse the roughest of storms without capsizing and sail in the calmest of winds at full speed. There were even rumors that at times it could fly through the air, though these are obviously over exaggerations. What befell Sverik and his raiders is a matter of conjecture. Some say that they crossed a powerful demon, others say they were cursed by an old hermit, while still others say that the Faerie Realm got them. Whatever the cause, Sverik and his crew disappeared from the face of Ireland. In recent years, rumors have flown about the return of Sverik and his crew. It seems that two Norman ships have been taken by a ghostly ship made of gold with a skeletal crew. An old fisherman and a delirious sailor from one of the ships have told very similar tales. Both ships were sunk north of Greencastle. The old fisherman can be found in the fishing village of Ballyswag, to the north of Derry and very near to the ruins where the ship lies. The sailor died from exposure to the elements.

On The Way To Ballyswag

As the players travel north to Ballyswag, they encounter a creature which is but a shadow of a once proud race. This creature is a banshee (a Numina Vigilans), what remains of a Daoine Sidhe who degenerated and wandered far from the sidhe (magical enclaves where the Daoine Sidhe live). The banshee will appear to one of the grogs as he stands watch one night, wail, and flee into the night. The rest of the party will awaken at the sound of the banshee's wail and find the grog staring into the dark with an ashen look on his face. For the rest of the story, that grog will have the worst of luck whenever possible, until the death of the unfortunate grog. Simulate this by having the grog make extra botch rolls, having opponents attack the grog whenever there is a choice, and basically having many unfortunate

accidents occur whenever the grog is around. Play this up, for this gives the poor grog a chance to shine in the limelight before his inopportune demise.

Ballyswag

Ballyswag is an old fishing village of about 50 people, located a half a days hike from Malin's Head and the Daoine Sidhe ruins. There is an inn in the town which services the fishermen and the rare traveler who comes this way. There are two rooms available in the inn and most of the fishermen spend the evenings here, drinking, singing and telling stories. They will be very cold toward "landlubbers" and it will take someone who is very charismatic to persuade them to be of help. If any of the characters has seamanship-like abilities, the fishermen will welcome them and "talk shop." Anyone who can tell stories well will also be treated with respect and the fishermen will give what aid they can. At about 7 PM each evening, an old man will come in and go to his customary corner table. The rest of the people will give him a wide berth and all talking will stop as he enters. If asked, the people will whisper that the old man is crazy. Anyone who talks to the old man will hear a slightly embellished tale of the Golden Ship destroying a Norman ship off of Malin's Head. If somehow befriended, the old man will mention that he saw the ship sail directly into the cliff at the bottom of the Daoine Sidhe ruins, which lie on top of Malin's Head.

A middle-aged forester will be renting the other room at the inn and may be hired to guide the group to Malin's Head.

The Daoine Sidhe

A sidhe of Daoine Sidhe are behind the attacks on the Norman ships. These Daoine Sidhe have made themselves the self-imposed guardians of the Emerald Isle and as such have taken upon themselves the duty of keeping her shores free from invaders. To this end, they have placed a curse on Sverik and his crew so that they can defend Ireland from naval attack.

A sidhe is a magical place, usually found under mounds, hills or rocky outcroppings. It has no relationship to the outside world in terms of its size, being many times larger than the mound or hill in which it resides. There are potent warding spells placed on the sidhe, so that it can't be found by accidental travellers. Inside the sidhe, the Daoine Sidhe do not age. They also have no need for food and drink and imbibe these as a form of amusement only. The Dominion is slowly wiping out the sidhes, thus the Daoine Sidhe's renewed interest in destroying the Normans, who are Christianizing the lands they are conquering.

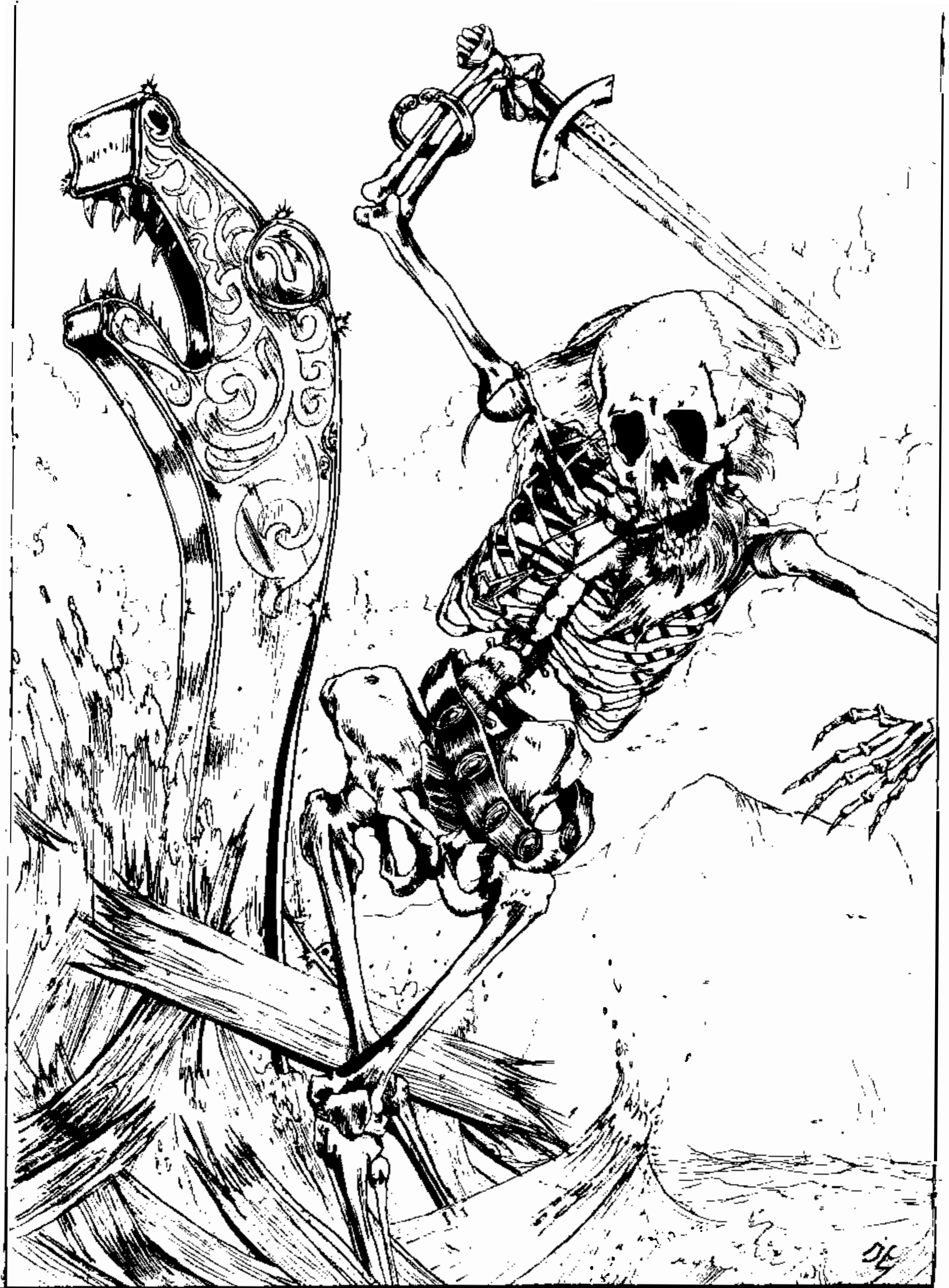
The Daoine Sidhe, as all of Faerie-kind, are hard to predict and run the gamut of human emotions, from the kindest to the most immoral (in the human way of thinking). They don't understand the concept of death and will view any human's fear of such with apathy. However, humans of heroic proportions have always interested the Daoine Sidhe and they often help these heroes in the form of services or magical items. Usually, these items or services require the heroes to perform some sort of task, test, or quest. The Daoine Sidhe have magical powers beyond the ability of most magi to comprehend, so characters should be forewarned that they lack the ability to match the Daoine Sidhe toe to toe. In addition to great magical skills, the Daoine Sidhe are also skilled poets and musicians and will be friendly towards any person skilled in those areas. The great Irish bards frequented the sidhes of the Daoine Sidhe.

The Daoine Sidhe in this story are bitter toward the invading humans and have decided to put a stop to this with the Viking ship they cursed long ago. If the characters can prove to them that they will be more adept at repelling the invaders if they have the ship in their possession, the Daoine Sidhe will give it to them, provided that they do a small favor for them (see below).

The Ship's Resting Place

The ship rests in a grotto to the north and west of Greencastle. It is located on the sight of some old Daoine Sidhe ruins. The ruins lie upon the highest point of Malin's Head, a familiar landmark to all sailors which traverse the seas from Donegal to Greencastle and Derry. The ship rests in a large cavern. When the tides are normal, the entrance to the cave can only be seen at low tide, and then can only be entered by foot (and hunched over backs) via a narrow and slippery ledge. There is not enough room to sail a boat in. On certain nights, when the Daoine Sidhe deem it necessary, the ship can magically exit the cavern and sail the seas in search of Ireland's invaders. During other times, the ship and crew wait with a patience only undead can manage, until someone enters the cave or the next call from the Daoine Sidhe arrives and they can set sail.

The ship is a typical Viking longboat, but is very well made and extra large (100'). (See the end of the adventure for details on the Golden Ship.) It is made of gold and in the place of the tiller, there is a ruby on a pedestal. There is a curse upon any who sail the ship. If the ship is ever used as a means to attack any of Ireland's native inhabitants, then the crew will be condemned to man the ship in death and defeat any invaders of Ireland. Such is the fate that has befallen Sverik and his crew.



Sverik the Blue: Skeletal Warrior

Size: 0 Magic Resistance: +20

Soak: (full chain) +22 (+27 vs puncture)

Body Levels: OK, -1, -3, -5, Destroyed Vis: body worth 13 vis(Mentem)

Attacks: BattleAxe(7): 1st: +11 Atk: +10 Dam: +21 Def: +5

Berserk aura (ReMe 20): all within 30 feet of Sverik must roll a simple die and on a 6+ go berserk as the virtue. They will attack the nearest thing unless a Per←Calm personality trait roll of 7+ is rolled. Per roll of 9+ is needed to come out of berserk state. This aura is constant and must be rolled for each round a character is within the area of effect. Spells might prevent the aura from working and everyone with resistance gets a chance to resist the effects.

Also, when Sverik is sailing the ship with the ruby tiller, all attackers must resist a ReMe spell of 50th level, or ignore his presence. This is part of the curse and assures that the ship doesn't fall out of the Daoine Sidhe's hands.

Sverik's Crew: 15 skeletons

Size: 0 Magic Resistance: +5

Soak: (hvy leather) +14 (+19 versus piercing weapons)

Body Levels: OK, -3, Destroyed Vis: 3 vis each(Mentem)

Attacks: Hand Axe(3): 1st: +5 Atk: +6 Dam: +10 Def: +3

Self Bow(3): Rate: +7 Atk: +5 Dam: +8 Range: 120

Fear Aura: Upon first meeting these creatures, everyone within sight must make a Bravery roll of 7+ or be unable to enter the combat, though they will be able to run away if they haven't botched or zeroed.

Remember that skeletons can't become fatigued.

The Guardians

The only way of getting into the cavern where the golden ship is through the sea entrance. Whenever the Golden Ship leaves the cavern to go marauding, the spell loses its potency for a day after the ship's exodus. During this time, the characters can enter by the narrow ledge, either by walking hunched over, or using a small boat and pushing the craft along by using the walls and ceiling.

Guarding the entrance is a large, magical, two-headed mollusk (think of a giant conch shell). The mollusk will not attack the Golden Ship, but others will be savagely resisted. It will spit at all moving targets, trying to get them to stop moving so it can bite them with one of its heads and haul them into the water.

2-Headed Mollusk

Size: +4 Magic Resistance: +10

Soak: +10 in soft part, +30 shell

Body Levels: OK, OK, -1, -1, -3, -3, -5, -5, Incap

Vis: Body worth 10 points Aquam vis

Headattacks: 1st: +6 Atk: +12 Dam: +16 Def: +1

Special: Once every three rounds, each head can spit a sticky glob of mucus at one target instead of its normal attack; Atk: +8 Dam: Victim becomes enmeshed within the mucus and must roll a Str roll of 9+ to get out. If a zero or botch occurs, the victim's mouth has been covered over and he will start to suffocate.

Once the mollusk has been bypassed, the tunnel continues for another 100 feet until it opens up into a large underground grotto. The ship will be resting along the far side of the underground lake formed here. The crew of the ship stands at the ready but will make no moves to attack the characters unless they are attacked first. The characters can defeat Sverik and his crew if they wish, but it will get them no closer to obtaining the Golden Ship and it will reflect badly on them when they deal with the Daoine Sidhe later on.

If the warding spell comes back into effect while the characters are in the cavern or the sidhe, they will not be able to leave by the sea entrance without the Daoine Sidhe's help. Therefore, the passage of time becomes important here.

There is a large tunnel which exits the cavern on the far side and delves deeper into the heart of the sidhe. It is along this larger tunnel that the other guardian, a Giant Spider, makes its lair. As meals are few and far between, the spider will be extremely aggressive. REMEMBER, spider webs do NOT burn well.

Giant Spider

Size: +4 Magic Resistance: +10

Soak: +12

Body Levels: OK, OK, -1, -1, -3, -3, -5, -5, Incap

Vis: Body worth 10 Perdo vis

Attacks: Bite: 1st: +2 Atk: +9 Dam: +12 & poison (Str roll of 9+ or take +10/rnd, if Str made then take +4/rnd for five rounds)

Pounce: 1st:+6 Atk: +8 Dam: +6 but Dex roll of 8+ must be made or victim becomes trapped and easy prey for the spider's bite. If a roll of 5+ is made, then one hand is free.

Special: The spider can spray webbing at an area. Characters who make a Qik-Enc roll of 8+ can get out of the way if their escape is not blocked by something. If hit, then a Str roll of 10+ must be made to break through the webbing and an addi-

tional two rounds must be spent clearing webbing from the body or else the person receives -3 to all combat and maneuvering rolls.

If the spider is disposed of, the characters can proceed unmolested the rest of the way into the sidhe proper.

The Sidhe

The sidhe of Maugrohn is the home of 30 Daoine Sidhe. As the characters exit the long tunnel, they enter a cavern of extreme beauty. Easily a mile across, the floor of the cavern is covered with lush vegetation and the humidity of the air will have heavily clothed characters sweating within minutes. Birds and animals are abundant. There is a switchback trail leading down to the floor of the sidhe, but the characters will probably not have a chance to use it. This sidhe has an entrance to Arcadia and the Daoine Sidhe here keep close relations with their peers in the Faerie Realm.

Very soon after they arrive in the cavern, the characters will be approached by a party of three Daoine Sidhe, two male warriors and a woman in dark purple robes. The warriors are armed with long spears and swords, which they keep sheathed at their sides. The Daoine Sidhe look tired and worn, much like somebody who has slept restlessly. This has given them a very cranky attitude which will carryover in their talks with the characters. The encroaching Dominion, brought by humankind, has caused a disruption in the magic which created their sidhe, and though it hasn't yet started to destroy the sidhe, the Daoine Sidhe that live here are concerned.

The female leader, Danae, will tersely ask the characters why they have invaded the sidhe. When the troupe explains their purpose, Danae will explain that the ship is being used to repel the Normans from Ireland. The characters must convince the Daoine Sidhe that they could expel the Normans better if the ship was given to the them. If the Daoine Sidhe are convinced, they inform the characters that the boat is theirs, BUT they must perform one small service for the Daoine Sidhe. It seems that a Firbolg has been seen in the woods by the sea to the west and if the characters can bring the Daoine Sidhe his head, they will obtain custody of the Golden Ship. The Firbolg's home can be found by following the coastline.

If the characters agree to this test, Danae will wave her hand and all of the characters will fall into a deep sleep. They will awaken on top of Malin's Head. One of the magi will have a blackthorn branch in his hand and will remember the instructions on how to use it to re-enter the sidhe. The party will have to come to the top of Malin's Head at midnight and traverse the top of the

hill 12 times counterclockwise. At that point, the magus must touch the top of the hill with the blackthorn branch. A stairway leading down to the sidhe will then become apparent.

The Firbolg

The characters should follow the beach to the west, looking for some sign of the Firbolg the Daoine Sidhe said would live there. About a day's journey westward, the party will notice very large footprints in the sand leading from the ocean, up the hill, and back again numerous times. If the characters climb the oceanside hill quietly, they will begin to hear snatches of loud, bad humming. Further investigation will reveal a large, deformed man, perhaps 8 feet tall, merrily pulling weeds from a poor garden, totally absorbed in his work. It would take a very noisy party to wake this poor creature from his reverie.

This Firbolg has lived alone here by the sea for almost 80 years, ever since his mother died, making him the last of his kind that he knows of. Jorga leads a very simple life, carefully cultivating his nourishment from the stony ground. Unfortunately, he is not very intelligent and therefore even his best efforts at farming produce rather mediocre results, but he manages to get by, supplementing his diet with fish he catches in the surf and clams he digs from the sand.

If approached in a friendly manner, Jorga will be delighted to have visitors and will do his best to play the proper host. The troupe will be invited into his crude hut and a meal of beans and clams will be served. Jorga is lonesome and will be more than happy to talk about anything. He could be a useful source of information and perhaps a lead to future adventures. Any mention of the Daoine Sidhe will cause him to shake his head and say that there are no more hard feelings on his part.

However, if he is attacked, he will do his utmost to defend himself, even though he is not a warrior.

Back To The Sidhe

If the characters bring Jorga's head back to the Daoine Sidhe, make sure that they regret it by having the Daoine Sidhe treat the Firbolg's head like a play thing and basically give the poor giant no respect. Of course, the Daoine Sidhe will honor their part of the bargain and the characters will get the Golden Ship.

On the other hand, if the characters decide to let poor Jorga live and still want the ship, they will have to take it by force — a daunting task in the least. It seems that the most likely method of obtaining the ship is to defeat Sverik and his crew while they are out on a raid. If the characters re-enter the sidhe, they will not be able

Jorga, male Firbolg

Size: 2 Magic Resistance: +10

Soak: (leather clothing) +10

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

Vls: body worth 3 vis (Terram)

Attacks: Fists(2): 1st: +1 Atk: +4 Dam: +9 Def: +2

Giunt Hoel(3): 1st: +4 Atk: +5 Dam: +15

Jorga isn't hurting anyone up here and is not the fierce, human eating monster that the Daoine Sidhe make him out to be. Obviously the characters have a moral dilemma here. Do they kill Jorga and obtain a fabulous magical artifact, or does their conscience get the best of them and they allow Jorga to live? This encounter really brings out the theme of xenophobia — Jorga is much different from the characters in physical appearance and yet more like them in a spiritual way, whereas the Daoine Sidhe look more like the characters but think in a totally different way.

to leave with the ship, barring some sort of extreme magical force.

The Treasure Of Sverik The Blue

The treasure of Sverik the Blue is still in the ship, located in the aft hold. 5,000 silver pennies (a multitude of mintages) are loaded into a variety of chests. There are some books which will allow a person to learn Ship's Navigation up to level 4. The captain's logs may be a source of more adventure at any storyguide's whim. Part of a book from Seil Dorsai (a fabled covenant off the coast of France) is also in the hoard. It contains Lungs of the Fish (MuAq 10), Grant Lungs of the Fish (MuAq 15), Bind Spirit of the Water (ReAq 20), Summon Spirit of the Water (ReAq 20), Pull of the Watery Grave (ReAq 25) and a new spell:

Propulsion of the Everpresent Wave ReAq Lv 20
Near, Sun.

Causes a wave to come into being behind the ship, allowing it to be propelled as if it had a full sail. The spell can be cancelled by the caster at will or else it will last until Sunrise/Sunset. The spell gives propulsion, but not direction change, which must still be supplied by a tiller.

The Golden Ship

As mentioned previously, the ship is an extra long Viking longboat (100' in length). It is made of magically enchanted gold which is as light as wood and strong as iron. In order for the ship to move magically, someone with magical ability must grasp the ruby on the pedestal and concentrate on moving the ship. It's powers and the arts needed to use them are:

1. You can move the boat by controlling the winds that are present naturally. (ReAu 15)
2. The boat has a magical protection from harm (MuTe 20) so that normal physical attacks will not harm it and magical attacks have to penetrate a level 20 resistance.
3. This power allows the controlling magus to calm the water in a ten foot radius around the ship. (PeAq 20).
4. The magus who controls the boat can cause a wind to be created (CrAu 25) so that the ship can sail as if there were a stiff breeze in the sails at all times.
5. There is the curse on the ship that anyone who harms any of Ireland's native inhabitants while using the ship will be fated to man the ship in death and protect Ireland from all invaders. This is a ReCo 35 and must penetrate a magi's resistance to take effect. The curse is of Daoine Sidhe origin and will not affect a member of that race, being primarily directed at the human invaders.
6. Finally, the ship can fly through the air (ReAu 50) if the controlling magus is strong enough in the arts of Rego and Auram.

All these powers are used like spells. In other words, a magus must have a Tech+Form+INT+10 equal to the level of the power, or they cannot invoke it. If they can invoke the power, they must roll Tech+Form+Stm+die and beat the level of the spell, or else they will become fatigued at the rate of one level per half hour of concentration. If they beat the level of the spell, they can control that power as long as they can remain alert (storyguides should use good judgement here). The protection of the boat and the curse cannot be controlled.

Appendix — How Magi See Arcadia: Six Different Views

The following text is abridged from the famous tome on faeries written by Arastondell of House Merinita, in the 11th century. Though popular, some of her ideas and theories today seem very peculiar in light of what is now known about the world of faeries. The wizard Grimgroth of House Serbiton has suggested that it is because, over time, the faeries change, perhaps in response to the changes in the outside world. Therefore, what may have been true in Arastondell's days is no longer true today. One thing is certain, the faeries are among the most inscrutable and enigmatic subjects for a wizard to study and permanent valid conclusions of any variety are very hard to come by.

The True Shape of Things

I have just come from Arcadia, and friends, I tell you, all of it is not to be hated and feared. Arcadia is not one place, but many. The followers of the traitor Quendalon journey to a strange and dangerous place, filled with people from long ago, and with mortals who have become both more and less than mortal. In this place are what seem to be villages of simple peasants, who can curse you or warp you with a single phrase. There are vast and awful cities peopled by beings more powerful than the most powerful magus, who play elaborate and dangerous games with each other and may include "visitors" in such games.

Avoid this place, in it your mind can be blasted and your body can be reshaped past even our ability to remedy.

However, there is another wondrous place which is also Arcadia. This place is the most perfect of untouched wilderness. In it are trees larger than the largest oak, and wide rivers in which the water is pure and powerful.

I have run in this place as a wolf and now find even the most perfect mortal forest disappointing by comparison. Here, no tree has ever been cut, no meadow has ever felt the bite of the accursed plow. All the animals there, and possibly even the plants, are wise. Ask them for aid, and they may help you. I met a wolf spirit there who appeared as either a wolf or a wolf-like woman. She told me that most mortals avoid this place, as do the corrupt faeries who appear as mortal heroes and mortal peasants. The land belongs only to the pure nature spirits. In it we, brothers and sisters, are welcome if we carry no iron, start no fires, and kill nothing we do not need to survive.

It is never easy to reach Arcadia, but for those brave of spirit, this land may be reached by journeying

to the center of faerie forests or exploring the depths of faerie caves.

Avoid at all costs faerie mounds, stone circles, and other created places. Such places are unnatural and lead to the unnatural realm of the corrupt faeries who are mortals and deal with the followers of Quendalon.

Spoken at the Gathering of the Twelve Tears by Gwyna Filia of Helg, follower of Bjornaer. Gwyna lives in a covenant on the edge of the Novgorod Tribunal. She often roams the forests in wolf form for months on end.

True Humanity

They say we of this House hate humans and all things human. This is untrue, we love humanity, but as it once was, in the golden age before the twin curses of iron and church stole the magic and wonder from so much of humanity. The followers of Serbiton say we can learn nothing of humanity from faeries — this is also untrue. Faeries include in their number many humans who fled the coming of iron and cross to live instead in the Eternal World, Arcadia. All that has been lost here is still there. If the foolish Seekers wanted true answers to the origins of magic, they would leave their dust covered tomes and journey into the cool sunlight of Arcadia. All of the important things of the past are there, with none of the dross of modern life. When our House, and those who wish to follow us, have learned all we can from this mundane world, we should journey to the Eternal World to be with the others who have fled the destruction of the old ways. However, this world need not be abandoned, for it is possible to save it yet. Nothing mortal is eternal and eventually the Dominion will falter. Then we shall return as saviors to the joy and beauty starved peoples who remain in the mortal world. For the simple price of renouncing iron, we can show them how to bring the faerie and the mortal worlds closer, as they once were, and shall be again.

Paradoxia, filia of Jerga, follower of Merinita

Paradoxia lives in a small covenant in the Provençal tribunal, and is concerned with the revival and fostering of faerie practices among the local peasantry. She is a specialist in Herbarum and Imāgonem magic, and often aids receptive peasants.

The Potential of the Fay

Some lesser minds revel in the chaos and disorder of the faeries. This kind of childish delight in simple tricks and illusions is beneath notice. However, other more worthy minds, especially those in my own House, see the faeries as random, frivolous, and best avoided.

I claim this attitude is a mistake. In their present form, faeries are useless, but what they represent is not. Faeries are simply collections of *vis* animated by a sentient mind and will. These minds may be the minds of ghosts or simply some type of naturally occurring nature spirit, but that is not important. What is important is that, in addition to the obvious uses of faeries and faerie things as sources of raw *vis*, faeries have other uses.

Just as ghosts can be summoned and controlled by magic, it is probable that faeries can also be summoned and bound. Once the proper spells are developed, faeries can be bound into a form useful to the magus who bound them. In this way, a whole range of specialized magical servants and sentient tools are possible.

Perhaps this type of binding was done once before by gifted if untrained mortals, and is responsible for the existence of the faeries which aid some peasants in their labors.

My proposal is that faeries of these types be captured and used as subjects to determine what type of spells should be used to bind and reshape them. Once this has been accomplished, more powerful faeries may be safely bound.

When the rules for binding individual faeries have been determined, magi can then embark upon the greatest part of this endeavor. Faerie places like faerie forests are, like faeries, simply collections of *vis* animated by the spirits of the place. It should be possible to bind these spirits and so gain total control of a faerie place. It could then be reshaped into a magical stronghold of unrivaled usefulness and power.

Faeries in their present form may be anarchic and useless, but faeries, and eventually Arcadia itself can be domesticated, controlled and reshaped. This project would grant the Order of Hermes an unrivaled amount of power, and would aid all magi regardless of their goals. I propose that research into this project be started at once.

Spoken by Andreas, filius of Coerus, follower of Tremere, to the Transylvania Tribunal shortly before he went off to a nearby faerie mountain to capture some test subjects. He has not yet returned.

Andreas lived in the covenant of Coeris in the heart of the Transylvania Tribunal. He specializes in Muto and Rego magic of all kinds and is most noted for

reshaping some of the covenant's grogs into more "useful" shapes for specialized purposes, a practice he stopped after receiving threats of Wizard War from two members of House Jerbiton. Reshaping faeries was his next project.

The True Form of Arcadia

What uneducated persons call Arcadia is no less than the zone of Platonic objects. In the doctrine of the Greeks, each object that we experience upon our imperfect sphere is merely a distorted reflection of its True Form, a perfect Object which encompasses all the qualities of its type in every Earthly representative. Arcadia then, is the sphere of True Forms — each horse a perfect Horse, each blade of grass the true embodiment of Grassness. Here we see explained both the transcendent beauty of the place and its so-called Strangeness. Accustomed as we are to the sight of objects like flickering shadows of their true forms cast by firelight on a wall, in seeing them for the first time as they are, would they not seem to our wrongly-trained eyes to flicker and dance?

About the place itself we can make a few deductions — all materials found there would be as their alchemical Stars and Essences, and, as Bishop Elusis says that Christ is the true Panther, there would be no panthers in Arcadia.

Taedelus, filius of Sardela, follower of Bonisagus

Taedelus lives in a large covenant in the Great Alps Tribunal. He spends most of his time researching Creo magic

The True Nature of Arcadia

Faerie is the country of truth. Not the simple truths known and knowable to everyone with half a mind, but the truths that must be fought for, the illumination that can never be forgotten. Illumination is found by reaching through the riddle to its heart. From the symbol, the trained mind can finally grasp the meaning of what is signified. The bare meaning is meaningless, as the hawk can not see what does not move. Whatever has no symbol has no meaning, and in the faerie country, it is not there at all. There is nothing plain in Arcadia; everything is to be treasured. If you enter into the faerie country, know this — everything is a riddle. There is no riddle without a key. Answer a riddle and it belongs to you; your power over it is as secure as if it were branded with your mark. Answer every riddle, and a man becomes a god.

Monstro, filius of Certui, follower of Criamon

Monstro's Faerie Riddles

Everything exists at the same time.
 Everything that is the same is in the same place.
 The key to a creature is its name.
 To go through, look through.
 Walls have ears, and mouths and hands.

Monstro's Faerie Correspondences

Horse	[Ignem]	leaping fire, waves of water
Dog	[Intélligo]	boundary marker, road within a territory
Man	[Mentem]	name
Bone	[Rego]	bird essence
Feather	[Auram]	air
Red	[Córparem]	blood, honey, saffron, nourishment
Green	[Herbam]	earth, impurity, rarity, nobility, summer
Circle	[Terram]	doorway
Crossed/ Forked Line	[Muto]	change, death
Bird		spirit
Three	[Imágonem]	one
White		winter, bone, purity
Alcohol	[Vim]	water
Water		sky, milk
Gold		sun
Silver		moon, pathway
Bull	[Anímál]	seed
Cow	[Aquam]	water
Bell		death, silence

From a list by Bruno Martin, of House Criamon.

Monstro states that faeries are incapable of *Creo* or *Perdo* magic, so no *Creo* or *Perdo* correspondences are included.

*Monstro used to live in a lonely tower near the Cape of Twisting Shadows. He has not been seen in twenty years, but rumors persist that magi who botch *Creo Imágonem* spells get images of Monstro instead of what they intended.*

Arcadia — The Losers Who Teach

Arcadia is our own world. Its cities are our cities, its forests are our forests, but it is yet another place. Perhaps it is the world that once was, or might have been. Perhaps it is a world that might be, if wars had different victors, and kings and gods had other followers. Life is a battle fought with diverse weapons in patterns and for reasons we are often too close to see. History is our lesson-book, to give us a view over the battlefields of times and places past. It is the poorest of teachers to most mortals, however, for it records only the deeds of the victors. But the victors become losers and are in their own turn forgotten, and sometimes the greatest spoils of battle do not go to those who win. See the pages of history turn — the old gods, with all their power and wisdom, defeated by the Dominion, whose vast extents have room to admit only one god. See the ancient peoples, with their customs, arts and sciences, their own histories, defeated by the new. See the Order of Hermes make one shape of magic.

A hundred thousand peoples, powers, possibilities, fade from our view like magi into Twilight. Too many years ago, I matched wits with the magi of House Criamon, and heard it said that Twilight is a descent into Arcadia. If there were a place where unbeloved gods go, and dead heroes, lost ideas, forgotten countries, a place where every great tower torn down still stands and each great plan not yet made rises shining in the sun, where every song forgotten and half-invented lyric we could not bring entirely to mind still tantalizes us. I would call it Arcadia.

And if, indeed, this place exists, it is our own world, beyond and beneath us and skewed sideways out of recognition. If this is where magi in Twilight go, and into faeries turn, I would tell a tale not even those of Merinita know; a wise magus learns most from the losers.

Tiresias, filius of Pralix, follower of Tylalus.